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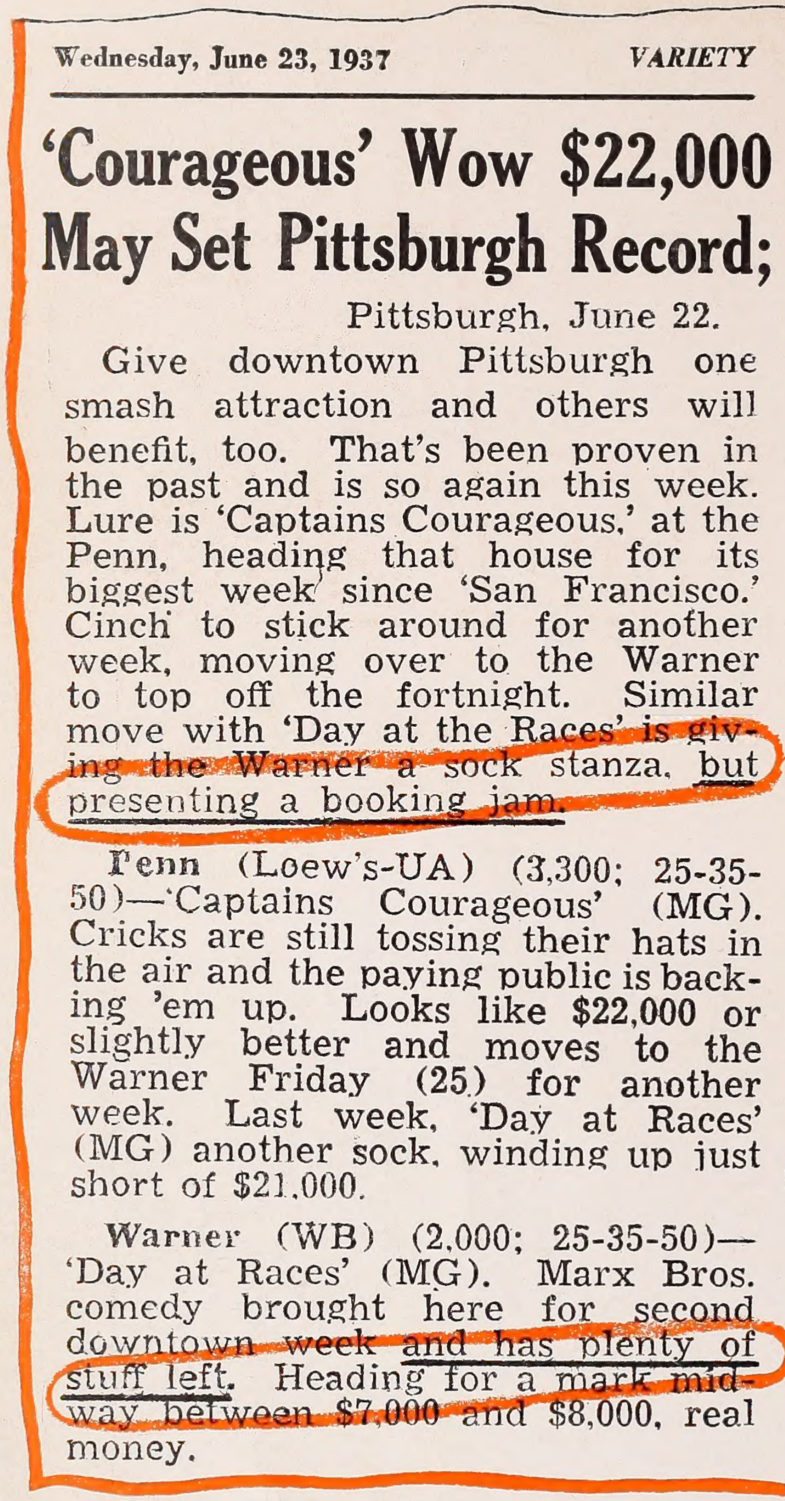
FEB-2'38
GIFT OF PUBLISHER

MOTION PICTURE HERALD

17,600 copies of this Herald go to Showmen all over the World... 16,182 to Subscribers who Pay for it... This is a Picture Industry Circulation beyond any approach.. And it's "ABC" audited

VOL. 128, NO. 1
JULY 3, 1937

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.



Wednesday, June 23, 1937 VARIETY

'Courageous' Wow $22,000 May Set Pittsburgh Record;

Pittsburgh, June 22.

Give downtown Pittsburgh one smash attraction and others will benefit, too. That's been proven in the past and is so again this week. Lure is 'Captains Courageous,' at the Penn, heading that house for its biggest week since 'San Francisco.' Cinch to stick around for another week, moving over to the Warner to top off the fortnight. Similar move with 'Day at the Races' is giving the Warner a sock stanza, but presenting a booking jam.

Penn (Loew's-UA) (3,300; 25-35-50)—'Captains Courageous' (MG). Cricks are still tossing their hats in the air and the paying public is backing 'em up. Looks like $22,000 or slightly better and moves to the Warner Friday (25) for another week. Last week, 'Day at Races' (MG) another sock, winding up just short of $21,000.

Warner (WB) (2,000; 25-35-50)—'Day at Races' (MG). Marx Bros. comedy brought here for second downtown week and has plenty of stuff left. Heading for a mark midway between $7,000 and $8,000, real money.

JAM!

PN1993 M44

From VARIETY

"Variety reports that 'Day at the Races', after two weeks had plenty of stuff left! Be sure to take plenty of my EXTRA TIME box-office tonic to avoid booking jams and loss of revenue."

Ask Doc Leo!

EXTRA TIME
Good for M-G-M's SUMMER HIT LINE-UP!

HOT WEATHER? WHO CARES!

MARX BROS.
"DAY AT THE RACES"
★
"CAPTAINS COURAGEOUS"
★
CLARK GABLE • MYRNA LOY
"PARNELL"
★
ROBERT TAYLOR • ELEANOR POWELL
and a Screenful of Stars in
"BROADWAY MELODY OF 1938"
★
WILLIAM POWELL • LUISE RAINER
"THE EMPEROR'S CANDLESTICKS"
★
"BETWEEN TWO WOMEN"
Franchot Tone • Virginia Bruce • Maureen O'Sullivan
★
"THE GOOD EARTH" at Popular Prices
★
JEANETTE MacDONALD
"THE FIREFLY"
Allan Jones • Warren William

And other Big Ones!

MARION DAVIES

Comes Bob-Bob-Bobbing Along with

BOB MONTGOMERY

In happy response to more preferred play-date requests* than she's ever had before, for

"EVER SINCE EVE"

Completely Covered with Laugh-Insurance by
FRANK McHUGH • PATSY KELLY • ALLEN JENKINS
Directed by Lloyd Bacon • A COSMOPOLITAN PRODUCTION • A First National Picture
Screen Play by Lawrence Riley, Earl Baldwin, and Lillie Hayward
from a story by Margaret Lee and Gene Baker

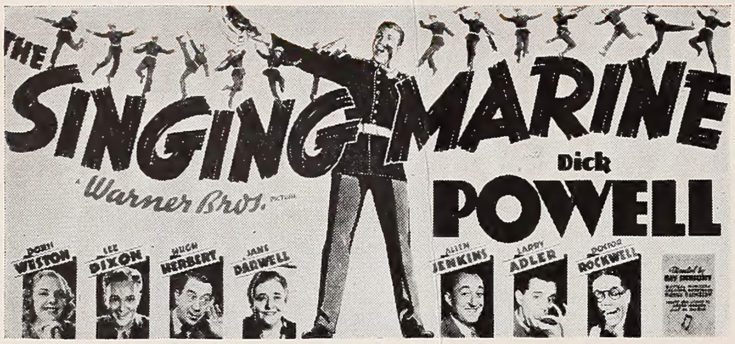
22 million moviegoers are reading the nationally syndicated newspaper serialization every day for 21 days as part of the big Cosmopolitan backing for this joyous July hit from

WARNER BROS.

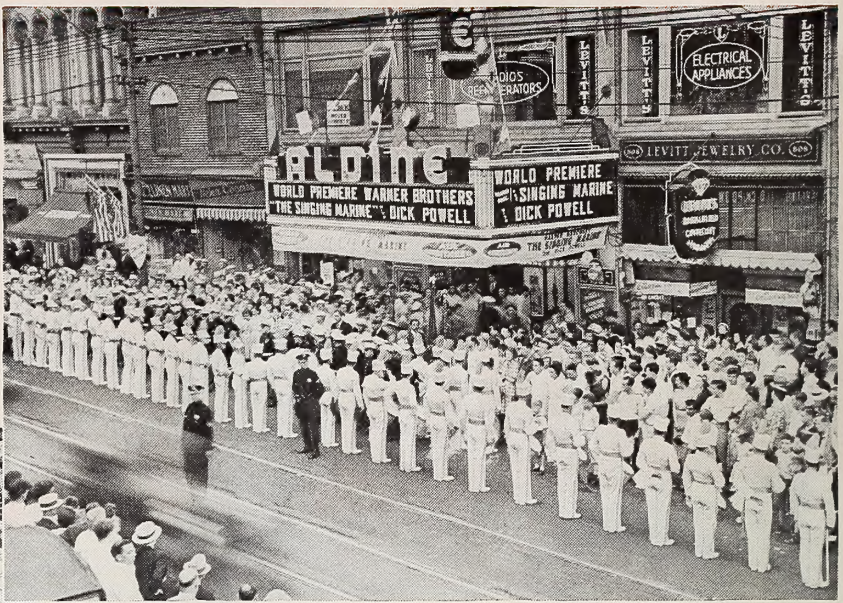
*(*For instance, Radio City Music Hall!)*

E McN. 17/II/38

'THE MARINE'


THE
SINGING MARINE
Warner Bros.
Dick
POWELL
DORIS WESTON
LEE DIXON
HUGH HERBERT
JANE DARWELL
ALLEN JENKINS
LARRY ADLER
DOCTOR ROCKWELL

ALL ROADS POSTED with Wilmington's top 24-sheet drive and followed by giant newspaper ads.


ALDINE
WORLD PREMIERE WARNER BROTHERS "THE SINGING MARINE" DICK POWELL
WORLD PREMIERE THE SINGING MARINE DICK POWELL
LEVITT'S
ELECTRICAL APPLIANCES
LEVITT JEWELRY CO.

AMERICAN LEGION'S 50-PIECE BAND plays open-air concert at theatre and leads city-wide parade.

LOCAL MARINE CORPS and naval officers travel 40 miles for gala dress parade to theatre.

"THE

LOBBY BROADCAST by celebs and socialites include this one by chairman of State Federation of Women's Clubs and Film Forum.

SINGING MARINE

LAMP-POST SNIPES cover main arteries for one square mile by special permission of city council.

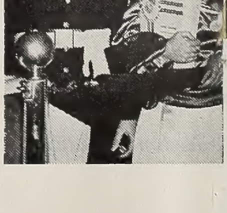
SINGING MARINE
POWELL
AT THE ALDINE
EMPLOYEES ONLY

DEP'T. STORE SINGER in marine uniform plugs film's 6 tunes in front of playdate and song-sheet display.

Songs, Dances and Laughs by
DORIS WESTON
HUGH HERBERT
LEE DIXON
Jane Darwell • Allen Jenkins
Larry Adler • Doc Rockwell
Directed by Ray Enright
Musical Numbers Created &
Directed by Busby Berkeley
6 Songs by Warren & Dubin

With Love
FROM
DICK POWELL
STAR OF
'THE SINGING MARINE'
AT THE
ALDINE THEATRE

FLOWERS FOR THE FEMMES with compliments of Powell were promoted for wide distribution.



USHERS AS MARINES and usherettes in red, white & blue help gala effect.

HAS LANDED

with the Top Showmanship of the Season And Smashing S.R.O. Business to Match!

It Happened at the Wonderful Wilmington World Premiere of That Up-and-Coming Exploitation Sensation—That Sweet-Selling Showman's Delight

"SINGING MARINE"

with

DICK POWELL

And Out-Grossed 'Green Light', 'Galahad', and 'Marked Woman' with a Brand New House Record for the Aldine Theatre and

WARNER BROS.

"SLAVE SHIP" STAND-OUT HIT ON ALL FRONTS!

More than maintaining its sizzling first-week pace in hold-over stanzas at **NEW YORK, BOSTON, BALTIMORE!** Set for second week in **KANSAS CITY!** Beating "Wake Up and Live" at Capitol, **RICHMOND!** Topping "On the Avenue" in **DENVER!** Making great boxoffice news with every new opening!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 1 **July 3, 1937**

EDUCATIONAL

NOT THE FIRST but the most grandiose gesture of the motion picture industry toward the institution of education is announced in the news pages of this issue of Motion Picture Herald.

This time it brings in the Motion Picture Producers and Distributors of America, Inc., the impressive name of Rockefeller, and a whole galaxy of educational personages.

The story of the day has been in the making, and teetering on the edge of release these many months, with back of it debates, doubtings, questionings about policy and policies. These have been the natural and inevitable concerns, so long held, by the amusement industry which has been the while in substantially exclusive possession of the tools and technology of the motion picture.

There has been a fear, not too frankly expressed, that if the camera and screen were permitted to escape to other interests, destructive competition would result.

THE organized motion picture industry has worried a lot about advertising pictures, has tried them,—and an advertising and commercial picture industry has grown-up, anyway, outside. Just incidentally more than five thousand theatres are now showing commercial pictures, ranging from real program units to flashes.

"Non-theatrical" has been another not so very frankly discussed bugaboo, sometimes a source of petty revenues, more often a source of bad bookkeeping and controversy of a minor order.

At the moment it would seem, if announcements are to be taken at par, that there is a movement to go "non-theatrical" in a big, big way, but ever with a canny eye to the preservation of the theatrical, the amusement business.

It chances, from our slightly prejudiced position, that we favor the amusement business.

It would possibly be a sort of justice, if we are to compete with the sports amusements institution and stadia of the universities and colleges, that we should go into the screen text book business.

If Yale, Harvard, Princeton and Notre Dame are to sell seats for gridiron star performances, maybe we ought to get out textbooks in film on analytical geometry, history, and how a Greek root grows.

MEANWHILE it would seem that, with what one hears from the theatres, the pleas of the showmen, perhaps the motion picture industry has enough to do to be really entertaining.

The question of how rapidly the motion picture is made a general instrument of expression and communication in art, education, religion, and general business is not at all involved with what the amusement industry does. That all pertains to the makers of machinery and the merchandisers of methods.

Ever the theatre is being confused with the tools it uses.

The motion picture is a method of saying things. If pictures are entertainment they may belong to the show business.

That the motion picture amusement industry, with its many and tremendously complicated, social, economic, artistic and international political problems, should add the problems of the tradition laden and complicated world of education seems in the broad general nature of unnecessary. ....

Education is a very big business—and another business.

△ △ △

CENSORSHIP IS OUTSIDE

EXTENSIVE misuse of the word censorship and a great deal of muddy thinking about censorship is to be observed in the public press of late, especially in discussions of the non-circulation of pictures of the Windsor-Warfield wedding in Britain, and of the Chicago steel strike riot in the United States.

"In neither case is official censorship involved," remarks the New York World-Telegram, under a heading of "Unofficial Censors." It continues, "British film companies acted voluntarily in keeping the Duke's wedding off British screens, as did an American film company in holding that the attack by Chicago police on pickets at a Republic steel plant might cause trouble if shown in this country . . . unofficial censorship can be as effective as the official variety . . . the unofficial censors, including not only the managers of film companies but also the directors of radio stations and the editors of newspapers ought to feel a terrible sense of responsibility. . . ."

Yes. And they should not be calling it censorship when they edit.

PERHAPS a psychologist is entitled to use the term censorship for inhibiting decisions **within the mind,** but for what the word means in general acceptance it can have no proper application to processes of self-regulation.

No editor, deciding to print this and not print that considers himself engaged in acts of censorship. Nor is he a censor when he lays a heavy pencil over the exuberations of some untrammeled writer of copy or headline. His operations are commonly considered as pertaining to policy.

The motion picture maker, when he decides to issue or not to issue a picture, or any part of a picture, is in the same status as the editor. The picture maker also has considerations of policy.

Also when the newspapers hold a meeting and decide what they are going to do about this and that, as for instance the publication of racing returns and the like, they are not charged with adoption of that hated process called censorship.

IT is also to be observed that when the makers of motion pictures assemble and agree on such a device in their common interest as the controls of the Production Code Administration that is also not censorship—although the newspaper and periodical press is practically unanimous in calling it "Hays office censorship." The press has been encouraged in that most considerably by the pratings of Hollywood writers, themselves in the service of the motion picture, irked at the necessity of substituting skill for smut in their quest of laughs and punches.

The difference, in the press and on the screen, between editing and censorship, is quite as distinct as between housekeeping and a raid by the Board of Health.

It is when the business of expression is not permitted to, or cannot, attend to its own business that we have censorship.

This Week

RAPPROACHEMENT between education, progressive and otherwise, and the motion picture industry, long an object of great desire by a minority in both fields, appeared close to actuality when a plan by which films will be supplied to schools as supplementary textbooks was announced. Columbia brought a convention cycle to a close with publication of a program of 62 features. Allied States Association, prompted by lack of response to its invitation for a conference on trade practices, proclaimed its intention of continuing to seek legislative redress and the Ohio unit of the organization sponsored a meeting in Washington to protest actions of a particular distributor. Film and radio officialdom was startled by publication of a confidential report on television, prepared solely for high executives' ears, which recommended purchase by motion picture interests of an existing broadcasting network or the creation of a new one in order to be prepared to profit from the new field. Shirley Temple celebrated the close of school with a premiere and her first radio broadcast.

Carriers' Rates

Guy K. Stewart of the National Film Carriers Association and Edward G. Levy, general counsel for the Motion Picture Theatre Owners of America, appeared before a special committee of the Interstate Commerce Commission to oppose any changes in regulations concerning payment for services rendered by motor carriers. The proposed regulation would require motor carriers to submit bills within five days after rendering service and would require payment within eight days after receipt of bills.

Details of the objections to the proposal are published on page 15.

Richey Resigns

H. M. Richey, for years a leader in Allied States Association and general manager of Allied Theatres of Michigan, resigned his post in the Michigan unit on Wednesday to become director of theatre operations and public relations of Cooperative Theatres of Michigan, a booking and buying combination of 90 theatres. President Fred De Lodder of Michigan Allied was among 55 theatre members who also resigned. The allied unit will continue, however.

Fight to a Finish

British independents—exhibitors, distributors and producers are ready for a finish fight against the government's new quota proposals, claiming that small companies will become extinct as a result of the draft's so-called "cost clause."

Bruce Allan describes the situation in England on page 31.

Education

Departing from the entertainment field which has been its sole consideration, the industry through the Motion Picture Producers and Distributors of America, Inc., announced that official attention will be paid to the supplying of educational films for schools, to be used as supplementary textbooks. A $75,000 grant from the Rockefeller Foundation and $50,000 appropriated by the MPPDA are prominent features of the preliminary plans.

Ramifications of the project are outlined and detailed on page 12.

Shirley at Eight

Shirley Temple, eight years old last April, gave the final touch of showmanship to what would otherwise have been another Hollywood premiere when she was lifted to a microphone in the lobby of the Carthay Circle theatre just before the first showing of her latest picture, "Wee Willie Winkie," last Friday.

The opening is duly reported on page 30, *a picture is on page* 10 *and the film is reviewed on page* 44.

◆

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Recommended

Because it is better equipped in personnel and experience than any other agency including radio to produce television programs and because its facilities are important to the development of that field the motion picture industry should acquire control of a radio broadcasting network so as to be prepared to profit as it should from television if and when. Such was the chief recommendation of a confidential report and survey of television prepared by A. Mortimer Prall for the Motion Picture Producers and Distributors of America.

Mr. Prall's views, as published in an unofficial release of the report, are quoted at length on page 17.

Plan Abandoned

Paramount stockholders, in an adjourned session of their annual meeting, abandoned a proposed plan to increase the company's authorized common stock to 6,000,000 shares from 4,500,000 shares. The proxy committee, for the second time, failed to muster two-thirds of the voting stock. Paramount directors also met and they reelected all officers and executives in addition to accepting the resignation of H. A. Fortington, a director and former chairman of the executive committee.

Details of both sessions are on page 16.

'Unethical'

A call for a strike among exhibitors against Paramount featured a meeting held in Washington Tuesday as a protest against the distributing company's alleged unfair selling plan for 1937-38. P. J. Wood, secretary of the Independent Theatre Owners of Ohio, issued the plea and charged the company was guilty of "unfair, indecent and unethical business practices." He said his charges were based on the distributor's withdrawal of six pictures which were promised for the 1936-37 program. The features now have been placed on the 1937-38 program, he asserted.

A report of the protest session is on page 29.

No Answer

Failure of all but one distributing company to accept an invitation sent out by Allied States Association of Motion Picture Exhibitors to a round table conference on trade practices prompted W. A. Steffes, chairman of the organization's national defense committee, to proclaim that Allied would "rededicate itself with purposeful single-mindedness to its program of authorship and championing of trade reform legislation."

Mr. Steffes is quoted in full on page 29.

Triple Weapon

Triple features have been adopted in Chicago by exhibitors opposed to the double bill policy of the Balaban & Katz circuit as a weapon more powerful, presumably, than a two-edged sword. Public reaction, they hope, will bring a return to the single picture with shorts.

The Chicago development and reports of sporadic tests of singles elsewhere are on page 28.

$50,000 Bank Night

Following the charges hurled last week at Loew's, Inc., for returning chance games to its neighborhood theatres, the Independent Theatre Owners Association in New York this week was reported ready to inaugurate a huge $50,000 Bank Night of its own in retaliation. All the member theatres of the association would take part in the drawing.

Details of this, and of the national chance game situation, are found in the story on page 26.

Denouncement

Previews of feature pictures over national radio networks before their release are "ruinous to the industry," Edward Kuykendall, president of the Motion Picture Theatre Owners of America, told the Southeastern Theatre Owners' Association in Birmingham. A committee of Mr. Kuykendall's organization has been studying the problem of screen radio relations.

An account of the meeting and further quotations from the MPTOA leader are on page 30.

Answering Attacks

The opposition to the proposed plan of reorganization of RKO, drawn up by the Atlas Corporation, was attacked this week before Special Master George W. Alger in New York by H. C. Rickaby, attorney for the Atlas Corporation, as coming from an "insignificant minority." Mr. Rickaby said the plan was fair, equitable and feasible.

This week's details of the RKO reorganization are found on page 38.

Columbia

Columbia, holding its first convention in Los Angeles since 1929, announced a program of 62 feature length productions, 126 short subjects and four serials this week. More than 250 home offiice executives and sales representatives from the field gathered in the Ambassador Hotel for the sessions.

The product is detailed on page 52.

"Just a Mistake"

Japan has not entered into any alliance with Germany to fight Hollywood product, Nagamasa Kawakita, Japanese distributor, said, adding that a report of an Italo-German-Japan film bloc was "just a mistake." Mr. Kawakita also said he hopes some day to produce pictures jointly with American producers. He is negotiating for distribution of "New Earth," which was made in Japan with a German director.

Additional details about the "mistake" are on page 32.

Loew Partners

Loew's, Inc., this week, was reported renewing two partnership deals, in St. Louis and Providence, R. I., under which the circuit would acquire a 50 per cent interest in the houses involved and thus enable it to have additional playing time on its socalled "big" pictures. At the same time, the circuit bought the land rights to the Capitol on Broadway for $1,500,000 and will remodel the house.

See story on page 26.

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MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario. J. A. Cowan, representative. London Bureau, 4, Golden Square, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dept. 8, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306, Santiago de Chile, A. Weissmann, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Tax Extended

The extension of the present admission tax, for two years, was voted as expected by the Senate in Washington when it rejected a proposed amendment by the Finance Committee, which wanted to limit the socalled nuisance taxes for only half that period. At the same time, in Connecticut, St. Louis, Georgia and Philadelphia legislative matters of interest to exhibitors were in the limelight.

See story on page 26.

Deficiency

The Federal Government assiduously and in public studying income tax returns let it be known that persons in the motion picture industry are being dunned for tax deficiencies which, it was claimed, aggregate $1,000,000. Bing Crosby, Ltd., the estate of Will Rogers, and others were prominently named.

The Treasury Department's claims are ilsted on page 15.

Bargaining

Distributors and exchange union representatives continued amicable discussions of wage and hour agreements and labor leaders, encouraged by success in that field, turned their attention to theatre employee organizations which was expected to offer greater difficulty, chiefly because of its magnitude.

Collective bargaining reports and further news of the ubiquitous unions and guilds are found on page 14.

Franco-German

A motion picture trade agreement between France and Germany, in effect for one year, has been renewed for an equal period with each country retaining the privilege of withdrawing after six months. Under its terms the German Government promises to assist in the importattion of French films to the Reich and their sale and distribution.

An account of the renewal is on page 13. *and a further report that the French Quota provisions have been renewed is on page* 15.

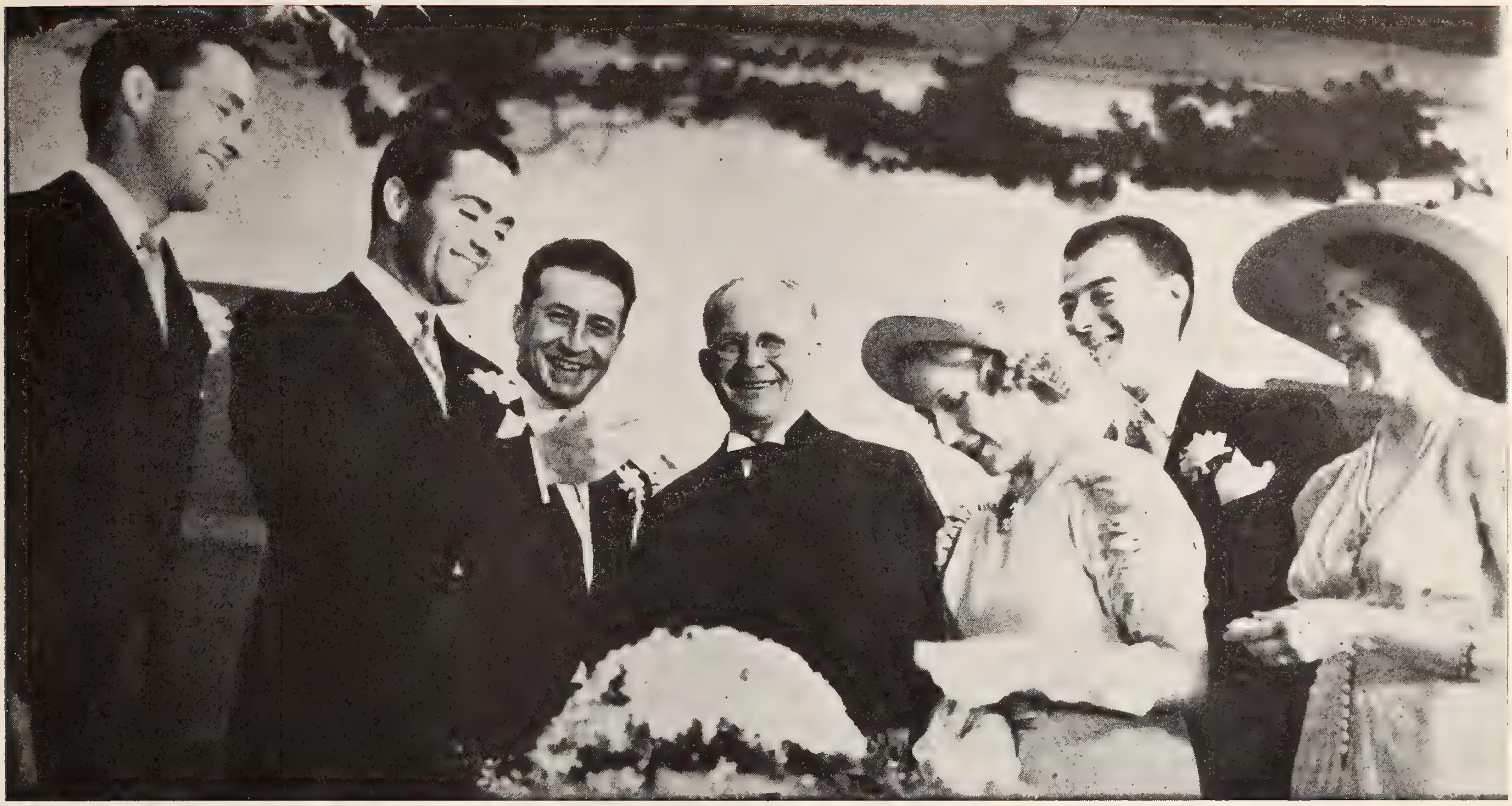
Damage Suit

Already seeking injunctions against seven distributing companies and two executives of Saenger Theatres Corporation on charges of conspiracy, George Fuller, exhibitor of Pensacola, Fla., instituted a $100,000 damage suit Tuesday against the same defendants, under the triple damage clause of the Sherman-Clayton acts. Mr. Fuller contends the alleged conspiracy by the defendants prevented him from getting films, forced him to close two houses and prevented him from opening another.

This Week in Pictures

DARRYL F. ZANUCK, production chief of Twentieth Century-Fox, escorted his wife to the opening of Shirley Temple's latest, "Wee Willie Winkie," at the Carthay Circle, Hollywood. The premiere had more than the usual complement of crowds, lights, stars and noise but its chief claim to distinction was Miss Temple's first introduction to a radio microphone. The eight-year-old star is shown (left) as she was introduced to the broadcast audience by Eddie Cantor. Shirley told the world it was a big day for her not only because of the premiere but because "School's out!"

Delegates to the Columbia convention in Los Angeles this week were met at the station by Harry Cohn, president and production executive, and Jack Cohn, vice-president, who flew from New York (front and center). Other executives recognizable in the first row are Irving Briskin, Al Seligman, Louis Rosenfeld, Tim O'Toole, Joe Seidelman, Joe Friedman, Abe Montague, Carl Shalit, Rube Jackter, Joe McConville, Sam Galanty, Lou Astor, Jerry Safron and Harry Weiner.

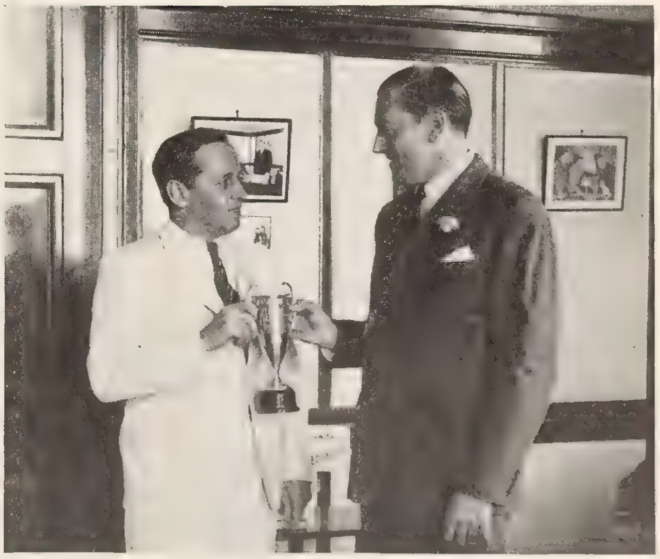


↑

"AMERICA'S SWEETHEART" was married last Saturday without fanfare or benefit of newsreels to Charles Buddy Rogers, orchestra leader and screen star, at Bel Air, the California home of Mr. and Mrs. Louis D. Lighton. Shown after the ceremony are (left to right): B. H. Rogers, brother of the groom; the happy benedict, holding a piece of cake; Mr. Lighton; the Rev. Dr. J. H. Lash; Mary Pickford Rogers, the bride; Selmer Chalif, a cousin of Miss Pickford, and Mrs. Lighton. (Acme Photo)

Floyd Gibbons, the "Headline Hunter," signs a contract extended by Sam Sax, production chief of the Warner Brothers-Vitaphoe studios in the east, for 13 one-reel "Your True Adventures" films. →

Ben Y. Cammack, president of RKO Radio Pictures do Brasil S/A, presents Bruno Cheli, managing director, with a loving cup won by the Brazilian organization for its 1937 sales campaign. →



← *Mrs. Thomas G. Winter, public relations director for the Motion Picture Producers and Distributors of America, and Dr. Rufus B. von Kleinsmid were guests of Samuel Goldwyn at a luncheon at which educators, clergymen, social leaders and executives of women's organizations discussed sociological films.*

MPPDA, EDUCATORS OFFER PLAN FOR SCHOOL FILMS

Rockefeller Grant and Industry Appropriation Is Paying For Exploration of Educational Film Field As a New Market

by JAMES P. CUNNINGHAM

The motion picture industry, after 35 years of concentrating on product for entertainment alone, officially announced on Thursday its entrance into the educational films field, to supply films on the wholesale to classrooms, in the manner that the textbook publishers now furnish the present media for teaching and learning.

The project contemplates that films will be made available by the majors and evaluated by educators.

A $75,000 Rockefeller grant and a $50,000 Hays organization appropriation is paying for an exploration of the field.

The plan, in work since last November, was created by the Motion Picture Producers and Distributors of America and some educators, and was disclosed at the convention in Detroit of the National Educational Association, by Dr. Mark A. May, director, Institute of Human Relations of Yale University, who is working with the Hays organization on the project.

Preliminary studies—more frequently known as tablecloth arithmetic—place the potential annual gross film rentals from schools at $108,000,000, and net profits at $80,000,000, and an additional $70,000,000 in total projection equipment sales for manufacturers—if and when an anticipated 200,000 schools are equipped.

The Hays organization has set up headquarters at 1600 Broadway, New York, for a group of educators who have started reviewing all non-current short product of MGM, Paramount, RKO, Twentieth Century-Fox and Educational, United Artists, Universal and Warner Brothers—Columbia is not, at this time, participating. Selected films are being classified as to subject matter.

In addition, a board of educators, which Dr. May says is acting voluntarily, proposes to advise the producer-distributors on new production of films for schools. This board is composed of Isaiah Bowman, president, Johns Hopkins University; Edmund E. Day, president-elect, Cornell University; Frederick H. Baer, superintendent, Bronxville Public Schools; Karl T. Compton, president, Massachusetts Institute of Technology; Royal B. Farnum, executive vice-president, Rhode Island School of Design; Jay B. Nash, professor of education, New York University; Mrs. Bess B. Lane, New York Ethical Culture School; Dr. Paul B. Mann, New York City Public Schools; Professor Karl W. Bigelow, Teachers' College, Columbia University; Dr. Alice Keliher, Commission on Human Relations, Progressive Education Association; Dr. James Mursell, Teachers' College, Columbia; Dr. Dana Jackson, head of the Department of Chemical Engineering, Columbia University; and, Dr. May.

It is intended that the source of supply shall be the non-current shorts dating back to the beginning of sound in 1926, which the distributors have promised to make available; short subjects cut from non-current features; the pedagogic films now available through Eastman Kodak, Electrical Research Products and such other companies, which for years have had an eye on developing the field for their own products; and, it is hoped, some new production undertaken by the producer-distributors for the specific use of the classroom.

UNIVERSITY SAYS 8,806 SCHOOLS USING PICTURES

Education throughout the United States is going "movie" so steadily that at the present time audio-visual education is employed in 8,806 school systems in the 48 states, officials of the University of California report. California, with a school population of 1,551,510, possesses and uses 849 motion picture projectors. It ranks as the third highest in the union in this respect. New York is first, with a school population of 1,885,207, and 1,298 projectors. Pennsylvania is the second ranking state with 958 projectors for a school population of 1,498,606.

As for educational films in the new system, Pennsylvania leads with 8,864, and New York comes next with 5,846 films. California ranks third with more than 5,000 films, while the University of California itself has a library of more than 5,000 pictures that are available to schools in the state.

The board of educators will return the films after their evaluation, and a contemplated centralized joint distribution system will undertake the selling and servicing. The MPPDA and member companies have not determined the nature of the physical construction of the distribution system. They predict, however, that several hundred small offices will be required, and that profits and expenses will be shared proportionately according to the demands for an individual distributor's product. The more optimistic sponsors see a nationwide exchange system of 500 branches, with all collections going to headquarters in New York to avoid the expenses of local bookkeeping.

Finances for the exploratory work came from a $75,000 grant made by the Rockefeller Foundation and a $50,000 appropriation from the MPPDA. Several hundreds of thousands of dollars are said to be still needed to complete the reviewing and cataloguing of films, and in this connection the Rockefeller Foundation and the Andrew Carnegie Foundation have been mentioned optimistically.

New production by the companies is, of course, optional, but, a Hays organization committee composed of Harry M. Warner, president, Warner Brothers; Stanton Griffis, executive committee chairman, Paramount Pictures, and E. W. Hammons, president, Educational Pictures, has been appointed to study the field.

An MPPDA representative in the plan brought in the tale that one of the majors might eventually develop the extraordinary sum of $20,000,000 for an educational films business of its own.

Warners are said to be already planning production of seven school subjects, and are said to have decided a year ago that they would one day have an educational films library of 1,000 subjects.

Mr. Hammons now is studying the future of the business for his company—named "Educational" so long ago.

Paramount is said to have received encouraging results in a test with a short, "Spirit of the Plains," which it produced last year with excerpts from "Covered Wagon," "Thundering Herd" and its "Plainsman."

That the trend toward films in the classroom is recognized by the press has been advanced in support of the new project by its sponsors, who cite the Hearst editorial: "Talking pictures in schools means a complete revolution that is a tremendous advance on anything that has gone before," and the opinion of the magazine "Today": "Films have entered the classrooms to stay."

Dr. May, in announcing the project at the NEA convention, and others in the MPPDA working on the development, have cited various reasons for the lack of progress heretofore in educational films. They claim they have all the answers and solutions, too, including an economically purchaseable and readily operated 16 mm. projector—16 mm. has been decided as the official school film width—and proper systems for wholesale reduction of 35 mm. film to 16 mm.

Manufacturers to Participate

Some of those in the plan have even gone so far as to estimate that the projector sale price of $350 would give the manufacturer a $100 net profit, which, on the optimistically anticipated sale of 200,000 machines among America's 278,547 schools, would bring a gross of $70,000,000 and a net of $20,000,000.

Principal equipment manufacturers who are likely to participate in any new school business are Electrical Research Products, RCA Photophone, International Projector, De Vry, Victor Animatograph, Pacent Engineering, Holmes and Pacent Engineering. They have 16 mm. machines suitable for the purpose, and Erpi, six years ago, reputedly spent $2,000,000 making school films to create a market.

Those directly connected with the present project feel confident that the manufacturers will be generous in supporting the development, perhaps financially, and at least in credit to the schools on their equipments.

More Figuring on Income

Estimates have been made that on the basis of the nominal rental price of $1.50 per reel, each school would take 10 reels per week, for 36 weeks—the average school year—and pay the distributors $540 yearly. Distribution costs reputedly would run to $11,300,000; production costs for 360 new reels, at $10,000 per reel, to $3,600,000, and the cost of prints—$6 per print for 4,000 copies—at $8,640,000. On the basis of this figuring, and on the sponsors' premise that 200,000 schools would pay $108,000,000 a year in rentals—if and when—the distributors

(Continued on following page)

LIMIT SHOWINGS TO SCHOOL HOURS

(*Continued from preceding page*)

would stand to profit $84,460,000, or about 400 per cent on the investment.

In any event, MPPDA spokesmen hope that the first exchanges will be operating in time to furnish films for the schools opening in September.

The plan commits the seven majors to participate, but does not prevent any company from additionally engaging in selling effort direct.

Financial support of the United States Government was requested, but evidently denied. President Roosevelt was approached by MPPDA representatives last October. Some $173,000,000 was the figure set for government financing, to be appropriated to the schools, on credit terms, to buy equipment, pay for film rentals in the first two years and instruct 5,000 teachers in visual education. Only $5,000,000 was to have been used by the MPPDA-educator organization, and that for surveying all existing films, reviewing and classifying.

Now the teachers' schools, normal schools and teachers' institutes are depended on by the sponsors to establish extension courses for instruction in school film and projector usages.

Problem of Competition

Anticipating a resurrection of the complaint of exhibitors against "unfair" non-theatrical competition, the MPPDA and the educators have inserted in the program so-called "assurances" for theatre owners, in the nature of contractual agreements with the schools that all films are to be screened only in school hours—from nine in the morning to three in the afternoon; films can only be used in classrooms for educational purposes; no admissions may be charged, and all monies for equipment and rental of films must come out of regular school operating funds. Also, theatrical films used will be non-current.

Evidence of the fertility of the field is presented by the sponsors in the recent survey conducted by the United States Government's Office of Education and the American Council on Education, which gathered the following conclusions from 9,000 reports from school superintendents in charge of 17,000,000 pupils in 95 per cent of all cities with a population of 5,000 or more:

VISUAL EQUIPMENT IN USE:

Lantern slide projectors	17,040
Stillfilm attachments	3,007
Filmstrip projectors (stillfilm)	2,733
Micro-slide projectors	2,073
Opaque projectors	2,720
16 mm. silent projectors	6,074
16 mm. sound projectors	458
35 mm. silent projectors	3,230
35 mm. sound projectors	335

In addition much equipment was reported as rented or borrowed.

The survey also revealed that more films are used in teaching science than any other subject. Next in use are films on travel and geography, then history, social science, health, English, nature study, commerce and industry.

Both the MPPDA and its board of educators hope to gain a foothold in America's schools by convincing the boards preparing the curricula that "motion pictures are a necessity to the curriculum because they give material not otherwise obtainable." Once motion pictures are written into the curriculum, in the same manner as certain text books are specified, the sponsors feel that a definite demand for the service will follow.

First attention is to be given to the junior and senior high schools, three-fourths of the 538 short subjects already reviewed being adaptable to that class.

Picking the 538 from a larger number "after certain selection," the educator-reviewers voted 320 as acceptable for education, 61 as being not appropriate, and the rest having possibilities, if the distributors make suggested changes—such as the elimination of the 19th hole drinking scene in a Bobby Jones golf reel which was picked as having physical training value.

Dr. May, interviewed in the headquarters of the MPPDA, in New York, declared that "Education needs motion pictures produced by theatrical producers because they can give the vitalized, dramatic interpretation which educational systems are now lacking.

"Films," he said, "make pupils experience life. Text books don't. The film is its vitalization that teaching has been needing."

Dr. May on Thursday told the NEA convention that, "Today brings occasion to announce a coordinate effort of several influential agencies and the motion picture industry itself toward bringing the screen to the service of education in terms of exceptional promise.

"The concept of 'living pictures' to communicate facts and convey emotions from one mind to another without the clumsy interposition of the difficulties of language and limitations of words, has been in the mind of men for centuries," he asserted.

Dr. May explained to the educators at the convention that Edison's concept of his Kinetoscope, empowered by George Eastman's film, "was useful work," and that the inventor set to make the motion picture to "do for the eye" what his phonograph had "done for the ear." And this did not contemplate the field of entertainment alone.

Less than 10,000 instructional films have been produced to date, he continued, compared to 50,000 feature theatrical films, indicating the lack of progress of motion pictures in education.

Reasons for the delay were attributed by Dr. May to the fact that theatres are run for profit while schools are not, that schools are conservative and are slow to buy new and expensive equipment, and the fact that education lacks teachers who are trained to use films effectively.

He reported that "numerous experiments have demonstrated the superior merits and teaching values of motion pictures."

Numerous efforts are being made by the American Council on Education and other agencies to promote better training of teachers in the educational uses of films.

Some 500 widely scattered and disorganized sources now supply educational films, Dr. May reported, and "very few of the 10,000 films available have been adequately appraised or evaluated."

Dr. May traced the MPPDA's interest in educational films from its series of "character study" shorts from non-current features, as developed by the Committee on Social Values in Motion Pictures, four years ago, to the more recent adaptation of non-current theatrical films to educational uses by the Progressive Education Association.

Now, he said, the MPPDA member companies "have opened their vaults of short subjects to an advisory committee of educators who are invited to come and see what is there of educational value." He estimated that some 15,000 short subjects are in the vaults, all since the beginning of sound, in 1926. Some 2,000, he said, "can probably be used as is, and perhaps another 2,000 or more could be used provided certain changes were made in them."

Travelogues, he continued—"of which there are not less than 1,000 good ones—will undoubtedly be useful in teaching of geography, history and civics in the lower grades, and the social studies in the upper grades."

"We know, also, that other shorts contain a great amount of material which is useful in connection with biological sciences, nature study, physical education, art and music."

He insisted that the board of educators now serving the project "in an advisory capacity" receives no compensation for its counsel.

France, Germany Sign Pact With Withdrawal Option

France and Germany have renewed their film agreement for one year with each side having the privilege of withdrawing from the agreement on December 31st, 1937. Originally the pact was signed May 12, 1936 and went into effect the following June 1st.

The text of the new Franco-German agreement was published in the French Journal Officiel and the terms were contained in letters exchanged on June 15th between Yvon Delbos, French affairs foreign secretary, and Comte de Wekczeck, German ambassador in Paris.

Because the French industry has had poor results with its activities in Germany during the 1936-37 season, the agreement contains a provision that the German government promises to assist in the importation of French films to the Reich, and the sale and distribution of them. The German government also will favor all contacts between the French and German film trade organizations, especially the Reichfilmkammer.

NEW THEATRE, EXCHANGE UNIONS CONDUCTING WAGE NEGOTIATIONS

Organization of Exhib'n Groups Viewed as Greater Task Than in Exchanges; Lessing Nominated for Office by Painters

With organization of film exchange unions well under way and collective bargaining negotiations between their representatives and distributing company officials proceeding amicably the drive for unionization of theatres occupied the attention of labor leaders.

The last obstacle to amicable settlement of the disputes which have continued since the Hollywood strike ended was removed Tuesday when the scenic artists' local apologized to the IATSE for attacks made by the defunct Federated Motion Picture Crafts and announced the withdrawal of Charles Lessing, FMPC leader, from sole nomination as president of the local.

On the coast also, other employee organizations, including the Screen Actors' Guild, the Junior Directors' Guild, studio machinists and a new group which comprises studio publicity writers, were active.

Actors' Equity continued its discussion of plans for the organization of radio talent under its banner.

Mr. Lessing's nomination and his apparently assured election were held by Pat Casey, for the producers, and George Browne, IATSE president, as a breach of the verbal agreement reached when the men returned to work. The decision on Mr. Lessing's retirement from the Hollywood labor scene followed a conference attended by Mr. Casey, William Bioff of the IATSE, and Charles Elrod and Pridgeon Smith of the scenic artists' local.

The International Alliance of Theatrical Stage Employees and other affiliates of the American Federation of Labor who have been active in the film exchange and exhibition fields have found organization of theatre employees a task of greater magnitude than bringing exchange employees under their jurisdiction. Contracts have been signed between distributors and exchange union representatives in 14 cities, leaving only 17 to be negotiated. Comparable strength in the theatre field, however, is not expected by union leaders before the end of this year.

The Committee for Industrial Organization has played only a small part in the drives in either field. In Cincinnati this week N. Clyde Butler, assistant to the CIO regional director, issued a charter to employees of two theatres in Clarksburg, West Virginia.

New theatre unions in Kansas City, New Haven, Portland, Me., and San Francisco this week were drawing up wage scale proposals for submission to owners and operators and organization was continuing in other large cities.

Kansas City Pact Rejected

The only break in the negotiations with exchange unions occurred when Felix Snow, IATSE representative, and a committee of six from the Film Exchange Employees' Union presented a list of counter demands to local exchange managers who airmailed them to their home offices for action. The counter demands followed refusal of the union to accept the schedule worked out by IATSE representatives and distributors in New York last week. An average increase of four dollars over the agreement reached was asked and the union insisted that the agreement be made retroactive to June 1st instead of June 21st.

HOSTLERS GIVEN STATUS IN UNION

One of the many byways followed by negotiators in efforts to draw strict lines for union classifications led to the hostlers, members of a nearly forgotten estate who have found a niche in the Hollywood studios. Following lengthy conferences between Aubrey Blair of the Screen Actors' Guild and Joseph P. Touhey of the Studio Drivers Transportation Local, it was decided that the men who handle horses will come under the jurisdiction of the Teamsters International.

The IATSE, which had claimed the stable workers as prop men, relinquished its stand and the Guild gained its point that they do not rate the same classification as extras who are employed to ride the horses and who must be Guild members.

Local 1185 of the International Association of Machinists, 175 of whose members work in studios, received a closed shop and a 10 per cent salary increase under the terms of an agreement worked out by Pat Casey, negotiator for the producers, and D. T. Wayne, business representative of the local which was one of the groups which joined the FMPC strike last month.

The first round of the Screen Playwrights' battle with the Screen Writers' Guild over recognition by producers resulted in a draw when the Playwrights objected to calling a consent election which would have determined without official intervention of the Regional Labor Board whether the Playwrights or the Guild should be the official bargaining agency for the film writers.

The Los Angeles Newspaper Guild this week invited film publicity men to join the Guild as fullfledged members with all voting privileges after a meeting at which reports of the American Newspaper Guild convention were read. The Screen Publicists' Guild, newly formed organization of publicity men, were to meet later this week to decide on affiliation.

The Junior Screen Directors' Guild, a group of assistant directors under the Screen Directors' Guild, elected Harry Scott, president; Horace Hough, vice-president; Syd Fogel, treasurer, and Clem Jones, secretary.

LaGuardia Offers Aid

Mayor Fiorello LaGuardia of New York this week offered his personal or official assistance in efforts to end the Fleischer Studio strike. Louis Nizer, attorney for the studio, employees of which have been on strike for four weeks, confirmed reports of the Mayor's offer and said he had met with William Collins of the AFL to discuss terms of negotiation.

Striking employees of the studio staged a demonstration in the Paramount theatre, booing a "Popeye" cartoon which was being shown there. Shouts and hisses continued while the picture was being shown but no other disorder resulted.

U.S. Establishes Unit to Promote Sale of Pictures

The Department of Commerce this week reverted to the ideas of Herbert Hoover with establishment of a separate division, under the direction of Nathan D. Golden, heretofore head of the motion picture section of the electrical division, to promote the sale abroad of American films and film equipment as a means of expanding the export demand for other products.

The major idea, introduced by Mr. Hoover, former secretary of commerce, will be to promote the popularity of American pictures in foreign countries so as to popularize the household articles, automobiles, machinery, clothing and other products which are the normal "props" of the usual feature picture.

The Department of Commerce a few years ago figured the American motion picture business brought at least $100,000,000 a year in foreign sales to manufacturers of household articles, furniture, automobiles, clothing and other products in the United States.

Exports of motion pictures and equipment are already in the neighborhood of $100,000,000 a year, of which $21,000,000 last year represented the value of photographic and projection goods shipped abroad.

"While the direct returns to the United States from foreign sales of motion pictures and motion picture equipment are of great importance," Secretary Roper pointed out in announcing the establishment of the new division, "the indirect benefits accruing to the United States from the exhibition of American films in foreign countries is of still greater importance to the general export trade of the country."

Under the Hoover administration the motion picture section was an independent unit. It was merged with several others under the electrical division in the "economy clean-up" five years ago.

Steele Quits Monogram

Joseph Henry Steele has resigned as associate producer of Monogram's studios in circuit, held an annual outing last week at the Fox and Hounds Club, Marblehead. Martin J. Mullin and Samuel Pinanski had charge of arrangements.

Home Office Holds Outing

Members of the Boston home office of Mullin & Pinanski, New England theatre circuit, held their annual outing at the Fox and Hounds Club in Marblehead. Martin J. Mullin and Samuel Pinanski had charge of arrangements.

Irving D. Hyland, former assistant director of advertising and publicity for Irving Mills Music Enterprises, has joined Warner Brothers home office publicity department.

EXHIBITORS AND CARRIERS PROTEST FEDERAL CHANGE IN PAYMENT RULE

Proposals Before ICC Would Require All Bills Be Submitted in Five Days and Paid Within Eight Days

Proposed changes in the methods of paying for transportation of films by motor carrier met opposition this week when representatives of the Motion Picture Theatre Owners of America and the National Film Carriers Association appeared before a special committee of the Interstate Commerce Commission in Washington.

Guy K. Stewart, of the carriers' organization, and Edward G. Levy, general counsel for MPTOA, both informed the committee that the present system of paying for service is suitable for films and any changes would impose hardships.

The proposed new regulations, now before the Commission for approval, would require motor carriers to submit their bills for service within five days after rendition of the service and would require payment within eight days after receipt of the bills.

The service rendered the theatres is different from that for any other type of customer, Mr. Stewart told the committee. Both the nature of the service and the method of handling bills have been worked out over a long period to meet the particular needs of the exhibitors, he said.

Bills, as a rule, are submitted weekly. The service rendered is based upon a weekly charge for the number of program changes required by the exhibitor, with additional charges for other service as required.

Calls Accounts All Good

The service, Mr. Stewart continued, is essentially a personal one.

"So far as the credit problem is concerned," he continued, "the film carrier does not have the problem of the local hauler. We have found that the problem of collection is not a problem. The accounts are all good."

Before the present 15-day rule was put into effect some of the accounts were carried on a six months or yearly basis, Mr. Stewart pointed out and then asserted:

"It would be impossible to operate on anything less than the present 15 days."

Mr. Levy amplified this by explaining that when the present regulation went into effect carriers had difficulty in complying with it.

"However," he said, "they succeeded in obtaining the cooperation of distributors, exchanges and theatre circuits."

Mr. Levy also emphasized the point that exhibitors with theatres located in the same states as exchanges serving them would not be governed by the proposed restriction and therefore would continue the present method of business.

Exhibitors with houses in other states would be forced to comply with the interstate ruling, he continued, and this difference would result in needless confusion.

The proposed change, Mr. Levy said, would make necessary the reorganization of bookkeeping practices in the theatre industry and would disrupt service and financial arrangements which have existed for years and found to be satisfactory to both exhibitors and carriers.

Says Exhibitor Pays Regularly

The average independent exhibitor, Mr. Levy said, is his own bookkeeper and pays his bills at regular intervals. But, he continued, due to the multitude of duties the exhibitor has, the intervals frequently are greater than the eight day provision in the proposed regulation.

Mr. Levy also explained that in the case of circuits, bills, after approval by the exhibitors, are sent to a central office for audit, approval and payment. This routine, according to Mr. Levy, cannot be carried out within eight days.

Probably half of the houses in the country use motor carrier service, Mr. Levy concluded, and the proposed change would result in confusion on the part of exhibitors operating on the broken week system.

Representatives of carriers other than film carriers also voiced opposition to the proposal on the ground it would merely result in increasing their bookkeeping costs materially without accomplishing anything.

French Quota Regulations Extended for Another Year

by PIERRE AUTRE
in Paris

The French Contingentement (quota) regulations, which have been in effect since 1935, have been extended for one year from July 1, 1937, to June 30, 1938, in accordance with a Government decree issued in Paris this week.

The main provisions of the quota are as follows:

Only 94 dubbed foreign films may be released in France for each six-month period, referring to films of more than three reels in length. The dubbing of the films must be done in studios situated on French territory, within four months from the date the request is filed, certified by payment of the required tax.

Foreign films in original speaking versions may be shown in only five theatres in Paris and ten in the provinces. However, exceptions may be made by the Minister of National Education. Cartoons are excluded from these stipulations.

All contracts "concerning public projection of a film will not be available until three full days after the official trade show or the first public showing." This clause was inserted for the purpose of halting blind booking.

Control of Proxies By A. T. & T. Attacked

The board of directors of the American Telephone and Telegraph Company has become a "self-perpetuating body," investigators of the Federal Communications Commission said in Washington this week when the commission resumed its inquiry into the utility's capital structure. A. T. and T. is the parent company of Western Electric and Electrical Research Products, Inc.

New members of the board, the report asserted, are "the agreed choice of the president and other members of the board."

Government Seeks Taxes from Stars

Demands for the payment of alleged tax deficiencies aggregating almost $1,000,000 are being made to motion picture persons by the United States government.

Among those against whom deficiency assessments have been lodged are Wallace Beery, Marlene Dietrich, Ted Healy, Bing Crosby, Ltd., Charlie Chaplin, Charles Chaplin Film Corporation, Charles Laughton, Mary Boland, Adolphe Menjou, Ed Wynn, Elissa Landi, Victor McLaglen, Ruth Chatterton, Leatrice Joy, estate of Will Rogers, George Brent, Claudette Colbert, Zasu Pitts, Joseph Von Sternberg, and Robert Riskin.

Cecil DeMille, brought into the income tax limelight by Guy T. Helvering of the Internal Revenue Bureau, issued a statement in reply to Mr. Helvering's statement that Mr. DeMille had made "a purposeful attempt to evade surtaxes" through creation of a holding company. Mr. DeMille pointed out the United States board of tax appeals decided DeMille Productions, Inc., was not formed to evade taxes. The opinion was unanimously upheld in the United States district Court of Appeals, the statement announced. Mr. DeMille concluded his statement by declaring:

"I am thankful to the American spirit which thus far has preserved the integrity of our courts."

Newsreel Theatres, Inc., which operates the newsreel theatre at Broadway between 46th and 47th streets, has taken a long lease on the Concourse theatre in the Bronx, which it will remodel as a newsreel unit.

PARAMOUNT REELECTS OFFICERS, DIRECTORS

Renaming of All but H. A. Fortington Follows Abandonment of Common Stock Plan

Operation of Paramount Pictures, Inc., will continue for another year under the same leadership and with the same number of common stock shares as it has had in the past year, it became known after the annual stockholders and the board of directors meetings.

At the stockholders session, the proxy committee was unable to obtain the approval of the necessary two-thirds of the voting stock and it was decided to abandon the proposed plan to increase the company's authorized common stock from 4,500,000 shares to 6,000,000 shares.

The directors meeting, held Monday, brought the reelection of all officers and executives and also the resignation of H. A. Fortington, former chairman of the executive committee. The vacancy created by Mr. Fortington's resignation was not filled.

The board also voted a two months extension of Paramount's option to repurchase the 50 per cent interest held by A. H. Blank in the Tri-States circuit of theatres. The option was to have expired July 6th.

Griffis Heads Committee

Mr. Fortington, a former representative of the Royal British insurance companies, was a leading force in Paramount's activities two years ago when the company emerged from reorganization. At that time he was elected to the board of directors for a three year term and to the chairmanship of the executive committee. By the end of his first year in office, Mr. Fortington was the storm center around which the internal turmoil raged until the election of Barney Balaban to the company's presidency.

In addition to Mr. Balaban the officers reelected are Adolph Zukor, chairman of the board; Neil F. Agnew, Y. F. Freeman, Henry Herzbrun, John W. Hicks, Jr., and Austin C. Keough, vice-presidents; Walter B. Cokell, treasurer; George L. Bagnall, assistant treasurer; Mr. Keough, secretary; Norman Collyer, Jacob H. Karp and Frank Meyer, assistant secretaries, and Fred Mohrhardt, comptroller.

On the executive committee are Stanton Griffis, chairman; Mr. Agnew, Mr. Balaban, Stephen Callaghan, Harvey D. Gibson, Duncan G. Harris, John D. Hertz, Maurice Newton and Mr. Zukor.

The stockholders' decision to abandon the plan for increasing the company's stock came after two attempts to have more than two-thirds of the voting stock represented at a meeting. At the final session there was a 65 per cent representation with 64 per cent of the votes in favor of the increase.

Balaban Explains

After the meeting, Mr. Balaban announced: "Although the management is of the opinion that such increase is in the interest of the corporation and is confident that the necessary vote can be shortly obtained, it deems it wiser to defer to the opinions of many of the stockholders who, while voting in favor of the proposal, have urged that the plan be postponed until more specific purposes for any additional shares could be determined."

Mr. Balaban also said the plan would not be re-submitted to the stockholders before the next annual meeting, if at all. The proposed new shares were to have been held in the company's treasury for future corporate expansion and a program of debt reduction, Mr. Balaban explained.

A repetition, on a minor scale, of the excitement of the June 15th meeting of the stockholders occurred when Dr. Irving Chestman, a minority stockholder, offered a motion that the company institute action against Mr. Griffis and Mr. Stanton, directors, and the brokerage firm with which they are associated—Hemphill, Noyes and Company, and Hallgarten and Company—to recover any profits which may have resulted from alleged manipulations. The motion was defeated 1,100 to 550, with the proxy committee, representing more than 3,700,000 shares, not voting.

Dr. Chestman made the motion on the basis of recent Securities and Exchange Commission reports and in reply Mr. Balaban declared the information and action Dr. Chestman sought was within the province of the SEC.

Mr. Keough then reminded Dr. Chestman that Mr. Griffis had stated at the June 15th session that neither he nor his firm had profited by the transactions.

In reply to another query by Dr. Chestman, Mr. Balaban said it was he who had first proposed the stock increase.

About three weeks additional time to file an answer to an action instituted to enjoin Paramount from putting Adolph Zukor's new employment contract into effect will be sought in New York supreme court by the company. The reply to the action, started by A. Ella Heyan, a stockholder, is due July 7th. The extension of time will be requested through Paramount's attorneys, Simpson, Thacher & Bartlett.

Charles Cochrane Discusses Expansion

In an expansion policy under which motion pictures will be made in London and Hollywood, Walter Wanger and Charles Cochrane, British producer, started a series of conferences in Hollywood this week, according to a dispatch to the New York *Times*. While plans have not been disclosed, it is understood that all major problems have been solved and that the Cochrane product will be included in the Wanger schedule which is made for United Artists release, it was said.

"Body Beautiful" Approved in Iowa

Iowa's first board of censors, appointed by the Mayor of Iowa City for the sole purpose of reviewing "Body Beautiful," has approved the film, ruling it is "educational" and not "sexy." The board, however, voted its sanction with the stipulation that two scenes be eliminated and that no children be permitted to see the picture. Robert Griffith, manager of the theatre at which the picture was shown, agreed to the provisions.

Bert C. Leafmans has been named president of Precision Laboratories succeeding Roscoe Hubbard, who has sold out his interest in the company in New York and resigned. Nick Tronolone, sales and plant manager, left Precision last week to join Pathe.

Unions May Call Federal Theatre Project Strike

Authority to call a strike in protest against dismissal of 30 per cent of the workers employed in the Federal Theatre Project has been voted to the executive committees of five American Federation of Labor theatrical unions in New York City.

The committees, representatives of Actors' Equity Association, the American Federation of Actors, Local 802 of the American Federation of Musicians, Theatrical Protective Union 1, and the Theatrical Managers, Agents and Treasurers Union, were instructed to hold a joint conference to draft a concrete program of action.

Delay in calling the strike was voted when the union leaders met at Equity headquarters Tuesday. It was agreed to petition for an immediate hearing in Washington.

The dismissals, part of a national Works Progress Administration curtailment move, are supposed to take effect July 15th.

Should a strike be called it will be the first time A. F. of L. theatrical unions have resorted to these tactics in a work relief controversy.

Two sit-down strikes already have been staged as a result of the dismissal order affecting writers, artists, musicians and actors. Four hundred actors and other theatre workers remained in the federal theatre project headquarters in the Chanin Building, 122 East 42nd Street, New York, for 24 hours. They evacuated the building after John Rimassa, the leader of their delegation to Washington, telephoned to report Aubrey Williams, deputy WPA administrator, had agreed to an appeals board to consider reinstatements.

Mr. Williams later announced, though, that he had merely agreed to enlarge, if necessary, the WPA's present board which handles charges of discrimination and to provide the board with social workers to study the cases if it needed them.

The second sit-down protest introduced a new technique in strikes. Six hundred employees on the federal art, music writers and historical records projects imprisoned Harold Stein, business administrator, in his office at 235 East 42nd Street, and liberated him only after he had agreed to recommend to Washington WPA officials that a neutral review board be established to order all needy workers exempted from the cut.

Ontario Board Cuts British Films Most

Regret that British pictures require more censoring than those made in the United States was expressed officially by O. J. Silverthorne, chairman of the Board of Censors for Ontario, in an annual report for the year ending March 31st. Cuts were made in 31 of 127 or 24 per cent of British films submitted. Only 17 per cent of films from other sources required deletions. Mr. Silverthorne also said the best films of British history and tradition were of American origin. The board viewed a total of 2,107 films. Three were rejected, 369 altered and 1,735 passed.

PRALL'S "CONFIDENTIAL" REPORT URGES FILMS TO BUY TELEVISION

Son of FCC Chairman Surveys Television "Secretly" for Will Hays, but His Report Appears in a Radio Paper

Purchase by the motion picture industry of an active interest in radio and television broadcasting through the acquisition of one of the present national networks or through the formation of an association in which television broadcasting rights would be pooled was the chief recommendation of a confidential survey and report submitted to the Motion Picture Producers and Distributors of America by A. Mortimer Prall, son of the chairman of the Federal Communications Commission, who was engaged last year for the task by Will H. Hays, MPPDA president. A copy of the report was obtained and published by *Broadcasting,* a trade journal of the radio industry.

"The motion picture industry has its greatest opportunity for expansion knocking at its doors today," the report concluded. "It must prepare now for this new industry which is certain to become an important part of our American life." The MPPDA has not taken any action on the recommendations and refused to release the report to the motion picture press even after its publication in the radio paper.

Entrance by the motion picture industry into the radio-television field was urged in the report for the future self-protection of the industry and because "television cannot be denied—the people demand it, and sponsors want it.". .

Prall Offers Two Plans

Two plans for effecting this entrance are proposed, according to the report as published in *Broadcasting.* The first was the formation of "an association for profit in the nature of an open pool of television broadcasting rights by those now engaged in the industry sufficiently interested to contribute financial support. Such association should have broad powers to engage in the business of radio and television in all its branches." It was suggested that this association might first consider the purchase of stations not now included in the four major networks and forming them into a fifth national group.

Network Purchase Suggested

The second plan was for the outright purchase of one of the existing networks. "The NBC Network, the Columbia Broadcasting System or the Mutual Broadcasting System are suggested as being properties which might be acquired. Each has a complete and efficient staff of executives and operating personnel with many years of experience. Each is made up of stations long established in desirable locations with modern equipment, satisfactory power, frequencies and broadcasting time. Each has a competent engineering staff fully conversant with television as it has developed here and abroad, and able to carry on as television approaches a commercial fact. Each enjoys an excellent reputation and representative audiences which make their facilities desirable outlets for sponsors."

Mr. Prall based his argument for acquisition of television control by the motion picture industry on the claim that it is better equipped in personnel and experience to plan and produce television programs than is the radio industry. He urged it also to forestall any attempt on the part of television interests "to purchase motion picture producing facilities to produce programs in their interest." The radio industry, he added, recognizes "the great importance of motion pictures to the success of the new art."

NBC EXHIBIT TO COST $30,000

The National Broadcasting Company's contract for a site at the New York World's Fair on which buildings will be erected to house radio and television exhibits and studios, calls for NBC to pay nearly $30,000 *to the World's Fair Corporation. The contract signing was broadcast over the company's radio station network and televised from the experimental station in the Empire State Building, New York. David Sarnoff, president of Radio Corporation of America; Grover Whalen, World's Fair president, and Lenox R. Lohr, president of NBC, took part in the broadcast.*

The report began with a general review of the television situation in this country and abroad with particular reference to technical problems and then listed in full the activities of experimenters and the results they have achieved. The claim that the Radio Corporation of America has spent more than $1,000,000 in television research was reported as was a rumor that William Randolph Hearst is one of the principal backers of Philco Radio and Television Corporation, "having recently invested a million dollars in its activities."

With respect to motion pictures and television the report said:

"All experimenters and observers frankly admit that the best television results have been produced from motion picture film presentations. A progressive and alert motion picture industry, with its great studios and great organizations, is equipped to do the kind of program production job which would insure perfect television material and gain at once the public acceptance and interest in this new art. By a campaign carefully planned and executed the motion picture industry has its greatest opportunity in years for expansion. It is the natural source of material for programs and should be indispensable to the television art. . . .

"In the 25 years of producing entertainment, the industry has developed a consciousness of the public reaction to pictures of all types. This knowledge would be invaluable to the television broadcaster in his production work. With all of the experience it has had in production problems, it is clear that the motion picture industry is the only source of supply for television programs. Highly trained personnel with long years of experience in producing entertainment of the motion picture type will assure programs of high fidelity, interest and entertainment value.

Production Would Increase

"The U. S. Department of Commerce, through the Motion Picture Section of the Bureau of Foreign and Domestic Commerce, estimate that if every foot of film produced in America, plus every foot imported, were used for television broadcasting, we would have enough material to supply us with a maximum of three hours entertainment each day, provided, of course, that each picture was transmitted but once. Great Britain's total domestic production, plus imports, would provide them with but ten minutes of material daily. It is, therefore, evident that the production schedule of our American studios would have to be greatly increased if they undertook the production of television programs in addition to their regular work. . . .

"After observing several experimental television broadcasts designed and produced by the several corporations interested in television to impress the representatives of trade papers, financial institutions and the American press, the writer recognized the total failure of the television industry to approach the subject of program production from the proper viewpoint."

After citing the statements of radio and banking executives to the effect that television's eventual emergence is inevitable the report pointed out that the delay in development in the United States was a result of the problem of inter-connection of cities for television broadcasting as is done with radio.

Showmanship Needed

Before advancing the recommendation for purchase of broadcasting interests by the motion picture industry the arguments for active participation in television were summed up as follows:

"So far experimental broadcasts designed especially to stimulate interest in this new art have demonstrated that showmanship has been sadly missing.

"The shows are poorly staged, which reveals the truth in what the technicians say, that the programming problems are as great as the scientific riddles.

"The artistic side of this new art needs showmen and needs them badly. It is most apparent that the scenic designers, make up experts, directors and all those artisans who make the motion pictures what they are have not found their way into television yet. When they do it will be a boon to the productions.

"Live talent in studio television presentations must consist of actors and actresses who are famous for their work on the stage and in motion pictures, if public interest is to be aroused. . . .

"Much speculation exists regarding the alleged threat of television to the future security of the motion picture industry. Belief that the motion picture will suffer when television becomes a commercial fact appears to be without foundation. After observing the experimental broadcasts of this new art, one is aware at once that the motion picture industry, which alone possesses all the elements of successful television program production must become a part of this new art. The radio industry, due to its limited facilities is not equipped to produce an acceptable visual production.

Gradual Expansion Needed

"Because of the terrific cost of inter-connecting cities by coaxial cable (the only means now known), the motion picture industry has a great opportunity to produce programs on film and ship prints to television stations for local broadcasting. The four national chains now broadcast approximately 200 programs each day. It should be the aim of the motion picture industry to secure the production of at least 30 minutes of material for each chain daily. If this can be accomplished, it will increase the production of finished motion picture film in the U. S. by over 66⅔%, according to figures supplied by

(*Continued on following page*)

TELEVISION HELD FILM OPPORTUNITY

(Continued from preceding page)

the Motion Picture Division of the Bureau of Foreign and Domestic Commerce.

"To increase production schedules to such an extent would be a titanic undertaking unless gradual expansion were planned. It is, therefore, evident that the motion picture industry must begin to consider the matter now if it is to accept in whole or in part the great opportunity which this aspect of television presents. Through the facilities of the Motion Picture Producers and Distributors of America, a cooperative effort should be planned and executed which would assure the industry its proper place in the development of this new art.

Present Holdings Listed

"There are at the present three companies, members of the Motion Picture Producers and Distributors of America, who are financially interested in radio stations:

"1. Warner Brothers own and operate Station KFWB in Hollywood, and it is said that during the past year formed a new subsidiary, Transamerican Broadcasting and Television Corp., with headquarters at 521 Fifth Ave., New York City. Transamerican is actively engaged in radio station representation and programs production. Additional station purchases are contemplated by this group and as recently as March 22, Transamerican announced that it would hereafter represent the Loew-Metro-Goldwyn-Mayer radio interests.

"2. Loew's Inc., a Metro-Goldwyn-Mayer organization, owns and operates station WHN in New York.

"3. RKO motion picture interests are, of course, closely allied with the National Broadcasting Company through the Radio Corporation of America, the parent company of the National Broadcasting Company.

"Undoubtedly these interests have recognized the importance of motion pictures in television program production. Each of these interests or all of them may be preparing to organize a program-producing unit which would be attractive to television broadcasters. It would be a simple proposition for the radio and television industries to pool their interests.

No Lottery Contracts

"Any contract arrangement individual producers might make with the radio and television interests to produce television program material could have no guarantee of permanence. But in the interest of the motion picture industry as a whole, a plan of production effort which will freely permit all producers to participate, rather than limit production to a small group, might be explored through or by the Motion Picture Producers & Distributors of America Inc. The radio and television interests, recognizing the great importance of motion pictures to the success of the new art, might cooperate to purchase motion picture producing facilities to produce programs in their interest. However, a production effort as suggested above would forestall such action by the radio and television interests.

"Some in the motion picture industry may feel that it is too early to formulate plans as to what position it should take in regard to television. It must be remembered that while there are problems which must be dealt with before television is commercially practical, no one can predict with any certainty that a solution may not be reached at an early date. Television may be upon us before we realize it and preparations should be made now by the industry for its part in this new art.

Benefits Claimed

After outlining the alternative plans for acquisition of television control, the report listed the benefits which it claimed would accrue to the motion picture industry as follows:

"The acquisition of any one of these networks would establish the motion picture industry in a well-organized and profitable enterprise. The control of an existing network will permit the industry to inject into its radio and television programs such material as it considers in the best interests of the motion picture industry and the public. Trailers of feature pictures could be made a part of its television program in such an appealing manner that the public would be induced to attend the complete showing of the pictures in the theatres. The stars of Hollywood are recognized as the most desirable material for radio and television productions by advertising sponsors.

"It has been definitely established that radio programs with Hollywood Stars create the greatest audiences and pay the highest prices.

"Due to engineering limitations in the geographic distribution of television stations, there will be keen competition for government licenses. The Federal Communications Commission, charged by Congress with the administration of the Communications Act, will undoubtedly give its favorable consideration to those applicants who can establish beyond question their ability to produce the best programs in the public's interest, convenience and necessity.

"An organization such as any one of these existing chains, combined with the great resources of the motion picture industry, could present to the Commission the most valid reasons for requesting and receiving television licenses. The acquisition of any of these national chains would provide profits which could be used to purchase television transmitting equipment when available. Due to its limitations and extremely high cost, television will not replace radio broadcasting for many years. Sponsors will continue to carry on their advertising campaigns by radio, because it will permit them to reach the greatest number of people for their advertising dollar. Television cannot be denied—the people demand it, and sponsors want it.

"The motion picture industry has its greatest opportunity for expansion knocking at its door today. It must prepare now for this new industry which is certain to become an important part of our American life.

"Inasmuch as the developments of the West Coast and Europe as recorded in this report were obtained without first hand investigation, it is recommended that they be investigated forthwith and that the findings be added to this report.

"It is recommended that some provision be made to keep appraised of developments both here and abroad as they may occur. A continuing survey should be made and results published at regular intervals."

TELEVISION VIEWERS SEE QUEEN MOTHER

Dowager Queen Mary of England was the subject of a television broadcast when she attended the all-England tennis tournament at Wimbledon. The matches were part of a British Broadcasting Corporation program and views of Queen Mary in the royal box were included, for the first time.

The range of the BBC television cameras has been increased by the instalation of additional "balanced cable" links connecting the broadcasting station at Alexandra Palace in London with Picadilly Circus, Charing Cross Road, Trafalgar Square, Covent Garden, Temple Bar, Whitehal and Westminster Abbey.

Skouras Receivership Proceedings Ended

Receivership proceedings for Skouras Enterprises in St. Louis have been completed with the approval by the referee of a $303,451 dividend, about 90 per cent of which will go to the Bondholders' Protective Committee.

The organization was formed in 1928 by Spyros, Charles and George Skouras. For many years it owned 50 per cent of the St. Louis Amusement Company and the West End Lyric Theatre.

Journal Publishes Three Film Columns

The New York *Evening Journal,* a Hearst newspaper, now has three motion picture departments as a result of transfers from the New York *American,* which ceased publishing last week. The two features which previously appeared in the *American* are Regina Crewe's New York film column and Louella O. Parsons' Hollywood gossip. Rose Pelswick is continuing her regular column on films.

Protests Five-Reel Cases

Allied Theatres of Connecticut in New Haven has notified all exchanges there, except Universal and United Artists, that after 30 days, all films shipped in cases of over three double reels will be refused. The five-reel cases have been found dangerous, with sprained backs and other accidents reported sustained in carrying them to the booths. The two exchanges excepted are already adhering to the request for smaller cases, it was said.

Interstate Adds Houses

George A. Delis, district manager for the Interstate Theatres with headquarters at Canton, Ohio, announced this week that the circuit had acquired the Yorkville, at Yorkville, and the Palace, at Tiltonsville, Ohio. This gives the circuit a total of 15 theatres.

Texas Opposes Dust Reel

The Texas House of Representatives has passed a resolution asking the withdrawal of the March of Time reel dealing with the Texas Panhandle "dust bowl" on the ground that it is not an accurate representation of the Panhandle.

Singer on Censor Board

Wishart Campbell, radio baritone, has been named to the three member film censor board of Ontario by Premier M. F. Hepburn. He is the only member who has any connection with the entertainment field.

From the land of the Bengal Lancers on India's untamed frontier comes

Rudyard Kipling's

WEE WILLIE WINKIE

Planned by 20th for your season's biggest business!

20th Century Fox

THE KEYSTONE OF YOUR FUTURE

A STORY SO BIG . . . A SCENE SO VAST . . . THAT IT

Shirley Temple . . . topmost money draw in the world! Victor McLaglen . . . in his most stirring performance! And right down the line, every name a marquee bright-spot . . . deeply loved for scores of outstanding roles! Plus thousands of others . . . fully to portray the mighty sweep and manifold drama of this brilliant production!

DEMANDS THE GREATEST STARS OF THE SCREEN!

Rudyard Kipling's

WEE WILLIE WINKIE

starring

SHIRLEY TEMPLE

and

VICTOR McLAGLEN

with

C. AUBREY SMITH • JUNE LANG
MICHAEL WHALEN • CESAR ROMERO
CONSTANCE COLLIER • DOUGLAS SCOTT

Directed by John Ford

Associate Producer Gene Markey

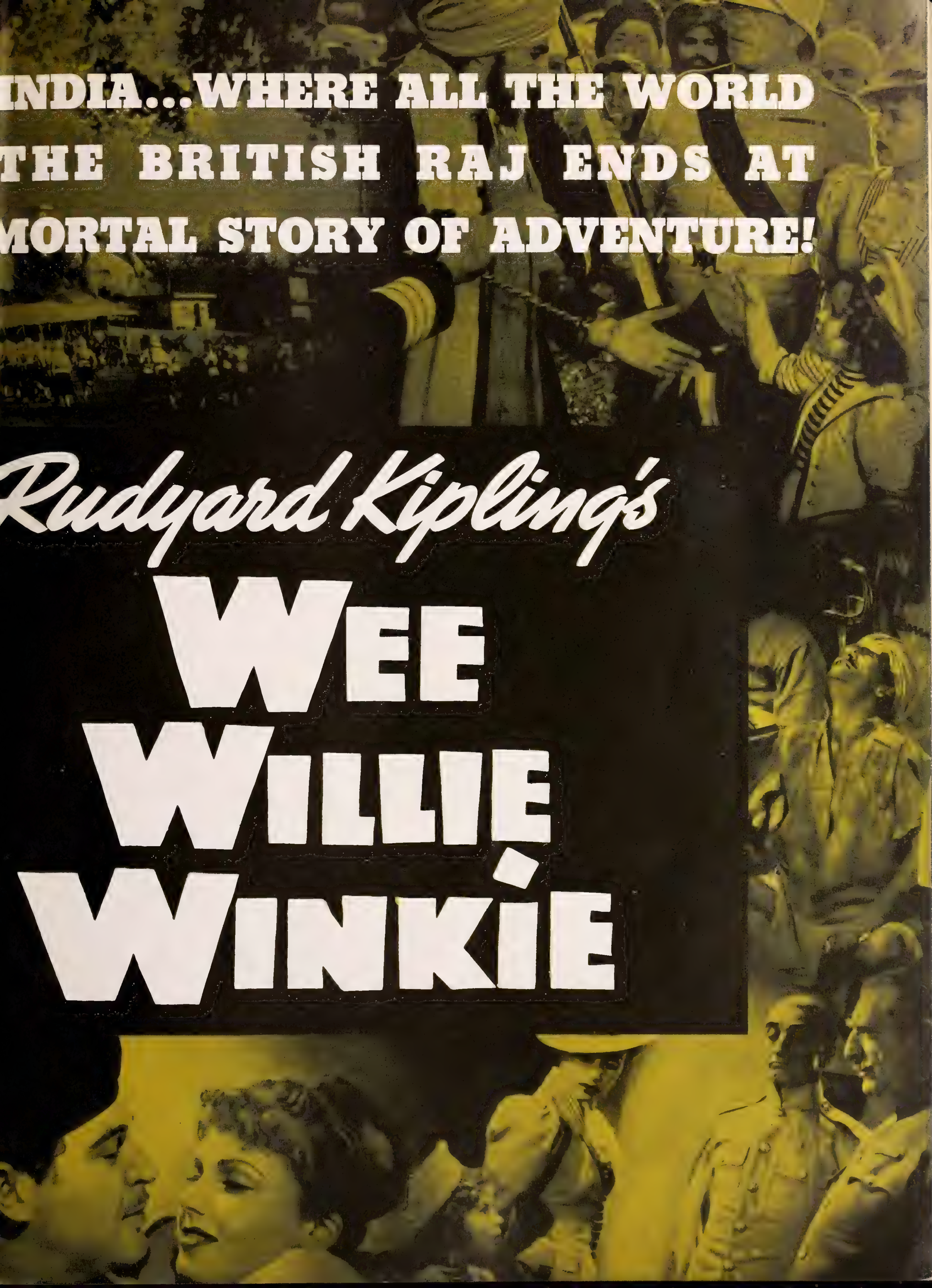
Screen play by Ernest Pascal and Julien Josephson

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

FROM THE HEART OF KIPLING'S
IS WILD AND STRANGE...WHERE
KHYBER PASS. . .COMES THIS IM

A land ablaze with crimson war . . . reckless raiding tribesmen weird and cruel...charging Highlanders daring a hero's doom . . . and with them a gallant little girl who wins the right to wear their cherished plaid. Glorious drama to thrill all hearts...and make the hearts of showmen glad!


INDIA...WHERE ALL THE WORLD
THE BRITISH RAJ ENDS AT
MORTAL STORY OF ADVENTURE!
Rudyard Kipling's
WEE
WILLIE
WINKIE

NOW BRILLIANTLY FULFILLING THE TRADE'S HIGHEST EXPECTATIONS

in its $2.00, two-a-day, world premiere engagement at the

CARTHAY CIRCLE

HOLLYWOOD

CARTHAY CIRCLE

Clear your date book for a long run with

Rudyard Kipling's

WEE WILLIE WINKIE

The triumphant climax of 20th's great 1936-37 season!

20th Century Fox

THE KEYSTONE OF YOUR FUTURE

STOP PRESS FLASH!

LATEST REVIEWS AND BUSINESS RED-HOT FROM COAST WIRES:

"Winkie" winding up sensational first week with no let-up in S. R. O. crowds at $2.00 top after greatest opening in Carthay Circle history. Critics hail picture as triumph: "From every angle certain smash!"—Hollywood Reporter; "A money-in-bank film if ever there was one!"—M. P. Daily; "Promises to be one of most important money-makers!"—Daily Variety; "A smash money-getter!"—Boxoffice; "Shirley's biggest and most impressive!"—L. A. Times; "Zanuck has a real winner!"—L. A. Herald & Express; "Will shower both gold and glory upon 20th!"—L. A. Daily News.

Rudyard Kipling's

WEE WILLIE WINKIE

starring

SHIRLEY TEMPLE

and

VICTOR McLAGLEN

with

C. AUBREY SMITH
JUNE LANG
MICHAEL WHALEN
CESAR ROMERO
Constance Collier
Douglas Scott
Directed by John Ford
Associate Producer Gene Markey
Darryl F. Zanuck
In Charge of Production

National Ticket Tax Extension Voted by Senate

A two-year extension of the present federal admission tax was voted last Thursday in Washington by the Senate when it rejected an amendment proposed by the Finance Committee which would limit continuance of the so-called nuisance levies to one year. A two-year extension was provided for in the legislation as passed by the House of Representatives. The admission levy is one of the few nuisance taxes which returns an appreciable revenue, is easy of collection and is comparatively inexpensive to the Government. For the fiscal year which ends with this month, it is anticipated receipts will exceed $19,000,000 and run about $2,750,000 above the previous year.

Meanwhile, in New Haven, Edward G. Levy, executive secretary of the Connecticut Motion Picture Theatre Owners, pointed out, in a summary of the state's recent legislative session, that one measure changed the phraseology of the general statutes with reference to assessment and collection of the existing amusement tax based on seating. While formerly the exhibitor made out a return indicating the number of days he operated and the number of seats in his theatre, mailing the return to the tax commissioner who sent the exhibitor a bill based on the return, the exhibitor now assesses himself the amount he owes and sends his check with the return.

Mr. Levy called attention to the fact that until the closing of the legislature there was danger of the passage of the 10 per cent amusement tax, since the Governor recommended enactment to supply the deficit in the budget. Variously phrased two-men-in-a-booth bills were passed by the Senate but rejected by the House. Sunday vaudeville and theatrical bills with local option also were passed.

County authorities in Georgia have no right to levy license or occupation taxes on theatres, the Georgia state court of appeals at Atlanta ruled this week in the case of Brooks County versus the Ilex Theatre, Inc., holding that their powers are purely regulatory. Brooks County authorities had sought to levy a $25 license tax on theatres in addition to the license tax of $25 imposed by the City of Quitman. The theatre owners won their case in the lower court and the state court of appeals upheld the decision.

A four per cent amusement tax based on the same terms as the state tax was passed this week by the Philadelphia City Council. The levy is expected to yield $5,000,000 to the city. It is effective July 23, when the state tax expires. Another measure calling for a 10 per cent tax on the gross receipts from transactions involving billboard and outdoor advertising, was held over for a third reading. The proposed tax of $25 on marquees was abandoned.

Several tax measures, including the graduated ticket tax, have been pushed through by the Board of Aldermen in St. Louis. This tax begins at one cent on admissions of 75 cents and up to $1, five cents on $1.01 to $2; six cents between $2.01 and $3, seven cents between $3.01 and $4 and 10 cents above $4. The proposed five per cent tax on advertising has been cut to two per cent and passed also.

SMPE Nominations At Meeting on July 9

Nominations for new officers of the Society of Motion Pictures Engineers will be made at a meeting of its board of directors on July 9th in New York at the Hotel Pennsylvania. Voting will be handled through the mails and results announced at the fall convention October 11-14.

Vacancies to be filled are as follows: Secretary, now held by James Frank; Treasurer, L. W. Davee; executive vice-president, G. F. Rackett; engineering vice-president, L. A. Jones; financial vice-president, O. M. Blunt. President S. K. Wolf's term has one more year to run.

Independents Now Plan Bank Night In Retaliation

As Loew theatre executives were being credited with the statements in New York that the recent return of chance games to their theatres were meeting with "gratifying results," the Independent Theatre Owners Association was also reported with preparing retaliation against the major circuits in the form of a $50,000 "Bank Night" which would involve houses operated by its members in the Metropolitan area. Some of the independent theatres are also said to be conferring with Harry Brandt, president of the association, over the idea of putting in vaudeville acts as further retaliation.

Meanwhile, giveaways again attracted attention in Denver with the Fox houses and the Denham and Alpine entering into competition. Fox, with 11 theatres, called the "Lucky 11," is offering a car each week, in addition to $1,000 in four prizes. Using the same ticket plan formerly used by the Huffman houses, the Fox group is also allowing courtesy matinee registrations. The Denham, first run, and the Alpine, neighborhood, have two cash nights each week, their offerings running to $500 or more.

The Nebraska supreme court this week called a halt to Bank Night in that state by granting a temporary injunction against the operation of the game. State's Attorney General Richard C. Hunter has asked the injunction until the court reviews the lottery decision handed down in a Beatrice, Neb., test case which probably will be reviewed in the fall term.

Theatre managers in Moline and Rock Island, Ill., have decided to discard Bank Nights in both cities until after a decision has been given in the Bank Night test case brought against Isadore Brotman, manager of the Paradise in Moline, by Illinois State Attorney F. C. King. The information was filed on a charge of unlawfully maintaining a lottery. The Illinois Legislature passed a law against Bank Night at the last session.

George S. Ryan, attorney, has filed two additional suits in Boston in an effort to collect royalties on Bank Night. One is against Norman Glassman of the Rialto, Lowell, operated by the Merrimac Amusement Company. The other is against William Warr, Warr theatre, Wareham, in Plymouth district court.

Loew's Extending Two Deals With Former Partners

Loew's, Inc., this week was said to be extending its partnership arrangements in two cities, St. Louis, and Providence, R. I., with a possibility of others in prospect. In both towns the major circuit is buying a half interest in the theatres, which in no way gives the seller, however, an interest in other Loew units in the same cities. The main reason for the moves is said to provide additional outlets for holdover pictures. So-called "big" films will be switched to the new theatres after they complete their runs at the Loew houses.

Deals of this nature, it was said, will prove beneficial to both Metro-Goldwyn-Mayer and independent theatres affected, the reasoning advanced being that "big" pictures, after they finish at Loew theatres, are good for several additional weeks showing at other first class houses in the town.

One of the two deals is with Fanchon and Marco for the Missouri, St. Louis, which, starting next season, will play top pictures first booked by the State there. This partnership arrangement is virtually set, with attorneys for both sides now understood to be drafting contracts.

The second will affect one of Ed Fay's units in Providence. Joseph Vogel, general manager for Loew's out-of-town theatres, has been in Rhode Island several times recently to discuss the deal and it is reported that Mr. Fay will come to New York next week to sign the papers.

Negotiations have been under way by Loew's and M. B. Shanberg and Herbert Wolff for a renewal of the 10-year lease on the Midland, Kansas City. The lease expires at the end of the season, but during the life of the contract no reduction in rent has ever been made. Loew's is reported to have lost heavily on the theatre during the past 10 years and indications are that when a new agreement is drawn up there will be a substantial reduction in the rental figure.

Early last week, directors of Moredall Realty Company in New York approved the purchase of the land property of the Capitol on Broadway, for $1,500,000. Loew's has a 50 per cent interest in Moredall with Messmore Kendall and associates holding the other half. Moredall's 21-year lease on the land expires this fall, but with the outright buy of the land from the Wendell estate, this gives the holding company full ownership of the theatre and ground.

Loew's acquired the 50 per cent interest in the Capitol when the company absorbed Goldwyn Film Company. Extensive alterations will be made this summer, including a complete re-seating of the theatre, a new front and other repairs. Approximately $200,000 will be spent on the reconditioning. No change in the straight film policy is planned.

Helen Lowell, veteran character actress who went to Hollywood to play in pictures after appearing in 29 Broadway shows, was found dead in her hotel room in Hollywood Tuesday.

Miss Lowell, who made her first stage appearance at the age of 18, was born in New York City. She was 71 years old.

WEST COAST CRITICS APPLAUD AS WORLD PREMIERE CROWDS CHEER CORONATION IN COLOR!

Hollywood's most discriminating audience gasped in amazement . . . then thundered its delight . . . as 20th's Coronation in Technicolor unfolded on the Carthay Circle screen! "Brilliant! One of the finest Technicolor features we have ever seen," raved the L. A. Examiner. "The splendid coronation scenes were applauded," reported the L. A. Times. "Striking Technicolor views!" exclaimed the L. A. Evening News. Give *your* audiences a chance to see this unique production . . . and your boxoffice will thank you!

The Coronation

of KING GEORGE VI and QUEEN ELIZABETH

A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas **Edited by Truman Talley**

Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with

20th CENTURY FOX

CHICAGO USES TRIPLES IN WAR ON LONG SHOWS

Essaness Circuit and Independents Adopt Three Features to Force Reaction by Public

by WILLIAM F. CROUCH
in Chicago

Chicago, storm center of the double feature controversy, has turned to triple programs as a weapon to precipitate public reaction to the Balaban & Katz double bills and to force a return to programs of one picture and shorts.

The problem remains static in other cities. Sporadic tests of single feature policies by small circuits or individual theatres continue but with little indication that there will be any major change during the summer.

Ten Chicago theatres have introduced three features on their regular programs and a number of others are reported planning to do so within the next few weeks. In some of the larger houses where the triple bills are used, including the North Sheridan and Center, both Essaness theatres, business has increased and the policy has proven strong competition for the surrounding theatres. Advertisements for the Essaness houses read "Take your choice. See one or three pictures."

Adoption of the policy by the Essaness circuit is regarded as a move to force the return of single features. The circuit has been opposed to double bills since Balaban & Katz adopted the policy last fall.

One independent theatre in the city, the Rosewood, plays triple bills, a cartoon, comedy, travelogue and newsreel. The last show ends at 3 A. M. or later. Other exhibitors have said they will go to four or five features if necessary to compete with the B & K circuit's announced commitment to double bills.

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Kansas City Starts Test

Mutual Theatres, W. D. Fulton's and Stanley Schwartz's independent circuit of seven Kansas houses in Kansas City, is experimenting with single bills.

"It has come to our attention," the circuit announced in an advertisement, "through repeated requests and suggestions of many discriminating patrons that there is a very considerable demand for carefully selected single feature programs. The nervous strain and reaction from sitting four and even five hours at a time is displeasing a large number of show-goers. Therefore, Mutual Theatres are happy to be the first to systematically test the public's opinion as expressed at the box office. Please watch Mutual ads for meritorious single feature programs and be assured of a pleasing, well-balanced show."

The Brookside, new southside unit of the group, last month began a similar experiment which lasted only a week because the management found an 18-day combination in "Times Square Lady" and "Jungle Princess." Others of the circuit in Kansas City are the Southtown, Rivoli, Colonial, Strand, Mokan and LaSalle.

Other Kansas theatres, including first runs, use double features more than 90 per cent of the time and a few independent houses in the suburbs occasionally advertise triple bills. Only the Fox Plaza shows single features exclusively.

A test of single features at the suburban Roosevelt in Des Moines, conducted in connection with a double bill policy at the downtown Des Moines theatres is still in the experimental stage, according to officials of Tri-States Theatre Corporation. Reaction has been mixed, executives say.

Admission at the Roosevelt is 41 cents, the same as when the theatre showed double features, and 51 cents is charged at the Des Moines, which shows the same feature as the Roosevelt and a second film.

NVA Secretary 21 Years Resigns

Believing election of new officers will revive interest in the National Variety Artists' clubrooms, Henry Chesterfield, executive secretary of the organization for 21 years, has submitted his resignation.

Mr. Chesterfield became an official of the organization when it was known as National Vaudeville Artists and his decision to resign resulted from the members' determination to reorganize and to move into new quarters. The clubrooms at present are at 247 West 46th Street, New York City. Louis Handin, theatrical attorney, is chairman of the reorganization committee.

NVA was organized by E. F. Albee, vaudeville producer, during the White Rats actors' strike in 1916. Mr. Chesterfield became secretary and in this capacity ruled vaudeville. However, resources dwindled and in 1934 the members were forced to abandon their luxurious clubrooms at 229 West 46th Street.

Another blow to the prestige of the organization was a legal battle between the NVA Inc., and the NVA Fund, which operated a sanatorium at Saranac, N. Y. It is now known as the Will Rogers Memorial Hospital. After the clubhouse had been forced to close, Mr. Chesterfield demanded an accounting of the fund's resources and Pat Casey, then treasurer, retaliated with a charge that Mr. Chesterfield had been extravagant. The case was settled out of court.

Also in 1934, NVA was converted into purely a social organization because of the formation of the American Federation of Actors, an affiliate of the American Federation of Labor.

Mr. Chesterfield, in announcing his plan to resign, said he had no plans for the future. He recently operated a combination ballroom and vaudeville and motion picture house in Newark, N. J.

IN THE NEWSREELS

MOVIETONE NEWS—No. 82, Vol. 19.—President Roosevelt is host to Belgium Premier Van Zeeland. ...Moscow to U. S. fliers acclaimed on arrival in San Francisco....Carrols of British Columbia en route to Nova Scotia....Paint job on giant bridge. ...Fashions....Lebrun in Paris dedicates monument to Aristide Briand....General MacArthur in Field Marshal role in Philippines.

MOVIETONE NEWS—No. 83, Vol. 19.—President Roosevelt throws a picnic for the Democrats.... World typing mark set....King George plants oak tree....Queen Mother Mary honors nurses....Sir Malcolm Campbell takes up motorboat racing....Al Smith sees Versailles....Premier Chautemps.... Premier Mussolini....Mary Pickford weds Buddy Rogers....Aviation....Sports....Lew Lehr.

NEWS OF THE DAY—No. 280, Vol. 8.—Youth in "iron lung" home after racing death 10,000 miles.... Huskies make it a clean sweep at Poughkeepsie.... Lady Poloists in exciting tilt....Bomber tells how he won the big fight....Troops in control on strike front....Governors Island celebrates....Huge seaplane flies over Boulder Dam....Independence Hall "blaze" recalls olden days.

NEWS OF THE DAY—No. 281, Vol. 8.—First actual films of Bilbao's capture....Roosevelt host at "peace" frolic....Harvard beats Yale in rowing classic.... New $750,000 race track opens....Mary Pickford a bride again....Steel mills hum as workers return.... Fingers fly as typists try for speed crown....American "hell divers" thrill Chinese.

PARAMOUNT NEWS—No. 93.—3 crews from Washington cutrow east....Rockefeller, Hughes, back at Alma Mater....India pays tribute to juggernaut.... Best summer brings crops to dust bowl....Boy in "iron lung" ends trip home safely....Troops take over steel strike area....Joe Louis wins.

PARAMOUNT NEWS—No. 94.—Strabo takes Kent handicap at new track....Mattern set for flight across pole....Back to work move in steel strike area....Mary Pickford becomes Mrs. Buddy Rogers. ...Harvard wins from Yale in Record race.... Congressmen, 150 strong at FDR frolic....Bilbao falls as war year nears end....Novel ball-bat game is nation's latest craze.

PATHE NEWS—No. 97, Vol. 8.—Keep peace in labor crisis....Huskies sweep Poughkeepsie Regatta.... Louis tells how he defeated Braddock....Ancient fete....Beehive of activity....12 year old pilot.... Women polo stars.

PATHE NEWS—No. 98, Vol. 8.—Senate strike probe ....Confessed slayer captured....President Roosevelt welcomes New Deal Congressmen to pow-wow.... Mussolini asks for more babies....Mary Pickford weds Buddy Rogers....The Brown Derby in Paris ....Champion typist....Strabo wins Kent Handicap.

UNIVERSAL NEWSPAPER NEWSREEL—No. 574, Vol. 9.—Joe Louis crowned champ....Belgian Premier visits FDR....Huskies win regatta easily....When ice spells cold cash....Soviet fliers fly south.

UNIVERSAL NEWSPAPER NEWSREEL—No. 575, Vol. 9.—Senators frolic with President....Triple slayer finally caught....Women approve of Il Duce. ...New craze sweeps country....Sets new typewriting marking....Seven hurt in stunt car crash.

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20 of 22 Film Boards Dropped

Continuation of local film boards in two or three cities was still undetermined Wednesday when the national headquarters of the Film Boards of Trade in New York City closed, in accordance with a decision reached earlier in the month by distribution companies.

In Chicago, however, a movement has been started to continue its film board of trade with Miss Emma Abplanalp as secretary. The board would carry on its activities purely as a local organization.

Closing of the national headquarters and the majority of the local film board offices in exchange centers ends 22 years of service to the distribution end of the motion picture industry. Among the cities where secretaries may be maintained are Boston, Los Angeles, Seattle, Detroit and Kansas City.

Wood Proposes Exhibitors' Strike On Paramount

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, climaxed an attack on Paramount in Washington Tuesday by calling for an exhibitors' strike against the distributing company.

Speaking before approximately 20 independent exhibitor leaders from various parts of the country, Mr. Wood charged Paramount was guilty of "unfair, indecent and unethical business practices." He asserted the company had removed from the 1936-37 program six features, four for higher prices next season, two for roadshowing.

The planned strike would close the independents' screens to the company's pictures during August and would involve a refusal to sign contracts for 1938 until the company liberalized terms and agreed to deliver the six films.

Mr. Wood's address was the highlight of a protest meeting which he called and which was held at the Carlton Hotel.

Such a sit-down strike among Paramount's 4,000 exhibitors would cost the organization between $8,000,000 and $10,000,000 next year, Mr. Wood estimated. He also contended a strike would deprive Paramount of its anticipated profits this year.

The pictures which Mr. Wood accused Paramount of listing on the 1936-37 worksheet but not delivering are "High, Wide and Handsome," "Souls at Sea," "Artists and Models," "one with Marlene Dietrich with Ernst Lubitsch directing," "Spawn of the North" and "The Count of Luxembourg."

The exhibitors also discussed the feasibility of instituting suits.

Abram F. Myers, general counsel and chairman of Allied States Association, urged the exhibitors to demand action on the Hobb resolution for a congressional investigation of the industry.

In addition to Mr. Wood, those who attended the meeting were Abram F. Myers and Charles H. Olive, Washington; Herman A. Blum, Baltimore; Fred Herrington and M. A. Rosenberg, Pittsburgh; Dave Barrist, Charles Segal and Lewen Pizor, Philadelphia; Edward Levy, New Haven; Sidney E. Samuelson and Lee Newbury, New Jersey; Nathan Yamins, Fall River; R. M. Richey, Detroit; Aaron Saperstein, Chicago; Leo F. Walcott, Iowa; Fred Wehrenberg, St. Louis; Martin G. Smith, Toledo; George Erdmann, Cleveland; Dave Gilman, Minneapolis.

In addition, the United Motion Picture Theatre Owners of Philadelphia has appropriated a $4,000 "war chest" to carry on the fight against the company's alleged unfair selling plan. August has been designated as "Anti-Paramount month," and exhibitors have been urged not to play the distributor's pictures or enter its exchanges.

Mr. Wood's stand won the support of Arthur K. Howard, business manager of Independent Exhibitors, Inc., who dispatched a wire from Boston saying:

"You can count on the enthusiastic support of the independent exhibitors of New England on any plan devised."

Fanchon and Marco to Pool Four in St. Louis

Franchon and Marco, on July 7th, will pool four south side theatres with five South St. Louis houses operated by Bess Schulter and Alex Papand. Harry C. Arthur, now in New York, will arrive July 6th to complete the deal which has been on and off for several months. Fanchon and Marco's units which are involved are the Granada, Maplewood, Kingsland and Shaw. The Schulter-Papand group includes the Avalon, Roxy, Whiteway, Columbian and Powhattan.

In addition, Mr. Arthur's company will handle all the film buying for Harry Greenman's two neighborhood houses. Mr. Greenman, however, will otherwise continue to operate for himself.

National Chamber Reports On American Negative Export

Gains in exports of motion picture films for the first quarter of 1937 reported this week by the United States Chamber of Commerce in Washington were described as "impressive" when compared to the similar 1936 period. Detailed figures show sensitized less than one inch positive film exported during the first quarter of this year amounted to 5,037,887 linear feet values at $98,558,887, while negative film exported amounted to 4,180,942 linear feet valued at $60,803. For positive film one inch or more figures show exports of 14,171,540 linear feet valued at $403,949, while negative film in the same class totaled 20,980,615 linear feet valued at $505,491.

According to the chamber report there were exported during the first quarter of 1937, 54,411,799 linear feet of exposed motion picture film at a total value of $1,252,092. The last group includes negatives exposed, exposed and developed and newsreels.

Capra Is Silent on His Future Activities

Frank Capra arrived in New York this week from a European trip and when asked what his future plans were, if any, he refused to comment. He immediately left New York for the Thousand Islands upstate and may not return to Manhattan before he reports back to the Columbia studios to resume production.

William German, general manager for Jules Brulatour, Inc., returned on the same boat with Mr. Capra after a vacation trip to England, Austria, France and Italy.

Governor Names Showmen

J. Louis Rome, president of Associated Theatres in Baltimore, has been appointed for life by Governor Harry Nice of Maryland to the board of managers of the Rosewood State Training School. At the same time, Bernard Seamon, manager of the Hippodrome in Baltimore, was made a Justice of the Peace.

U. A. Honors Exploiteers

Richard Harrity of Loew's, Rochester; Charles Baron of Shea's, Buffalo, and the Bellevue, Niagara Falls, and Art Catlin, of the Chicago district, are the three winners of the United Artists exploitation prizes for their work on "A Star Is Born." The judges were A. W. Smith, Jr., Monroe Greenthal, Charles Leonard and Lowell Calvert.

Allied Abandons Plan to Discuss Trade Practices

Abandonment of the plan put forward by Allied States Association of Motion Picture Exhibitors to discuss trade practices with distributing companies at a round table conference was followed this week by a statement from W. A. Steffes, chairman of the group's national defense committee, that Allied is "once again rededicating itself with purposeful single-mindedness to its program of authorship and championing of trade reform legislation."

Mr. Steffes said that the proposed meeting with company heads could not be realized because responses to his invitations did not represent all of the companies, whereas the problems which "Allied wanted to discuss were industry problems and not individual." He said that of those who were asked to meet with Allied representatives, only Al Lichtman, vice-president of Loew's, conferred with him and agreed to meet and discuss the Allied grievances "or to set up possibly permanent machinery for the continuation of any necessary adjustment."

The conference was held last week in Chicago.

Others besides Mr. Lichtman to whom Allied's bids were addressed were Adolph Zukor and Barney Balaban of Paramount; Leo Spitz, RKO; S. R. Kent, Twentieth Century-Fox; George J. Schaefer, United Artists; Charles R. Rogers, Universal; Harry Cohn, Columbia; H. M. Warner, Warner Brothers, and Nicholas M. Schenck, Loew's.

Mr. Steffes said that he had received "some replies" from these, "some of them rather evasive, some of them willing to have their attorneys meet, others willing to designate someone else to meet, and some of the companies ignoring the letter entirely."

The Allied leader said that since the time set for acceptance of his bid—June 22—had expired, and that all of the companies had not agreed to meet with the Allied representatives, "there is no need of any further meetings with those who are willing to meet us," as Allied has industry, not company, grievances to discuss.

"There is only one thing for Allied States," Mr. Steffes said, "and that is to more aggressively sponsor state and national legislation as, in my opinion, producer-distributor representatives are not ready as yet for round-table conferences"

Allied's legislative program calls for renewed support of the Neely-Pettengill anti-block booking bill and the introduction in state legislatures of theatre "divorce" and chain tax measures. The organization's decision to seek a meeting with company heads to endeavor to obtain trade practice concessions and voluntary abandonment of affiliated theatres was made at Allied's national convention in Milwaukee in May.

Goodman Is Returning

Morris Goodman, vice-president of Republic Pictures, is due back in New York July 2 from a trip through England, France, Italy, Denmark, Sweden and other European countries.

SCHOOL'S OUT, SHIRLEY GOES TO A PREMIERE

Hollywood Crowds Strain the Barriers at First Showing of Fox's "Wee Willie Winkie"

Crowds, lights, cameras, microphones and celebrities, indispensable acoutrements of a motion picture world premiere were present in more than customary measure but it was the presence of an eight-year-old girl which gave the final touch of showmanship to the opening of "Wee Willie Winkie," Twentieth Century-Fox' latest Shirley Temple picture at the Carthay Circle, Hollywood, last Friday night. It was her first air appearance, numerous generous offers by air advertisers having previously been rejected by her parents.

The Hollywood crowds which strained the barriers erected along Wilshire Boulevard and at the entrance to the theatre and the radio audience which listened to the ceremonies over 50 stations of the Mutual Broadcasting System heard the climax of an unusually heavy exploitation campaign when Shirley, lifted to the microphone by Eddie Cantor, said, "It's a big day for me because it's my first premiere, and I was promoted to the high fourth grade, and got my report card. School's out today."

Eddie Cantor introduced the celebrities as they appeared on the rostrum constructed in front of the theatre and alternated with George Fischer, columnist and radio commentator, as master of ceremonies during the broadcast. David Broekman led a 30-piece band which played Shirley Temple's songs from previous pictures.

The groundwork for a continuing exploitation angle was laid by the company in the presence of a camera crew under the direction of David Butler to shoot crowd scenes for Eddie Cantor's first Twentieth Century-Fox picture, "Ali Baba Goes to Town."

Among those who spoke during the radio broadcast were Darryl F. Zanuck, in charge of Twentieth Century-Fox production; Victor McLaglen, the three Ritz brothers, Cesar Romero, Sophie Tucker, Gus Edwards, Constance Bennett, June Lang, Michael Whalen, Gregory Ratoff, David Butler, Don Ameche, Jack Haley, Jean Hersholt, Peter Lorre, Tony Martin, Alice Faye, Sonja Henie, Tyrone Power, Ann Sothern, G. Aubrey Smith, May Robson, Jane Darwell, Phyllis Brooks, Joan Davis, Virginia Field, Gloria Stuart, Claire Trevor and Nancy Carroll.

Those who spoke over the public address system to the crowd before or after the radio broadcast were Douglas Fairbanks, Arthur Treacher, Dixie Dunbar, Gilbert Roland, June Lang, Douglas Scott, Constance Collier, Sidney Lanfield, Monty Banks, J. Edward Bromberg, John Carradine, Earl Carroll, Mady Christians, Alan Dinehart, Brian Donlevy, Henry King, Warner Oland, Pauline Moore, Lew Pollock, Sig Rumann, Leopold Stokowski, George Sanders and Dolores Del Rio.

Following the showing of the three reel featurette of the coronation in Technicolor and the picture of the evening, Tyrone Power introduced Shirley and other members of the cast from the stage.

Fox West Coast theatre managers in California cities cooperated in the campaign on the picture by erecting loudspeakers in the lobbies of their houses for the Mutual System broadcast of the premiere. Stations in Los Angeles, San Francisco, San Diego, Santa Barbara, Bakersfield, San Bernardino, Stockton, El Centro and Santa Ana, Cal., used local break-ins giving the approximate dates for showings of "Wee Willie Winkie" at the local Fox West Coast houses. Other stations which participated in the hookup were located in Chicago, Newark, Cincinnati, Detroit, Boston; Ada and Ardmore, Okla.; Augusta, Me.; Baltimore, Bridgeport, Cleveland, Dallas. Denver, Elk City, Fall River, Fort Worth, Hartford, Des Moines, Cedar Rapids, Kansas City, Lincoln, Manchester, Nashville, Omaha, Philadelphia, Pittsburgh, Providence, Richmond, Springfield, St. Louis and Washington.

Odlum Explains Growth of Atlas

The story of how a partnership investment of $40,000 in 1923 expanded into the Atlas Corporation of today was related to the Securities and Exchange Commission in Washington this week when it continued its investigation into investment trusts.

The narrator was Floyd B. Odlum, president of the corporation, which owns 50 per cent of RKO Radio and holds an option to purchase the remaining 50 per cent, which is owned by the Radio Corporation of America. The corporation also has variously owned large blocks of Paramount and other motion picture securities.

Mr. Odlum, in explaining the growth of the corporation, pointed out that funds had been added through contributions of stockholders. The original company, the U. S. Company, was superseded in 1928, when the Atlas Utilities and Investors, Ltd., of Canada, was organized. For its stock in the U. S. company, the Odlum group received 41,000 shares of Atlas and 47,000 perpetual option warrants. Then in 1929 the Atlas Utility Corporation of Delaware was formed.

In answer to questions about the purchase and resale of a block of stock in Allied Atlas by Atlas of Canada, Mr. Odlum declared:

"If there is a suggestion that Atlas of Canada was fattened up for the holders of the option warrants against the Atlas Corporation of Delaware, just the oposite is true."

Fadman Buys Product

Edwin Miles Fadman of Red Star Films will leave New York this week for Europe after a visit of several weeks during which he bought 25 features and 20 short subjects. I. E. Lopert, president of Red Star, will also leave New York in two weeks to preside at a meeting of directors of the company in Paris.

Kuykendall Decries Air Previews at Southern Session

The practice of holding previews of pictures over national radio networks before the films are released was bitterly denounced as a "ruinous practice to the industry" by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, speaking to more than 200 theatre officials from seven states at the Southeastern Theatre Owners Association in Birmingham, Ala., Monday. Mr. Kuykendall also lashed out against the present policies of producers and distributors in requiring a theatre owner to run all of their pictures and not permitting him sufficiently wide cancellation privileges.

The registration of delegates at the Thomas Jefferson Hotel took place last Sunday. Sight seeing and a buffet supper on hotel terrace, at which President M. C. Moore of Jacksonville, Fla., pleaded for "more action and less talk at the convention" followed. Mr. Kuykendall also made a brief address at this supper. City Commissioner President James M. Jones and Postmaster W. Cooper Green welcomed the delegates. J. H. Thompson, Hawkinsville, Ga., vice-president, made the response.

Government regulation of the motion picture industry was advocated by the SETOA. The organization also voted to refrain from buying pictures before October 1st from companies refusing to eliminate the score charge.

Officers Re-elected

Officers of the association were reelected. They are: Milton C. Moore, president; Bill Griffin, Tom Brandon, J. H. Thompson, and Hugh Manning, vice-presidents; Mrs. H. T. Wood, secretary, and R. B. Wilby, treasurer.

Stanley A. Kane, executive secretary of the Allied Theatre Owners of the Northwest, returned to Minneapolis this week from a trip and tendered his resignation to the association.

The Mississippi Motion Picture Theatre Owners will hold their annual convention at the Hotel Buena Vista, Biloxi, July 18-19.

Paramount Extends Wilby-Kincey Pact

Arrangements for the renewal of the Wilby-Kincey circuit operating agreement with Paramount to June 26, 1938, were completed in New York last Friday following the return of Y. Frank Freeman, Paramount theatre head, from Miami. The current operating contract for the circuit expired last Saturday.

The new contract will be signed by Robert B. Wilby following his arrival in New York on Monday. The extension is understood to continue for another year the same terms which were in force under the old agreement, which provided a profit participation for Mr. Wilby and H. F. Kincey, the operating partners. The pact covers one of the largest Paramount theatre units, a circuit of more than 80 theatres throughout Alabama, Tennessee, North and South Carolina.

INDEPENDENTS ORGANIZING AGAINST NEW QUOTA PROPOSALS IN ENGLAND

Extinction of Small Companies Is Seen as a Sequel to the Cost Clause; All Branches May Protest to Government

by BRUCE ALLAN
in London

Opposition to the British Government's proposed new Films Act, on the part of independent interests in all sections of the British trade, hardened opposition when independent producers, distributors, laboratory companies and others were summoned on June 21st to consider a resolution deploring the Cost Clause suggested by the Board of Trade and recommending:

1. That all pictures costing £12,500 ($62,500), exclusive of payments to non-British subjects, should rank for Quota.

2. That any other picture, whatever its cost, should be eligible if it booked to over 150 theatres, was shown in the full programme and was not withdrawn owing to public disapproval.

Suggestions proposed by the independents for submission to the Board of Trade included a request for a quota based on actual bookings of British films at home and abroad in proportion to bookings of foreign films. If in any year the statutory percentage was not reached the deficit would be carried forward and any excess would be credited. Alternatively they asked a classification for the smaller renter handling 20 or less foreign films with a preferential 10 per cent quota and liberty to use British shorts to cover foreign features.

Opponents Rally at CEA

Last week, at the annual convention of the Cinematograph Exhibitors' Association, at Harrowgate, there was a clear indication that all the various interests opposing the cost clause in the proposed new quota law will present a united front in opposition.

The cost clause would place quota films on a basis of cost of production to determine fulfillment of quota terms, a method emphatically opposed by the majority of the CEA, which is sponsoring a quality basis on quota. A willingness on the part of those opposing the cost clause to fight vigorously all stages of the proposed new Films Act, of which the quota provisions are a part, was indicated, if the Government refuses concessions.

The new Moyne committee of the CEA, named at the convention, met for the first time to consider its reply to the quota plan outlined recently by the Board of Trade for the Government. The group also considered the invitation to C. P. Metcalfe, CEA president, from the independent distributors to nominate four exhibitors to accompany the distributor deputation to Capt. Evan Wallace, Parliamentary Secretary to the Board of Trade.

It was learned here that the Film Group of the F.B.I. is not unanimous on a quota policy, and that a minority faction of smaller producers is holding private meetings to oppose the cost cause. They claim the Film Group majority is largely a duplicate representation of the major studios and associated companies.

Although the summer conference of the Cinematograph Exhibitors' Association ended last Friday, the quota committee remained at Harrogate to complete all the details of its case.

ARLISS SUGGESTS WAY TO WIN MARKET

George Arliss, in an address before the Royal Society of Arts in London, proposed a method by which British producers might get an American market for their products. They should make films with only British audience in mind, Mr. Arliss said. They would be more likely to produce something appealing to America by this practice, he continued, than by imitating Hollywood.

Pictures relying on story and acting are within the scope of British companies which cannot afford to compete with Hollywood and Britain should plan accordingly, he declared.

C. P. Metcalf, C. E. A. president, wired the organization's sympathetic support to the deputation of independent distributors and producers which is opposing the cost clause in the proposed quota before the board. The opposition contention is that the cost clause threatens a product shortage and unemployment as the result of the closing of small theatres.

They suggested that a quota qualification should follow the minimum number of bookings of any British picture or that the percentage should follow the value of imports.

In a letter to the British trade press dated June 17th, Ken A. Nyman, vice-president of the Cinematograph Exhibitors' Association, made the following comments on the situation created by the Board of Trade's "skeleton" pronouncement on Quota legislation—this in addition to the quota developments at the CEA's convention last week. The letter follows:

"The bare outlines have caused consternation to the independent sections of the trade, i.e., those sections of the trade most in contact with and serving all the time the public interest. . . .

"Out of the welter of meetings, conversations and statements in the press, a very revealing situation is unfolded. The (British) trade press (which at first attacked the CEA for its consistency in opposing the cost clause) and producers, who favored such a clause at first, are now appreciating the danger to the maintenance, perhaps even the continuance, of a British production industry which is implicit in the cost clause, coupled (as it is proposed) with the 'double quota' privilege attaching thereto.

"Suddenly, as the appreciation of this menace is becoming understood, there has arisen a terrific urge for a line-up of all independent interests—producer, renter and exhibitor—to state a case to the Board of Trade before it is too late. An urge animated by a fateful certainty that the new Films Act, if proceeded with on the lines of the present suggestions, sounds the death knell of the independents in all three spheres, the possible end to "British" British production, to British entrepreneurs and to that British film entertainment service which so directly contacts with the British cinemagoer. . . .

"That it will spell the ruin of individual British business men is not a point which we can necessarily expect the Government as such seriously to be concerned with, but if, in the process of applying the new Act, we find the fundamental object of a British Films Act, namely the encouragement of more British films on British screens, is being defeated and evaded, then indeed we have a strong case.

"I don't know personally the individuals (renters and producers) who have suddenly become vocal since the publication of the terms of the proposed new Act . . . but I feel, like all independent exhibitors, that their case and our case is not only the same but a good one, to which the Government will at least be prepared to listen . . . for their own sakes, for the sake of the British public, for the sake of the future of British production, the possible line-up of British producer, renter and the exhibitor at this stage should take place and take steps to make its points heard."

Press Now Takes Up the Fight

Criticism of the cost clause is being vigorously expressed in the British trade press by the independent interests in all sections of the trade. Small distributors, supplying American program pictures, stress the impossibility of paying £15,000 each for British pictures to "cover" American pictures costing less than that to produce in Hollywood and point out the serious effect on many exhibitors if these cheap American pictures are forced off the market. Laboratory companies also foresee the withdrawal of American "B" pictures and a shortage of printing orders. Such technicians as make-up men point out that they are as much needed in a £5,000 picture as in one costing £15,000 and that a reduction of product will mean serious unemployment.

In a letter sent by the Associated Independent Producers of Great Britain (a trading company) to Oliver Stanley, president of the Board of Trade, the suggested new legislation is described as "extremely dangerous," and the assertion is made that it would mean "the disappearance from the industry of at least 1,000 exhibitors who depend for their livelihood upon product available to them at an economical price."

The statement also asserts that, whereas no producer "worth his salt" would object to a viewing test for quality, "the introduction of a cost clause is either a vulgar suggestion that money spent is a guarantee of good entertainment (which is artistically as well as commercially untrue) or is, alternatively, a surrender to big financial groups in the industry, who wish to stifle the last vestige of independence and free competition."

Evasion Possibility

Commenting on the possibility of evasion of the cost clause, the letter says: "A £15,000 production can be as bad as the worst of the recent 'quota quickies' if the author of the story gets £14,000 and only £1,000 is spent on the actual production. Other evasions of a similar nature readily suggest themselves." The letter concludes by citing a number of very successful British films which have cost less than £15,000.

It is anticipated that the very vigorous criticism of the Government's proposals which is now shaping, and the obvious probability of exhibitors and independent trade interests uniting to stimulate opposition in Parliament to the new Act, will be seriously considered by the Board of Trade. It is generally believed that the Government is anxious for a non-controversial measure and is prepared to make concessions.

Probabilities of an expose of some of the

(Continued on following page)

COST CLAUSE ATTACKED

(Continued from preceding page)

most glaring instance of extravagant British production finance are seen in fuller details which became available this week of the investigations being conducted by W. R. Crocker, lawyer, at the instance of a group of Lloyds insurance underwriters.

Mr. Crocker is a noted criminal lawyer. His name is known throughout England, and indeed the world, through his activities in tracking down the London "fire-raising" gang. It was originally understood that his mission in connection with films was a general exploration of the basis on which insurance loans were granted to producers, with the object of establishing a safe procedure in the future.

It now appears that he is investigating the procedure of specific production companies and that he was appointed as the sequel of a refusal on the part of certain reinsurance interests to pay on policies, placed by underwriters, which covered advances to film companies, secured on specific films.

The re-insurers allege that these policies were obtained by false pretenses. The money, they claim, was spent on wasteful general expenditure at studios, instead of in production. Also asserted it that certain intermediaries were aware of these facts but concealed them.

The general case of the re-insurers is that, while they were prepared to face the risk of loss on a specific film, they were not prepared to finance general production.

Mr. Crocker's probe is expected to cover the cases of several of the "£100 companies" which, with that capital, obtained finance for their activities by means of a bank overdraft guaranteed by insurance interests, which issued a policy to the producer for the amount of the overdraft. The chief security was frequently a distribution contract. If the film failed to make a profit the insurance company paid the overdraft. If it succeeded it drew interest on the policy. The producer paid a fairly high premium on the policy and he also paid the bank interest on the overdraft. This type of finance involved many insurance concerns in bad losses, in some cases because further finance was called for to finish the picture. It was discredited some time ago, and the banks began to be ultra-cautious about the security offered for the overdrafts.

Mr. Crocker was understood, this week, to be looking into the accounts of at least four production companies involved in "insurance finance."

Although there is apparently little likelihood of serious repercussions resulting, the intensive study of production financing which has been undertaken by Mr. Crocker is expected to halt the flood of small producers who have made pictures with little capital and then gone out of business.

Insurance companies are said to have lost approximately £3,000,000 on British productions last year.

In general it is viewed in the industry as a good thing that these small producers have failed, since their mistakes caused production costs to rocket. It is possible that legal proceedings may follow Mr. Crocker's inquiry, but there is little indication of any serious reaction.

Odeon Companies Merge

Eighty-six companies owning the theatres included in the Oscar Deutsch Odeon circuit have held formal meetings to approve the merging of all companies into one. The move is preparatory to a public issue by Odeon, on a preference or debenture basis, probably of £4,000,000 of a total authorized capital of at least £8,000,000. United Artists has an interest in Odeon.

Philip Hill and Partners, Ltd., disclosed today that they are sponsoring a £1,800,000 debenture issue of Odeon Theatres, in which United Artists has an interest.

English Unions in Deal

An interunion agreement was signed between the National Association of Theatrical Employes and the Association of Cine Technicians for joint action and mutual support covering film production and television.

Rose Rosenberg to Metro

Rose Rosenberg, private secretary for 15 years to J. Ramsay Macdonald, ex-Prime Minister of Great Britain, is to become an executive of Metro-Goldwyn-Mayer British Studios, Ltd., starting in August.

ATP Films to Grand National

Grand National has concluded a deal here for the distribution in the United States of five pictures produced by Associated Talking Pictures.

The arrangement is on a share basis, with a minimum guarantee of $100,000 for the five pictures. R. P. Baker of A.T.P. is expected in New York at the end of July.

ASCAP's Fight in Washington Opens

The case of the American Society of Composers, Authors and Publishers seeking to set aside a new Washington law regulating music copyrights was to be heard in Tacoma late this week. Federal Judge John C. Bowen of Seattle, E. E. Cushman of Tacoma and Bert Emory Haney of San Francisco were to preside.

The Ascap suit names the State of Washington and all county prosecutors as defendants. It has been decided that the defendants will be represented by Prosecutor B. Gray Warner and his assistant, Edwin C. Ewing of Seattle, King County; Prosecutor A. W. Swanson of Snohomish County and his assistant, J. P. Donnelly, deputy in the state attorney general's office.

Ascap is seeking to set aside the act passed by the 1937 legislature that requires the owner of a copyright to file a list of his copyrighted songs with the state, giving the price at which they are available for public presentation. A further section of the act provides that the copyright owner must be incorporated in Washington in order to collect royalties.

E. C. Mills, chairman of the Ascap executive committee; Louis D. Frohlich and Herman Finkelstein of Schwartz and Frohlich, Ascap counsel, left New York for Seattle early this week for the court fight.

Four N. J. Theatres

Four new theatres, with seating capacities ranging from 600 to 1,000, are now under construction in New Jersey. All will be ready for opening by late September. The theatres are located in Teaneck, Clifton, Denville and Keansburg.

Kawakita Claims Nazi Film Bloc 'Just a Mistake'

Japan's role in a reported Italo-German-Japan pact for the exchange of films and for cultural cooperation "was just a mistake" emanating from a recently organized Japanese distributing company's agreement to handle "five or six" German productions, according to Nagamasa Kawakita, head of Towa Shoji-Kaisha, distributor of European made films in Japan.

As further proof Japan has taken no part in the impending international motion picture trade "war," Mr. Kawakita explained the purpose of his visit to the United States is to determine the possibility of American producers cooperating in the making of Japanese films for the foreign market.

Before coming here, Mr. Kawakita said he toured Europe and discovered producers there were interested in joint production ventures.

"Of course," he continued, "I realize it will be more difficult to work out such a plan with producers in the United States, principally because of the high salaries paid to stars."

In comparison, he continued, pictures are produced in France and Germany on about the same scale of expenditures as in Japan.

Reverting to the reputed alliance, said to be aimed chiefly at Hollywood, Mr. Kawikita said the company that had agreed to handle "five or six" German films was a new organization formed by persons new to the motion picture business. He added that a small trade journal carried the story of the agreement and from that it was picked up and given widespread publicity as a film bloc made up of the Nazis' "ideological" allies.

The New York *Times,* though, after saying that "for the first time photoplay relations entered the official realm of international diplomacy" told of the agreement reached between Italy and Germany and then added:

"At the same time a less formal film alliance with Japan was announced. The government-controlled film company Tobis, reached an agreement with the Japanese Tobis—Cocco Tobis Nippon—by which a considerable number of German films are guaranteed distribution in the Japanese film market annually."

Mr. Kawakita's main purpose in coming to the United States, however, is to arrange for distribution of his film, "Daughter of the Samurai," which also is known as "New Earth." He is negotiating with Modern Films.

The picture, Mr. Kawakita explained, was made in Japan with a German director. The star, Setsuko Hara, and Mr. Kawakita's wife are accompanying the distributor on the trip. After a short stay in New York City they will leave for Hollywood and then will sail for Japan on July 14th.

Government control of films in Japan, Mr. Kawakita believes, is in the offing but its only effect will be the establishment of a quota system.

During last year 540 pictures were produced and about the same number will be made this year, he predicted.

DIETRICH
+
DONAT
=
DOUGH

NO WONDER
CHIVALRY
IT'LL BE EASY TO TURN THIS SYMBOL OF

From the book by
JAMES HILTON, author of
"LOST HORIZON" and
"GOODBYE, MR. CHIPS"
Directed by
JACQUES FEYDER

KNIGHT WIT

"ANOTHER FEATHER IN THE CAP OF ALEXANDER KORDA!

Will make good with all classes of audiences who have been drawn into the picture houses by the two marquee names!"—*Variety*

•

"TRIUMPH OF ALEXANDER KORDA'S . . . Possessed of every hallmark of greatness with its powerful and hauntingly moving story . . . Performances by the players plus exquisite mounting makes the production unforgettable . . . The picture qualifies as an unquestioned landmark"! —*Hollywood Reporter*

•

"ALEXANDER KORDA HAS PUT ALL THE RESOURCES BEHIND THIS PICTURE, which starts with the advantage of offering Marlene Dietrich and Robert Donat in a James Hilton story . . . It is essentially an actional romance with considerable originality of setting, very good acting by leads and supports alike, excellent suspense value and an unusual climax"!

—*Motion Picture Daily*

NTO YOUR BADGE OF EXPERT SHOWMANSHIP!

Marlene **DIETRICH**

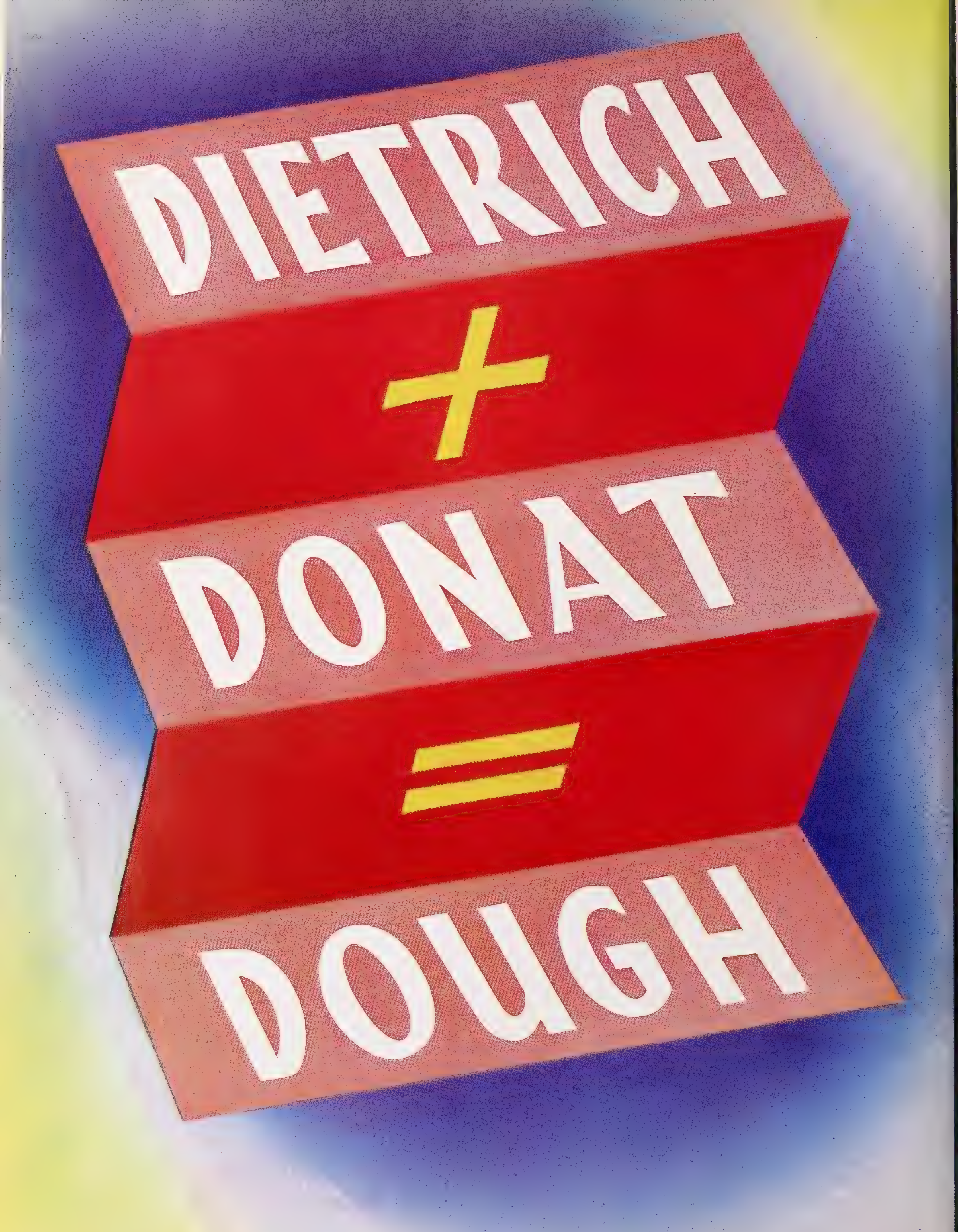
Robert **DONAT**

in

HOUT ARMOR

WORLD PREMIERE RADIO CITY MUSIC HALL JULY 8th

Released thru UNITED ARTISTS


DIETRICH
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PRINTED
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ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Mystery surrounding the disappearance of Pola Negri's cameo brooch in May, 1926, was solved this week.

While workmen were tearing up a block of pavement back of Stage No. 6 in the Paramount studio, the bauble came to light. Oldtimers will recall the loss because of the uproar that resulted when the fiery Polish Pola discovered that the brooch was missing.

Miss Negri was a Paramount star 11 years ago when the pavement was put down and the actress lost the pin.

The place where it was uncovered is close to the spot where her dressing room then was situated. Paramount says that the brooch, in comparatively good condition, will be returned to Miss Negri. The address might be: Miss Appolonia (Pola Negri) Chalupez, c/o Herr Adolph Hitler, Berchlesgaden, Bavaria, Germany.

But, then, they had better send it in care of the General Post Office, Berlin, for didn't World Press Service report the other week that when Hitler heard about the widespread press reports linking his name with Pola, "he burst into tears, crying, 'The slanderers!' "

▽

Headlines-of-the-Week—or, there's no rest for the weary reporter:

Tuesday:

THE BARRYMORES (JOHN AND ELAINE) RECONCILED AGAIN

Wednesday:

STRIP ACT FILM STARRING ELAINE MARS REUNION

▽

Broadway generally was aware, and the company definitely said as much, that Warner Brothers were not only negotiating for motion picture rights to the Broadway play, "Room Service," but also felt pretty certain about consummating the deal. Then, with great suddenness, RKO Radio stepped out of character, monetarily, and clinched the deal for $255,000.

In Hollywood, soon after Radio made the purchase, Warners' Mervyn LeRoy met RKO's Sam Briskin, and admonished him for "spending that kind of money for a play." "Sam, you're ruining the business," charged Le Roy.

"But, Mervyn," said Briskin, "what did Warners offer for the rights?"

"$250,000," whispered Le Roy.

▽

We defy any motion picture press agent to top the ingenuity of Jean Belasco, of the Dan Rice Circus in the south.

Seems that Charles Hodel, publisher of the Post-Herald and Raleigh Register at Beckley, West Virginia, is a newspaper proprietor who frowns upon free publicity.

And Belasco is one of those persistent press agents who will scale any fence to gain his point.

In the throes of despair after three days of futile effort to crash the news columns, Belasco finally inserted the following obituary in Mr. Hodel's newspaper:

DIED IN BECKLEY

Jean Belasco, press agent for the Dan Rice Circus that plays here Saturday afternoon and night, May 22. Interment private, omit flowers.

Odd McIntyre closed his column in the now deceased New York *American* with the touch paternal in Will Hays. Seems Mr. Hays was on his way to California several weeks ago and had his son Bill, who had just graduated from Wabash, meet him in Chicago for a dinner and theatre celebration together. Next morning, as they were walking Michigan Avenue, the elder Hays stopped interestedly before a good-looking new roadster drawn up at the curb. He noticed, and so remarked, that the initials on the door were the same as his son's—W.H.H., Jr. (William Harrison Hays). By that time the Great Light had broken over the boy. He realized it was a "plant," his father's way of surprising him with a graduation gift.

Which reminded Mr. McIntyre of the same Big Moment in his boyhood. He found a muckle-dun pony hitched to the rack in front of his father's mid-western hotel on a birthday morning. But, spurred beyond a slow walk, the pony suffered from what is known in the veterinarian vernacular as "the heaves"—a breathing malady suggesting sour notes from a tuba.

▽

Whitney Bolton writes back to Broadway from Hollywood the description of Leopold Stokowski doing a "strip-tease" when he conducts for recordings and only musicians are around. He started out in full regalia, including cutaway coat the other afternoon at Universal's studio—and wound up with his shorts and baton. The rest of his clothes were in a huddle at his feet.

At the same studio, Bolton picked up the quip about Joe Pasternak, producer, and his house boy. Pasternak called home late the other afternoon and told the house boy he was working that night and would not be home for dinner. "Very well, sir," said the boy. Then Pasternak asked to speak to his wife. And the boy said: "Who's speaking, please?"

▽

Milestone on the Path to Progress:

"Slacks for women are a greater modern convenience than the telephone."—Bette Davis.

▽

Question-and-Answer Department, in the New York American:

Q. What's Mae West got that we haven't? —Sal.

A. A contract.

▽

Johnny Chapman describes Hollywood as a place where they turn an arc light on the front of a theatre and they've got a World Premiere.

Then there's Beau Broadway's comparing Hollywood romance to the Virginia Reel: Some one blows a whistle and everyone changes partners.

▽

Hollywood needn't worry about sit-down strikes in any event, what with the progressiveness of persons like the manager of the knitting factory right in Hollywood's midst reporting his workers are better satisfied with their jobs, now that he permits them to sit down daily at three p.m. and eat ice cream cones for five minutes.

The Italian steamer Rex brought 1,012 passengers to New York the other morning, 145 of them in top cabin class, and a great number in that section were suffering from a plague of hives. Luigi Pesenti, chief steward of the liner, was the only person who would express an opinion as to the cause.

"Each year," he said, "a new supply of Russian gray caviar is taken on, and there is too much indulgence. Every year at this time, in June and July, we always have the cabin passengers suffering from hives."

Edna May Oliver, screen actress, informed ship news reporters that she had "scratched my way across the Atlantic."

▽

A three-reel sound picture, "The National Poultry Improvement Plan," is being released by the federal government's Department of Agriculture.

The federal government's NRA Blue Eagle died of it.

▽

When the San Carlo Opera Company played at Kansas City's Music Hall the other week, four janitors at the Municipal Auditorium were drafted as extras for one of the scenes. Last week another attraction arrived in town and one of the four janitors showed up at the box office and wondered to Jimmy Nixon if there was a place for an extra. Mr. Nixon thought so.

"Well, I'm pretty good," quoth the janitor. "And, I've had experience. So, if I take the part, you gotta put my name in paralysis in the program."

▽

George S. Ryan, Boston motion picture lawyer, handling the A. B. Momand film anti-trust suit and other litigations, tells the story about a fellow attorney who, when the defendant in a civil suit, acted as his own attorney. When the defendant-lawyer took the stand in his own behalf, he burst forth with a tirade against the plaintiff that was in utter disregard of the rules of evidence. The judge, in answer to the plaintiff attorney's plea, ordered the defendant-lawyer to thereafter ask himself a question first, so as to permit his opponent to object in true legal fashion.

The procedure was successful until toward the the finish of the trial when the defendant-lawyer asked himself a strategic question, paused for objection of plaintiff counsel but received none. He looked sheepishly at the judge and said, "If Your Honor pleases, I do not choose to answer that *question."*

▽

Blame the *Era* in London for the story of the man who took his wife to the opening of one of those super-super theatres and found it necessary to wash his hands before the prologue started. Leaving his wife, to search for the washroom, he rambled through this corridor and along that, up this staircase and down the other, until suddenly he came out in a beautiful little garden, with birds chirping and fountains playing.

Returning to his wife, he found that the film had started, so he inquired whether he had missed much of the prologue.

"You ought to know," she cracked. "You were in it."

REVIEWS OF BOOKS

LAW OF THE SCREEN, STAGE AND RADIO, *by Roger Marchetti. San Francisco: Suttonhouse, Ltd. 452 pp. and Index. Price* $10.

Since 1918, when two of the late Nathan Burkan's associates, Louis D. Frohlich and Charles Schwartz, wrote an excellent treatise on the law of motion pictures, no text book dealing with the subject has been published.

Mr. Marchetti has attempted to present a new re-statement of the law in the volume under review. In addition to motion pictures, he has ambitiously extended the scope of his text to include the law of the stage and radio. His presentation of the law in all three fields consists either of the substance of opinions or actual quotations from cases coming under the scrutiny of the courts.

The text is divided into eight parts with subordinate chapters. Part I takes up definitions and distinctions between various forms of entertainment and includes an historical survey of the theatre.

Part II deals with copyright, and Part III with regulation and censorship of stage, screen and radio. In Part IV, the author devotes three pages to defamation, and the remainder of the section to the right of privacy.

Part V is concerned with performing artists and their contracts. In Part VI the author treats of distribution of films; and in Part VII, the largest section of the book, of theatre operation, including under this heading, theatre tickets, safety of patrons and Sunday Laws. The work concludes with a section entitled "Radio Entertainment."

In the preface, the author states that the book is designed as a ready reference volume for the lawyer or executive requiring knowledge of the law in some particular situation, and all other members of the screen, theatrical, and radio professions. His practice, says Mr. Marchetti, demonstrates the need for such a book for the use of laymen as well as lawyers, and to enable the former to understand the work he asserts he has used non-technical phraseology wherever possible.

As regards the layman, the need which the author attempted to meet still remains unsatisfied. The most serious fault in the work is precisely that which the author claims as a virtue—the presentation of the law by opinions of the courts. Not only is the language of many of the opinions selected unduly lengthy, but also, in order to make these opinions understandable, it is necessary to go at length into the facts of each case.

Accordingly, we find that a principle which can be simply stated in a few words must be looked for in the body of a long opinion.

The book gains additional, yet unnecessary bulk, from the author's habit of quoting case after case to establish single propositions. In one instance even the same quotation is repeated. In quoting the opinion of Mr. Justice Stone of the United States Supreme Court, in the famous Tyson theatre ticket case, Mr. Marchetti repeats a half-page of the opinion on page 282, after having already quoted it on page 279. It is also to be regretted that in the matter of quotations, Mr. Marchetti has almost entirely dispensed with the use of quotation marks, so that it is difficult at times to know whether we have the benefit of the author's language or that of the Court.

As if the book were not made unduly lengthy by these extended and repetitive quotations, the author has seen fit to add some unnecessary material regarding the employment of minors, an interesting but non-essential historical sketch, and the full text of the Federal Radio Act of 1934, the latter alone accounting for 58 pages.

The most valuable portion of the text is that entitled "The Theatre and Its Operation," in which Mr. Marchetti has collected a large number of cases dealing with varied instances of negligence in the operation of a theatre. Although the list of cases cited by the author does not appear to be exhaustive, he includes many of the cases which have been decided since Messrs. Frohlich and Schwartz published their work.

The value of the book to the attorney is somewhat reduced by the author's omission of a list of cases and the failure to give official citations for many cases.

On page 137, Mr. Marchetti falls into error in stating or adopting the opinion of a court to the effect that statutes have been recently enacted in many States protecting the right of privacy. As far as can be ascertained, only New York has seen fit to protect the right of privacy by statute; the other States, recognizing the right, have done so only by case law.

In summary, while a good legal text may be *partly* produced by a scissors-and-paste-pot method, it calls for a technique with which Mr. Marchetti does not seem overly familiar. Leon H. Amdur's recent "Copyright Law and Practice" is a good example of how this may be accomplished. Unless Messrs. Frohlich and Schwartz can be induced to bring their text down to date, we fear that the motion picture and theatrical industries still await an up-to-date treatment of the law in these fields.—M. MARVIN BERGER (*member New York Bar*).

Century Declares Dividend

Century Electric Company this week declared a cash dividend of one per cent, payable June 30 to stockholders of record June 25.

Wilcox Sails July 12

Herbert Wilcox, producer, will sail from England for New York on July 21. He will bring with him a print of "Victoria the Great," just completed.

Grossman in New York

Milt Grossman, member of the advertising staff of Quigley Publications in Hollywood, is vacationing in New York. Mrs. Grossman is with him.

Publication Goes to 200,000

AVRO (Alfemeene Vereeniging Radio Omroep), Dutch broadcasting company, prints 200,000 copies of its weekly paper. The circulation recently was reported incorrectly at 20,000.

Opposition to Plan for RKO Draws Attack

Opposition to the proposed plan of reorganization for RKO in New York was attacked Monday as coming from "an insignificant minority" by H. C. Rickaby, attorney for the Atlas Corporation, proponents of the plan, in his summation in the last hearing on the plan before Special Master George W. Alger.

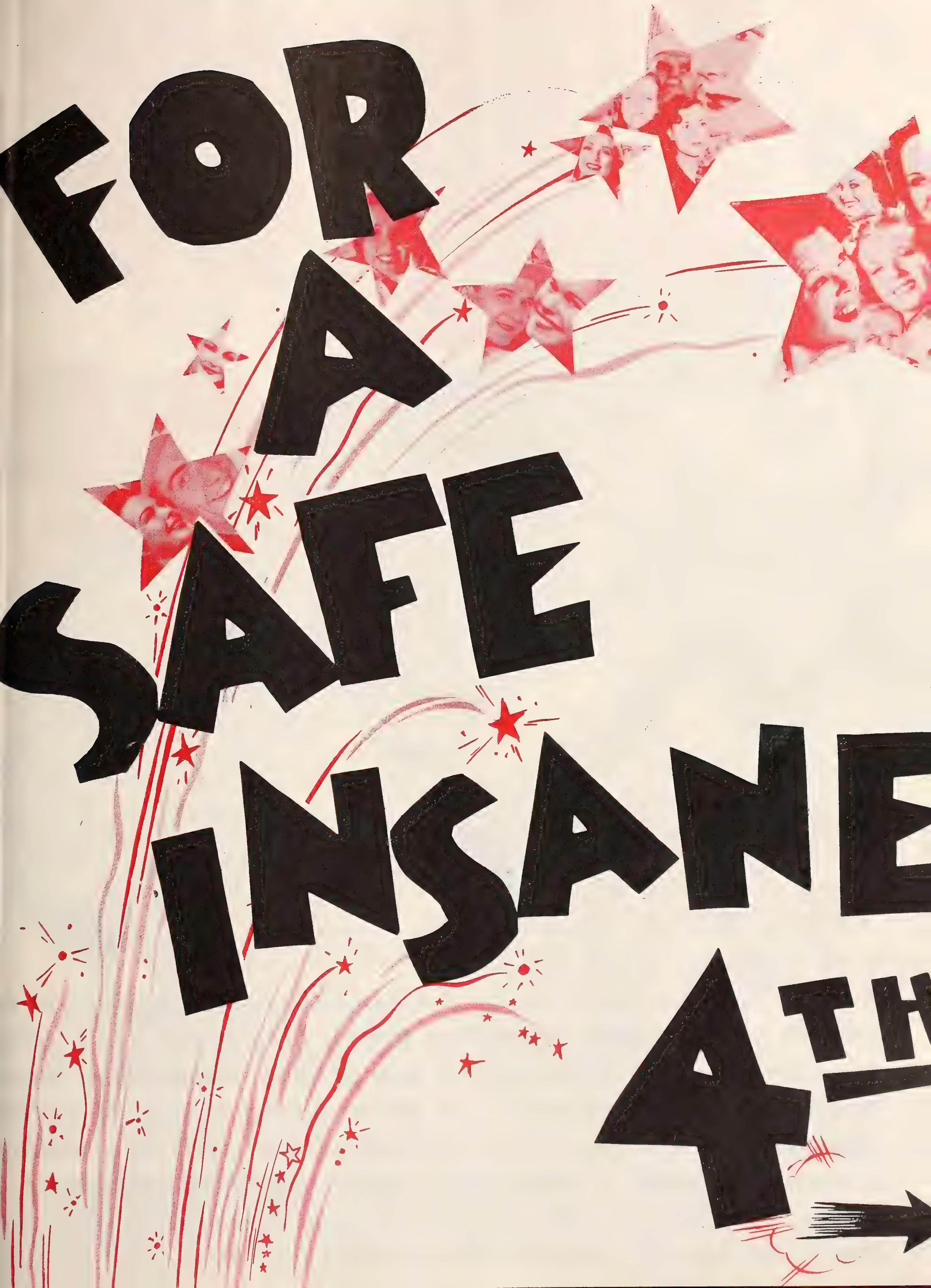
Mr. Rickaby charged that less than 10 per cent of the outstanding common stock held by others than the Atlas Corporation and RCA had filed objections to the plan in contrast to the unanimous approval of creditors and a large portion of stockholders.

Joseph M. Cohn, associate counsel for the independent protective committee for common stockholders, countered with an assertion that the Atlas Corporation was not a "bona fide purchaser" of RKO securities and that RCA had agreed to reimburse Atlas if the proposed plan falls through. Mr. Rickaby heatedly denied this allegation and also denied Mr. Cohen's statement that RCA had financed a stockholders' committee which had accepted the plan. A request that the plan be amended to provide for issuance of new Class A stock was made by Harry J. Allen and William Saltiel, associate attorneys for John Stover, who representes Ernest W. Stirn, a holder of 1,234 shares of Class A. The plea was based on alleged illegal conversion of Class A stock to common in 1931. Mr. Allen said that the outstanding common is "junior" to the old Class A and that Class A holders were deprived of "preferential rights" when RCA allegedly exchanged 500,000 shares of Class B for common.

The exchange was denied by Mr. Rickaby, who contended that RCA received this stock for underwriting the 1931 issue of securities. He also charged that Mr. Stirn had delayed too long in bringing suit and that thousands of shares of common stock had been traded on the stock exchange with knowledge of Mr. Stirn's claim.

Mr. Rickaby defended the Rockefeller Center settlement of its $9,000,000 claim for 500,000 shares of new RKO common. He pointed out that all creditors accepted the settlement and that rejection of the settlement might require a new plan to be written. Mr. Rickaby said that few New York first run houses earned large profits but that the Music Hall's value to RKO was "a national advertisement." The plan was characterized as fair, equitable and feasible. Its feasibility is best shown by the earnings of the past two years and the reduction of the debt of subsidiaries by $4,000,000 to $5,000,000, according to Mr. Rickaby. He added that he regarded rejection of the plan and continuation of the trusteeship as "inconceivable."

The time for the Irving Trust Company, RKO trustee, to accept or disaffirm leases and other contracts made by the company before it entered receivership in June, 1934, was extended this week to January 1, 1938, by Federal Judge William Bondy in New York. The Irving Trust Company said in its petition that all leases and contracts which have been brought to its attention have been acted upon.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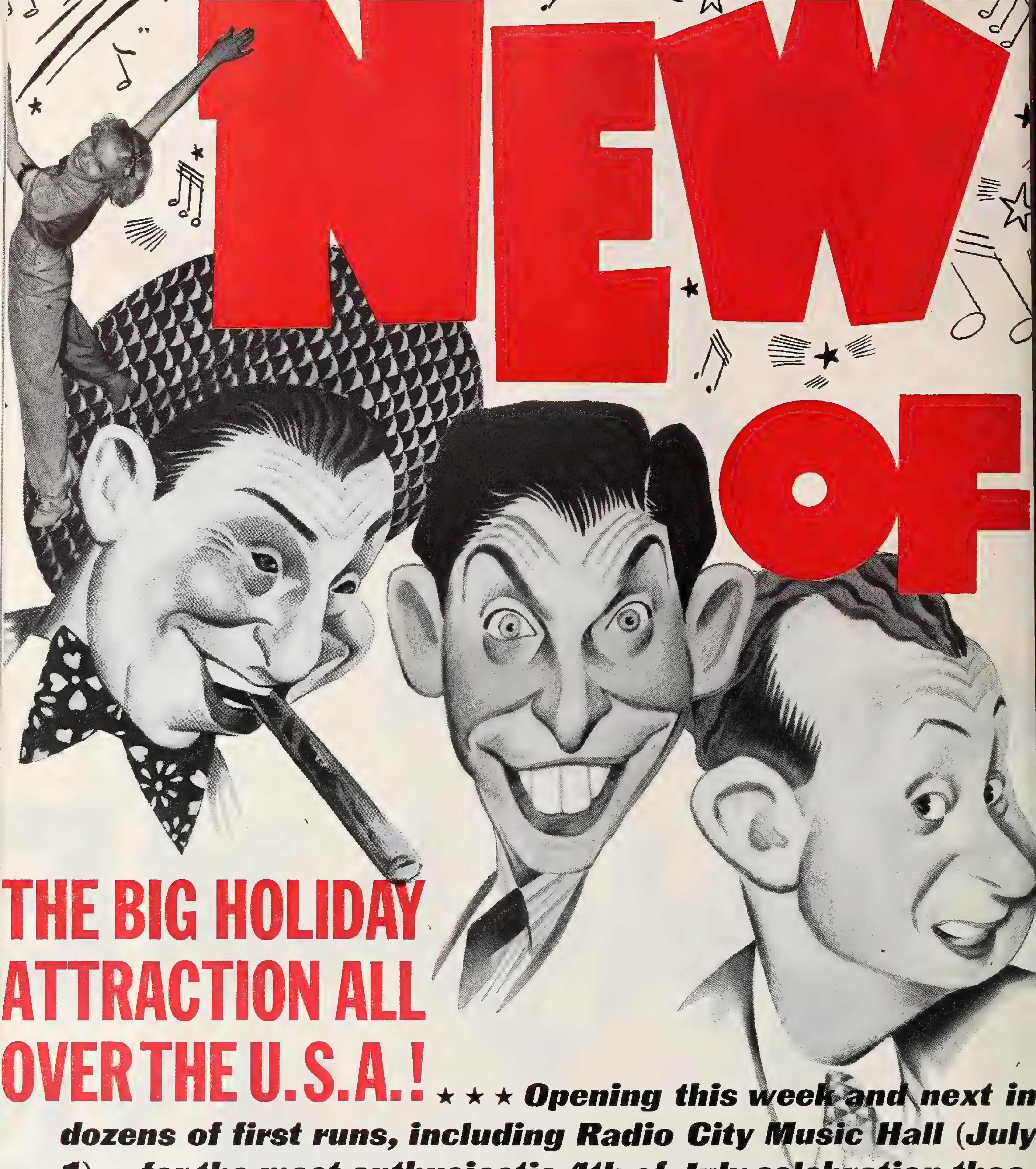

NEW OF

THE BIG HOLIDAY ATTRACTION ALL OVER THE U.S.A.!

★ ★ ★ ***Opening this week and next in dozens of first runs, including Radio City Music Hall (July 1)... for the most enthusiastic 4th of July celebration theatres have had in years!... A giant 3-ring circus of entertainment... A laugh-and-rhythm show with everything it takes to make a tremendous box-office attraction!... MADE AVAILABLE AT THE HEIGHT OF SUMMER—WHEN THE BIG ONES ARE FEWEST, AND NEEDED MOST!... THAT'S RKO RADIO!***

FACES 1937

with all these famous entertainers:

- ★ **JOE PENNER**
- ★ **MILTON BERLE**
- ★ **PARKYAKARKUS**
- ★ **HARRIET HILLIARD**
- ★ **WILLIAM BRADY**
- ★ **JEROME COWAN**
- ★ **THELMA LEEDS**

and a hundred new faces, including

Lorraine Krueger • Bert Gordon (Count Mischa Moody) • Tommy Mack (Judge Hugo Straight) • The Four Playboys • Rio Brothers Lowe, Hite & Stanley • Loria Brothers • Brian Sisters The Three Chocolateers • Ann Miller • Dewey Robinson

AND WHAT SONGS!

"Love is Never Out of Season"—"Penthouse on Third Avenue"—"It Goes to Your Feet"—"If I Didn't Have You"—"The Widow in Lace"—"Peckin'"—"New Faces"—"When The Berry Blossoms Bloom".

An EDWARD SMALL Production

Directed by LEIGH JASON

Screenplay by Nat Perrin, Philip G. Epstein, Irv S. Brecher

Dispute Sets Back Roxy Theatre Case

A dispute over the terms of the film franchise between Twentieth Century-Fox Film Corporation and the Roxy theatre caused postponement last week for one week of the hearing before Federal Judge Francis G. Caffey on the approved plan of reorganization of the Roxy theatre in New York. A conference between attorneys and officers of Twentieth Century-Fox has been set for this week also to settle various differences which have arisen.

Milton H. Frankfurt of the law firm of Kadel, Van Kirk and Trencher, made an application to Judge Caffey to permit Roemer-Kenny Company and George Garrson to enter the reorganization proceedings in order to secure allowance for brokerage fees. Mr. Frankfurt said that his client had effected the sale of the Roxy to Twentieth Century-Fox. Judge Caffey refused to make a ruling in the absence of written motion papers.

Formal naming of the trustee under the new indenture was also postponed, but it was learned from attorneys that Judge Caffey's naming the Continental Bank and Trust Company earlier this week as the lowest bidder is taken to mean that Continental will be named the trustee.

Carle Laemmle, Jr., Is Now Officially with MGM

Carl Laemmle, Jr., has been signed to a long-term contract as producer by Metro-Goldwyn-Mayer, an announcement of the company said this week. His first picture under the new contract will be "The Amazing Dr. Clitterhouse," which had a run recently on Broadway as a play.

Considered one of the more prominent executives in the industry, Mr. Laemmle entered the industry while still in his teens as a producer for his father's Universal Pictures. He first had charge of the Universal Jewel series, "The Collegians," and the H. C. Witwer "Leather Pushers." In 1929 he was appointed general manager in charge of all Universal production, where he remained until the company was sold, in April 1936. Among the pictures he produced are "All Quiet on the Western Front," "Showboat," "Frankenstein," "The Invisible Man" and "Journey's End."

Marcus Forming Circuit

M. Marcus, general manager of the Quimby Theatres and secretary of the Harrison Realty Company at Fort Wayne, Ind., has resigned from both positions to develop his own circuit throughout Indiana and adjoining states. He will establish headquarters at the Alamo theatre, Indianapolis.

Cleveland Club Moving

The Cleveland Variety Club will move from its present quarters in the Statler Hotel early in July to enlarged space in the Hotel Allerton. The club will occupy the penthouse and in conjunction will have an outdoor roof dance floor.

Hyland Joins Warners

Irving D. Hyland has joined the Warner publicity staff working out of the home office. He was formerly assistant advertising and publicity director of the various Irving Mills enterprises.

30 "Merit" Films Picked by Clubs

The Southern California Motion Picture Council of Women's Clubs, an organization with which 34 groups are affiliated, at an annual luncheon at the Beverly Hills Hotel last week, selected 30 films "of outstanding merit" shown in Los Angeles and vicinity since the first of the year. MGM had seven of its productions listed; United Artists, five; 20th Century-Fox, four; Warners, four; Paramount, four; RKO, four; Columbia, two, and New World, one.

Three short subjects—two Warners and one MGM—also were listed.

The pictures chosen by the group, which reviews releases and recommends or condemns them to the 34 affiliated groups, are, by studio:

MGM: "A Family Affair," "Captains Courageous," "Maytime," "Night Must Fall," "Parnell," "The Good Earth," and "They Gave Him a Gun."

United Artists: "Fire Over England" and "Elephant Boy" (London Films), "History Is Made at Night" (Wanger), "A Star Is Born" (Selznick International), and "Wings of the Morning" (New World.)

20th Century-Fox: "Seventh Heaven," "This Is My Affair," Wake Up and Live" and "One Mile From Heaven."

Warners: "Black Legion," "Slim," "The Prince and the Pauper" and "Green Light."

Paramount: "Champagne Waltz," "I Met Him in Paris," "Make Way for Tomorrow" and "The Plainsman."

RKO: "Michael Strogoff," "Plough and the Stars," "Shall We Dance" and "Quality Street."

Columbia: "Lost Horizon" and "When You're in Love."

The Warner shorts selected are "Give Me Liberty" and "Song of the Nation." MGM's was "Servant of the People."

Columbia Campaigns for "The Devil is Driving"

A nationwide exploitation campaign of "The Devil is Driving" has been undertaken by Columbia Pictures. The Motion Picture Traffic Safety Committee has approved the film as a contestant for the 1937 Hoffman statue award. Endorsements have been obtained from the American Automobile Association, the Automobile Manufacturers Association, and the U. S. Bureau of Public Roads. Insurance policy holders are to be told of the film through commercial organization bulletin boards.

Open Pittsburgh Office

Theatre Trailer Corporation has opened another branch office, this time in Pittsburgh with Lew Lefton in charge. Ed Whaley is the representative for the southern states. Adolph Pollack, general manager of the company, has installed new sound recording equipment at the headquarters in New York.

Furnishes Music Material

Nathaniel W. Finston, head of the Metro-Goldwyn-Mayer music department in Hollywood, has furnished the data for a summer course in music on the screen to be given this year by the University of Chicago.

Giordana Egyptian Head for 20th-Fox

Walter J. Hutchinson, head of Twentieth Century-Fox foreign activities, has named Luigi Giordana, manager of the company's sales in Egypt, as supervisor of the Near East. Mr. Giordana will continue to make his headquarters in Alexandria. William B. Morgan has been promoted to managing director of France, succeeding E. Koenig, resigned. G. Joffe is another foreign executive who has been promoted to district supervisor for Latvia, Esthonia, Lithuania and Poland.

Max Stillbach is now manager of the Riga, Latvia, office, and M. J. Messeri has taken over the duties formerly held by H. Levy as head of the Portugal branch. Frederick Fleminger is the new manager in Austria, having replaced Harry Gell, resigned.

Allied Owners Now Out of Receivership

Allied Owners Corporation, builders of the Brooklyn Paramount and several theatres in upstate New York and Birmingham, Ala., and which has been in reorganization under the Federal Bankruptcy Act since June 22, 1934, under a voluntary petition, was discharged last Saturday in an order handed down by Federal Judge Robert A. Inch in New York.

A plan of reorganization was approved several months ago and this plan now is declared in full force by Judge Inch's order. The final report of Stephan Callaghan, Percival Jackson and William M. Greve, reorganization trustees, is approved and they are discharged.

Film Ohio's History

The Ohio State Department of Education at Columbus is offering to exhibitors free, with all transportation paid, the first six of a series of one-reel subjects depicting the history of Ohio. The reels are educational in nature, and devoid of propaganda of any kind.

Fiedlers Join Telco

Al and Dick Fiedler, formerly of Empire Laboratories in Hollywood, have joined Telco Corporation. Dick Fiedler will manage the Hollywood plant when Telco starts making color prints, and Al Fiedler to work on the technical end of emulsions.

Universal Gets Contract

For the seventh consecutive year, Universal has been awarded the contract to supply features, short subjects and newsreels to 80 veterans hospitals and soldier homes. The contract was awarded by the United States Veterans Administration.

Bonded Storage Building

Bonded Film Storage Corporation is building 24 additional film vaults at its storage warehouse in Long Island City, New York. This will increase the storage facilities to accommodate 48,000,000 more feet of film.

Washer In New Post

Ben Washer on Monday assumed new duties as eastern publicity representative for Goldwyn Productions, succeeding Linton Wells, resigned. Mr. Washer handled publicity for the stage version of "Dead End."

THE CUTTING ROOM

The Prisoner of Zenda

(UA-Selznick)

Adventure, Romance

Fifteen years have elapsed since Anthony Hope's famous story of intrigue, drama, romance and adventure in the mythical kingdom of Ruritania was last directly used as screened material. In the meantime, the idea has been used scores of times. Consequently everybody must know that it is a glamorous story, told in an old world atmosphere, and, necessarily a costume play. What the present generation may not know or oldsters may have forgotten is that it is the essence of dramatic romantic entertainment. Thus the showmanship job required in connection with this forthcoming production is to notify modern minded audiences that "The Prisoner Of Zenda" is mythical kingdom romance adventure, supercharged with melodramatic intrigue through which run veins of comedy, mystery and suspense. As David O. Selznick is producing it, it promises to be rich in colorful spectacle of mythical kingdom pageantry and combatative action.

In plot, the King awaits coronation. His brother plans to seize the throne by a coup d'etat. Accepting his brother's invitation to visit a hunting lodge, the King is made prisoner. Meanwhile, fellow conspirators noting the remarkable resemblance and further knowing that the impostor has royal blood in his veins place him on the throne. Adventure follows adventure as the pseudo king meets and falls in love with a royal princess. Planning to return with her to England, the real King regains his power and the imposter is slain.

To bring this story to modern screen realism, Mr. Selznick has chosen a capable cast. The principal players are Ronald Coleman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey and David Niven. The supporting roster which is very lengthy lists Montague Love, William Von Brucken, Phillips Sleeman, Elinore Wesselhoft, Florence Roberts, Torben Meyer, Lawrence Grant, Ian Maclaren, Al Shean, Pat Somerset and Lillian Harmer.

To direct the story and players, Mr. Selznick chose John Cromwell, who now is making "Marco Polo" for Samuel Goldwyn. Mr. Cromwell is not inexperienced in the arts and sciences of handling big production. Included among his credits and accomplishments which presage the class and quality of "The Prisoner of Zenda" are "Little Lord Fauntleroy," "Banjo On My Knee," "To Mary—With Love," "Of Human Bondage," "Double Harness" and "The Silver Cord."

Release date: Not determined, but after September 1.

Easy Living

(Paramount)

Comedy Romance

Scanning this forthcoming production for potential entertainment and showmanship values it appears that it will be one of surprises from both viewpoints. The principal surprise, particularly from a commercial standpoint, undoubtedly is found in the casting, as comedians, of Jean Arthur, who has been featured in melodramatic roles (except in "Mr. Deeds Goes to Town"), and Edward Arnold. The theme is also surprising. Though it is a farce comedy dramatic treatment of the Cinderella premise, it is very different from the formula conception of that plot.

An expensive fur coat drops out of the skies into a girl's lap. Attempting to return the garment, she sets off a train of incidents that involve her in a domestic drama and make her the central figure in a bit of stock market hysteria that precipitates a crash. Further complicating matters, after she has been installed in an expensive hotel, where she is looked upon as more than a friend of the most important man in Wall Street, she falls in love with the man's son. Her attempts to adjust all that she has caused to happen promise to make interesting and exciting comedy amusement.

Adapted from a story by Vera Caspary, the screen play is by Preston Sturges. Directing is Mitchell Leisen, known as adept in handling both comedy and melodrama.

Name values supplementing the drawing power of Miss Arthur and Arnold include Ray Milland, recently in "The Jungle Princess" and "Three Smart Girls"; Luis Alberni, the skillful interpreter of comic Italian roles; Franklyn Pangborn, Marsh Narsh, Marsha Hunt, Lee Bowman and William Demarest. Many other wellknown players will be seen in less important roles.

Release date: July 16.

The Perfect Specimen

(Warner)

Comedy Romance

Checking off the personalities who will appear, it is evident that the producers have gone to great lengths to accommodate the varied and diverse demands for name values. Listed for important parts in this forthcoming feature, and all of them have quite a lot to do are: Errol Flynn, Joan Blondell, Dick Foran, Beverly Roberts, Edward Everett Horton, Hugh Herbert, May Robson, Marie Wilson, Warren Hymer, Donald Meek, Granville Bates, Andrew Tombes and Hugh O'Connell.

The story is comedy romance. It concerns a young man about whom the legend has grown up that he is a perfect specimen. He's that because he has been sheltered all his life and kept away from the world. But when he breaks out into the open, he's anything but what the hot house variety of "mamma's boy" is presumed to be. Able to take care of himself with his fists to the extent of trouncing a burly truck driver and knocking out a boxing champion, he also knows how to earn his own living as an auto mechanic and when it comes to affairs of the heart, he knows all the rules and regulations as well as the loopholes by which they may be circumvented. Women are not strangers to him and he knows how to handle them whether they be his very determined guardians or a young lady who is determined to get her man.

With Lawrence Riley and Norman Raine collaborating on the screen play the original is credited to the noted humorist, Samuel Hopkins Adams. Michael Curtiz is the director.

Combining both exciting action and lively dialogue in its comedy, light drama and romance, story seems to possess an unique and potential amusement character that will make possible much novel exploitation.

That's My Story

(Universal)

Comedy, Romance, Melodrama

Although the title may be only vaguely indicative thereof, the fact is that this is a newspaper story. The effort to inject novelty into newspaper yarns, difficult because everybody apparently knows all about the trials and tribulations of boy and girl reporters, is becoming intense. Associate producer Robert Presnell is attempting the novel approach in this instance by adapting the boy meets girl premise to the mechanics of making a newspaper reporter picture. The departure is effective by having the right boy meet the wrong girl. Assigned to interview the murderess, he interviews a rival sob sister and thereby several hoaxes that make his journal look foolish are perpetrated. Still the boy falls in love with the girl. He gets her out of trouble, helps recapture the escaped murderess and her minions, but in doing so another hoax ensues which causes them to decide they had better pursue their journalistic careers together in another locality where their escapades are not so well known. Vee Terrys Perlman wrote the original, Barry Trivers did the screen play and Sidney Salkow is directing.

William Lundigan and Claudia Morgan are the stars. The feature support includes Bernadine Hayes, Ralph Morgan, Hobart Cavanaugh, Herbert Mundin and Eddie Garr. Atmospheric and character roles are assumed by Charles Wilson, Harlan Briggs, Eddie Gargan, Charles Trowbridge, Jerry Mandy and Murray Alper.

Hot Water

(20th Century-Fox)

Domestic Comedy

Having continued through five pictures, the entertainment worth and commercial value of "The Jones Family" series, particularly as neighborhood and small town theatre attractions, is generally recognized. Clean, wholesome, comic and gayly exciting that manner in which they treat of domestic comedy, drama and romance is intimately familiar.

As the title readily indicates, this number will have the Joneses in hot water. What happens to amuse comes about when the head of the household goes into politics and runs for mayor. Intent on giving the underworld a battle, the political sharks strike back at the candidate. His favorite son becomes involved in a framed-up scandal and the efforts of the whole family, particularly the youngsters, are required to get Dad out an embarrassing political and domestic mix-up.

The regular Jones family is returned intact for the picture. Jed Prouty, Spring Byington, Florence Roberts, George Ernest, Kenneth Howell, Shirley Deane, June Carlson and Billy Mahan again appear as the characters they created. Russell Gleason, who has been in other recent pictures of the series, will also be seen, while Joan Marsh and Marjorie Weaver are newcomers to the menage.

Based on the characters created by Katharine Kavanaugh, the original story used in this instance is credited to Ron Ferguson and Eleanor DeLamater and Robert Chapin and Karen De Wolf did the screen play. Frank Strayer, who is as much a fixture in the productions as the members of the family, is directing.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

King Solomon's Mines

(Gaumont-British)

Action Drama

Sir Rider Haggard's famous novel, one of the favorites of many generations of schoolboys and one of those books which justify the cliché that it appeals to the young of all ages, is ready-made film material of the very highest order. It demands production on a large and expensive scale. It has certainly received it from Gaumont-British, which sent a unit to South Africa and employed thousands of natives in mass scenes of dancing, witchcraft and warfare. Pictorially and dramatically the result justifies the enterprise; "King Solomon's Mines" is real entertainment, splendid spectacle, Adventure with a capital "A" against authentic and striking backgrounds of African veldt and mountain. There is everything in it to appeal to lovers of action.

As a selling propostion the picture, with the initial advantage that accent in the dialogue is an insignificant factor in a production in which events speak more eloquently than words, has many outstanding points. There are war scenes with thousands of plumed black spearsmen sweeping in long lines from the horizon into breast-to-breast conflict; a grim portrayal of a ceremony of native sacrifice, with a gnarled witch smelling out victims from the circled tribe; a very striking reproduction of the famous episode of the book in which the travellers, in the grip of a sadistic black king, take advantage of an eclipse in order to pretend that they can darken the sun; a fine climax in which the diamond mine is destroyed by a volcanic eruption, with the whites imprisoned in the flaming crater.

Paul Robeson, well cast as a big native servant, later revealed to be a King in search of his lost country, is a star name, backed by a song or two which, even if slightly out of story, are likely to appeal to his fans.

The story, in which a love interest has been written into the original, centers upon a map, showing the location of the diamond mine supposed to have been operated by King Solomon in the heart of unexplored Africa. An Irish adventurer, O'Brien, and his daughter Kathy obtain the map. The father goes off on foot to discover the mine. His daughter persuades Umbora, a native servant, to steal the wagon and oxen of Allan Quartermaine, hunter, and go with her in search of her father. Quartermaine, with his employers, Sir Henry Curtis and Commander Good, overtake her but finally consent to join her search.

The party survives a march across waterless desert and, reaching the mountain range in which the mine is supposed to be located, falls into the hands of a warlike native tribe. They pose as "white gods," and are fearfully accepted at the valuation by the tribe. The King, however, plots to get rid of them with the aid of an aged woman witch doctor who is the guardian of the sacred mine. A savage "heresy hunt" is staged; the old woman circles the assembled tribe and smells out "evil spirits." The doomed individuals are instantly speared. When she is about to indicate Umbopa, the eclipse comes and the sun is darkened, at the supposed command of the white gods. Umbopa is revealed as the rightful king of the tribe. The usurper calls in the aid of neighboring tribes. There is a great battle and Umbopa is victorious. He gives his white friends the entree to the mines. They discover O'Brien imprisoned there. The witch-guardian shuts them in the mine, which is situated in the crater of a volcano. An eruption threatens them with death, but Umbopa rescues them from the lava and the falling rocks which extinguish the mine. O'Brien's store makes the whole party rich. Sir Henry and Kathy return as affianced lovers.

Romance and thrilling adventure, working to a climax genuinely of the breathless variety, and which incidentally is a real technical achievement, the picture definitely offers new entertainment values against a new background. The cast includes Roland Young, in a droll ultra-English role, and Sir Cedric Hardwicke as the taciturn hunter. Anna Lee, too well-groomed for her surroundings, and John Loder are the juveniles. There is an impressive study of the savage king by Robert Adams, and the natives are magnificent types seen and heard in seemingly authentic dances and chants.

At the trade show at the Phoenix Theatre the reception was understandably enthusiastic. General opinion rated it as an exceptional box-office possibility.

BRUCE ALLAN, *London.*

Produced by Gaumont-British and distributed by them. From the novel by Sir Rider Haggard. Directed by Robert Stevenson. Running time 80 mins. General audience classification.

Umbopa	Paul Robeson
Allan Quartermaine	Cedric Hardwicke
Commander Good	Roland Young
Henry Curtis	John Loder
Kathy O'Brien	Anna Lee
Kapsie	Makubalo Hlubi
Gagool	Sydney Fairbrother
Infadoos	Ecco Homo Toto
Twala	Robert Adams
Scotch Wholesaler	Frederick Leister
Red	Alf Goddard
O'Brien	Arthur Sinclair
Sylvestra	Arthur Goullett

Wee Willie Winkie

(20th Century-Fox)

Comedy, Romance, Melodrama

"Wee Willie Winkie" is a good audience and exhibitor picture for many reasons. The most important one, and there is no doubt the public will be quick to perceive it and upon which managers will be eager to lay their hands, is that in it a new and very different Shirley Temple is presented. No longer is she just a cute youngster, possessed of remarkable talents. Never once is the ranking box office personality called upon to fall back upon her familiar bag of tricks, her singing, dancing and mimicing that have been considered such standby assets in other films. Instead, she is cast in a dramatic role, which she handles in masterful fashion and from which she emerges a decidedly new and different character. The departure presages the plan that undoubtedly will be adopted to permit the little star to continue her already amazing career.

Still, for all of this new Miss Temple and its particular significance to theatre operators, the screen conception of Rudyard Kipling's robust adventure romance drama is a happy combination of those elements which patrons expect and showmen need in an important picture. The story, which combines appealing human interest sentimentality with vigorous action and compensates comedy with gripping suspense, is interesting. It's realistic, yet, wisely, it is not without dashes of hokum. While human drama is concentrated upon, there is a romantic counterplot which, engaging in itself, does not trespass on the basic motivation. There is good acting. Capable Victor McLaglen and C. Aubrey Smith see to that, and Cesar Romero, June Lang, Michael Whalen, Douglas Scott and Constance Collier are not lax in their support of the principal trio. Production detail, exterior and interior backgrounds, military pageantry and stirring martial conflict expertly staged and photographed in a sepia tint and the quality of musical accompaniment visibly and auricularly augment the power and appeal of the thematic content. In personalities, story and production facilities John Ford had a lot available. Placing due stress upon each, he has wrapped them all together into a piece of film merchandise in a convincing believable way which goes without saying the public and showmen will appreciate.

A strictly disciplined British cantonment guarding India's Khyber Pass doesn't promise to be a happy home for homeless widow "Joyce Williams" and her daughter "Priscilla." There's always the threat that the rigidly suppressed natives will erupt in cruel fury. Some happiness comes to "Joyce" in romance with "Lieutenant Brandes," a love which she fears but cannot deny. "Priscilla's" relations with "Sergeant MacDuff," who dubs her "Wee Willie Winkie" and who trains her in the rudiments of a soldier, which develop into an affection finer than any physical love are shrewdly handled to induce the most tender sentimental reactions. Her rebuffs at the hands of drummer boy "Mr. Mott" are laughable demonstrations of childish jealousy. But when "Wee Willie" gradually wins the love of her hard headed soldier grandfather, "Colonel Williams," honest sentimentality reaches its apex.

The humanness of the first part of the picture gives way to thrill action when "Wee Willie Winkie" is decoyed into being the medium through which native chieftain "Kohda Khan" escapes. A wild rush of savages into the outpost turns it into a cauldron of danger. At last the natives and soldiers are coming to grips for control of Khyber. But "Wee Willie," who has been treacherously led into "Khoda's" stronghold, forestalls carnage. Because of a kindness which the child had done him upon the occasion of his capture, he listens to her pleas. Hand in hand he leads her down the steps of Khyber to meet the ascending "Williams" and seal a bond of peace.

In every way the picture seems to be that fine kind of screen entertainment that should meet with general approval. Some may find inconsistencies and imperfections, but in relation to the whole, these are very meager. It is quite likely, as in the case here in Los Angeles, that the entertainment worth of "Wee Willie Winkie" will be in the air long before it is available for general presentation. That people here want to see it is proved by the fact that Carthay Circle Theatre, where the picture was given a world premiere Friday, June 25, and where a $5.50 top reigned, was sold out for days. Tickets were at a premium and the writer does not recall such a condition since the theatre was reopened as an extended run house.

Previewed to a few representatives of trade and daily press in a studio projection room in Hollywood, the reporters usually quite reticent in expressing opinions to each other, couldn't quite contain themselves. Those given to slang were heard to murmur "knockout;" the more erudite indulged in such expressions as "amazing" and "extraordinary."—GUS MCCARTHY.

Produced and distributed by Twentieth Century-Fox. Directed by John Ford. Associate producer, Gene Markey. Screen play by Ernest Pascal and Julien Josephson. Based upon story by Rudyard Kipling. Music score by Alfred Newman. Photography, Arthur Miller. P.C.A. Certificate No. 3122. Running time, when seen in Hollywood, 95 minutes. Release date, July 30, 1937. General audience classification.

CAST

Priscilla Williams	Shirley Temple
Sergeant MacDuff	Victor McLaglen
Colonel Williams	C. Aubrey Smith
Joyce Williams	June Lang
Coppy (Lieut. Brandes)	Michael Whalen
Khoda Khan	Cesar Romero
Mrs. Allardyce	Constance Collier
Mott	Douglas Scott
Captain Bibberbeigh	Gavin Muir
Mohammet Dihn	Willie Fung
Bagby	Brandon Hurst
Major Allardyce	Lionel Pape
Pipe Major Sneath	Clyde Cook
Elsie Allardyce	Lauri Beatty
Major General Hammond	Lionel Braha
Mrs. MacMonachie	Mary Forbes
Corporal Tummel	Cyril McLaglen
Officer	Pat Somserset
Driver	Hector Sarno

Between Two Women

(MGM)

Romantic Melodrama

Although this title has definite showmanship value for the terse yet complete manner in which it describes the dramatic romantic plot of the story, it also obscures the fact that this is a hospital picture. Maybe the choice of label is wise. Maybe it is not. Either way, proof rests in the manner in which showmen elect to handle the production. Considering the picture from the viewpoint of its potentialities as entertainment and as a commercial venture, it is reasonable to presume that "Between Two Women" will attract attention. Because of the picture's character, however, one must expect that interest will be found in the more serious minded audience contingents. While it is not devoid of action and thrill, both qualities are presented in such a way that those who like to see their entertainment dashing across the screen may have little appetite for it.

The plot is simple and strong. It is also familiar, but it has been given several novel twists which set it apart from the routine hospital picture. The emotion stirring quality of the thematic romance and melodrama is accentuated and made more gripping by the way in which the atmosphere of a General Hospital in a big city has been made to serve as a background for the motivation.

Early parts of the picture which illustrate hospital operation and activities also inform audiences that "Doctor Meighan" has devoted his life to the easing of human suffering and, further, that he has a friendly personal interest in married nurse "Claire." Treating wealthy patient "Patricia Sloan," he falls in love with and marries her. His life with her, pleasant for a time, soon encounters difficulties. An open breach comes when "Meighan" prefers to do his duty as a doctor rather than attend social functions. With the death of "Claire's" husband, "Tom," brought about by "Dr. Woolcott's" bungling, for which he is later debarred, the story assumes its tense dramatic character.

Convinced that "Meighan" will never become a socialitie doctor, and that life with him would be a shallow future, "Patricia" plans to desert him. She chooses "Woolcott" as the man with whom she shall run away. The train on which they are fleeting is wrecked. But "Meighan," unaware of the circumstances, performs a miraculous operation on "Woolcott" which saves him from being a cripple. "Dr. Webster" operates on "Patricia." At the anti-climax, when "Meighan" learns that he has just cause for divorce that would open the way to new and happier life for him with "Claire," he wants to remain with "Patricia." But she, more through selfishness than desire to sacrifice a love that does not belong to her, is determined on divorce. Knowing that there can be no hope of happiness with her, "Meighan" returns to service in General Hospital and to "Claire."

Because of the quality of the story, it seems that it would be unwise to exploit the picture as a hospital story. Naturally, it will be impossible to avoid conveying some hints as to the character of the background, nevertheless, earnest efforts should be made to emphasize the emotion stirring qualities of the motivation. Cooperation from doctors and hospitals is logical, but not altogether necessary.

Previewed in the Fox Uptown Theatre, Los Angeles, where MGM usually shows its secondary films. The reaction of the audience, which at times gave evidence that it was irritated by the way in which sequences were either unduly stressed or long drawn out, nevertheless indicated that the producers may have a better attraction than they anticipated. Undoubtedly the picture will be returned for further editing, cutting and tightening up. When this is accomplished, exhibitors will have a picture that may develop into a surprisingly strong attraction.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Screen play by Frederick Stephani and Marion Parsonnet. Original story story by Erich von Stroheim. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Gowns by Adrian. Photographed by John Seitz. P.C.A. Certificate No. 3481. Running time, when seen in Hollywood, 95 minutes. Release date, July 9, 1937. General audience classification.

CAST

Allan Meighan	Franchot Tone
Claire Donahue	Maureen O'Sullivan
Patricia Sloan	Virginia Bruce
Tony Woolcott	Leonard Penn
Snoopy	Cliff Edwards
Miss Pringle	Janet Beecher
Dr. Webster	Charley Grapewin
Sally	Helen Troy
Nurse Howley	Grace Ford
Eleanor	June Clayworth
Dr. Barili	Edward Norris
Tom Donahue	Anthony Nace
Priest	Hugh Marlowe

Forlorn River

(Paramount)

Western

The title has a melancholic ring, the running time isn't very impressive, the cast doesn't look like one that might start spectators rushing towards box offices. Yet "Forlorn River" is one of the most exciting action and all around pleasing western pictures that has come along in a long time.

Western stories have come and gone; there probably will be no dearth of them in the future. Generally there is not much variation in any of them. If they are well done that's about all anyone can expect. "Forlorn River" happens to be one of those pictures that follows the A-B-C fundamentals of action entertainment. It's produced with an eye to detail that makes believable all that is seen and with plenty of background atmosphere to provide the correct settings for a lot of heroic heroics and suave villainy. The backgrounds of rugged scenery, the thrill action and excitement lend a picturesque touch to the story which revolves around the trapping of a horse rustler.

The cast is entirely efficient. All contribute good performances, although many times their activities are tinged with hokum and theatricalism that makes the whole thing seem wild and woolly. Trouble is the lot of "Nevada" and "Weary" after they relieve "Setter's" gang of the proceeds of a bank robbery. "Setter" manages to have them caught by sheriff "Warner." They escape, however, and land on a ranch where old friend "Ide" is holding forth as foreman and romancing with "Ina." As a dash of comedy concerning "Cook" and pie-eating "Weary" is worked in, "Setter" appears, posing as an honest horse buyer. The ensuing developments are evident and not disappointing. "Nevada" anticipates "Setter's" plot, but the villian again stymies him, "Weary" and "Ben." Just as "Setter" is ready to ambush the herd, the trio come dashing into action to precipitate a stampede and tempo of much shooting and breakneck riding, "Setter" is trapped, the herd saved for "Ina" and "Ben" and sheriffs "Grundy" and "Warner" left to argue as to who shall have the pleasure of hanging "Setter."

The kind of screen merchandise that can be depended upon to enthuse the youngsters no end, there is also a distinct possibility that, under proper handling, "Forlorn River" will surprise and please lots of grownups. Logically the film cannot be exploited as any kind of an epic, but if people are made aware that it is soundly prepared, directed and acted thrill action entertainment, the chances are better than even that in that class of theatres where people prefer to see rather than hear their entertainment, it will prove a pleasing offering.

Previewed in Florence Theatre, Los Angeles. The typical neighborhood audience which at first appeared inclined to jeer remained to cheer.—G. M.

Produced and distributed by Paramount. Directed by Charles Barton. From original by Zane Grey. Screenplay by Stuart Anthony and Robert Yost. Photographed by Harry Hallenberger. P. C. A. Certificate No. 3361. Running time, when seen in Hollywood, 55 minutes. Release date, July 2, 1937. General audience classification.

CAST

Nevada	Larry Crabbe
Ina Blaine	June Martel
Ben Ide	John Patterson
Les Setter	Harvey Stephens
Sheriff Grundy	Chester Conklin
Sheriff Warner	Lew Kelly
Weary Pierce	Syd Saylor
Cook	Ruth Warren

The Emperor's Candlesticks

(MGM-Considine)

Melodramatic Romance

This is a talking picture. William Powell and Luise Rainer are the stars. In order of the time in which they have anything to say or do on the screen, Frank Morgan, Robert Young, Maureen O'Sullivan, Henrv Stephenson, E. E. Clive and Paul Forcasi are the important support. The semi-mystery plot which develops romantic love interest is based on a game of hide-and-seek idea. The locales are Vienna, several European capitals presented via montage and St. Petersburg. The time evidently is some years before the World War, when wits and intrigue were the weapons with which suspicious countries faced each other.

The capture of "Grand Duke Peter" costumed as "Romeo," watched over by "Colonel Suroff" garbed as "Hamlet" who was lured into the hands of Polish Nationalists by "Juliet" attired "Maria" brings secret agents "Baron Stephen Wolensky" and "Countess Olga Mironova" into the picture. "Wolensky" is ordered to deliver a message to the Czar of Russia demanding an imprisoned Polish patriot's release, otherwise "Peter" will be killed. This adds much to "Suroff's" jittery bewilderment. "Olga" is instructed to deliver a message to the Czar which will mean "Wolensky's" liquidation.

"Prince Johan" wants to send a pair of candlesticks to Russia and asks "Wolensky" to carry them. He shows him they have trick secret compartments. A fine place for his message. Meanwhile "Olga" sees the candlesticks and what a fine place they would be for her message and much to her rival's chagrin, she is entrusted with the delivery of the message-bearing ornaments. While the two talk themselves into love, the candlesticks are stolen and following a walking search chase all over Europe, each buys one at an auction. "Wolensky" gets the one containing his death warrant, which doesn't surprise him, but he outwits "Olga" to regain possession of his own

(Continued on page 48)

IT STUNNED NEW YORK LIKE A TH

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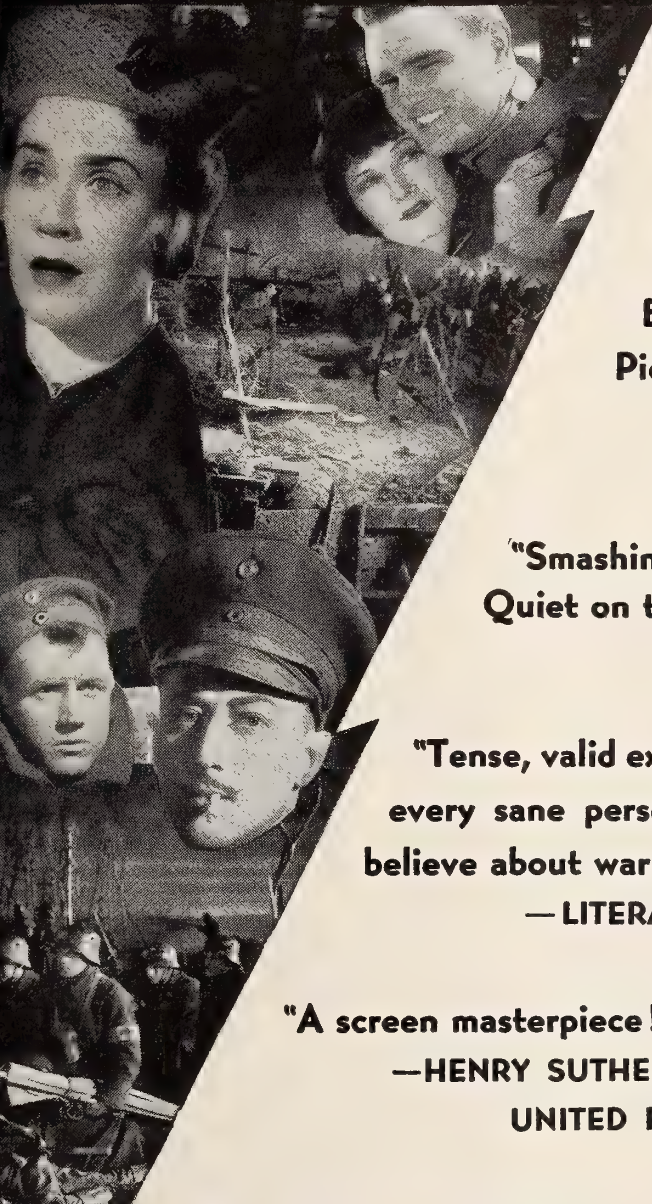

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niversal's

BACK

Screen play by R. C. Sherriff and Charles Kenyon
Edmund Grainger, Associate Producer

A James Whale Productio
CHARLES R. ROGERS, Executive Produce

(*Continued from page 45*)

document. Heroically and to demonstrate his great love he delivers both messages to the Czar. The Polish prisoner is released, and back in Vienna so are "Peter" and "Suroff," without so much as a goodbye to "Maria." Unlike the popular conception of heartless Russian Czar. The Polish prisoner is released, and only does he spare the life of the agent who forced him to give up a prize prisoner, but he spares the life of the woman who failed him and paroles them into each other's custody.

There's very little action in the film. As it's nice to look at because it's lavishly produced and Powell and Miss Rainer are attractive to watch, it is, however, one that requires audiences to listen to.

The crowd that saw the picture in the Alexonder Theatre, Glendale, Cal., seemed always waiting to see something happen in the line of action. But it didn't have to, as everything was conveyed through words rather than actions.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by George Fitzmaurice. Screen play by Monckton Hoffe and Harold Goldman. From the book by Baroness Orczy. Musical score by Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Gowns by Adrian. Photographed by Harold Rosson. P. C. A. Certificate No. 3397. Running time, when seen in Hollywood, 90 minutes. Release date, July 2, 1937. General audience classification.

CAST

Baron Stephan Wolensky	William Powell
Countess Olga Mironova	Luise Rainer
Grand Duke Peter	Robert Young
Maria	Maureen O'Sullivan
Colonel Baron Suroff	Frank Morgan
Prince Johann	Henry Stephenson
Mitzi	Bernadene Hayes
Anton	Donald Kirke
Korum	Douglas Dumbrille
Dr. Malchor	Charles Waldron
Leon	Ien Wulf
Albert	Barnett Parker
Pavloff	Frank Reicher
Porter	Bert Roach
Santuzzi	Paul Porcasi
Auctioneer	E. E. Clive
Housekeeper	Emma Dunn
Colonel Radoff	Frank Conroy

Slim

(Warners)

Romance-Melodrama

During the past several years, Warner Brothers have used virtually all branches of the United States Army, Navy and Marine Corps, as well as commercial aviation, as backgrounds for motion pictures. Now, they take a line which has not been treated previously, to depict the life and common adventures of the men who string electrical power wires across the country.

The picture was taken from the novel of the same name by William Wister Haines and all the material which made the book a best-seller is included in the picture. Ingenious showmen should have little trouble selling this one, especially to the men. The romantic angle that appeals so much to women is there as well, in the love of Henry Fonda and Margaret Lindsay.

"Slim" Kincaid (Henry Fonda), farmer boy, is enthralled by the work of a gang of high-tension line tower builders putting up towers across his farm, and determines to become a lineman. With the aid of "Red" Blayd (Pat O'Brien), the outstanding lineman in the business, he succeeds and the two men become great pals as well.

O'Brien is discharged when he takes the blame for an accident to save his old foreman's job and Fonda quits with him. With their combined savings they head for Chicago where O'Brien takes his friend to a hospital and introduces him to Cally Richards (Margaret Lindsay), with whom he is in love, but whom he has never asked to be his wife because of his love for his work. The three then spend the men's savings, and O'Brien and Fonda head back to work on the towers.

Fonda and Miss Lindsay carry on a correspondence, each one having fallen in love with the other in Chicago but keeping the fact hidden because of loyalty to O'Brien.

On the new job, Fonda and another lineman, who is jealous of O'Brien, get into a fight when Fonda catches the man trying to foul his partner's equipment and in the battle Fonda is stabbed and rushed to a hospital. He writes Miss Lindsay that he is not seriously hurt, but she does not believe him and leaves her nursing job in Chicago to go west to nurse him. On the day that Fonda is released from the hospital, O'Brien finds the lovers in each other's arms and they confess they want to marry. O'Brien accepts the situation in good grace and tells Fonda he is leaving for the east for another job with their old foreman. Fonda is then torn between his love for Miss Lindsay, who wants him to give up the dangerous work, and his love for his job and a promise to his old foreman. His work wins out.

Miss Lindsay then follows them and finds that they are out on a repair job at a powerhouse where thousands of volts are being carried by the damaged wires. Just as she arrives where the men are working, a cable breaks, throwing O'Brien off his perch, from which he falls just as Fonda reaches for him.

The final scene shows Fonda climbing back to the tower to finish the job his now dead partner started with the promise that Miss Lindsay will be waiting for him.

There are many gripping scenes in the picture which can be well used to the advantage of showmen in their selling campaigns, but it might do well for them to see the film first to ascertain just what might apply to their own situations.

Reviewed at the New York Strand during the afternoon where an audience composed mostly of men seemed to enjoy the film.—FRED BAEHLER.

Produced and distributed by Warners. Directed by Ray Enright. Novel and screen play by William Wister Haines. Photographed by Sid Hickox, A.S.C. Special photographic effects by Byron Haskin. Film editor, Owen Marks. Dialogue director, Gene Lewis. Musical director, Leo F. Forbstein. General audience classification. P.C.A. certificate, No. 3870. Running time, 80 minutes.

CAST

Red Blayd	Pat O'Brien
Slim	Henry Fonda
Cally	Margaret Lindsay
Stumpy	Stuart Irwin
Pop	J. Farrell MacDonald
Tom	Dick Purcell
Wilcox	Joseph Sawyer
First Gambler	Craig Reynolds
Wyatt Ranstead	John Litel
Stumpy's Girl	Jane Wyman
Lafe Garretson	Harlan Tucker
Steve	Joseph King
Al	Carlyle Moore, Jr.
Joe Braithwaite	James Robbins
Mitch	Henry Otho
Ed	Dick Wessell
Griff	Max Wagner
Kelly	Ben Hendricks
Second Gambler	Alonzo Price
Mrs. Johnson	Maidel Turner
Sam	Walter Miller

The Hoosier Schoolboy

(Monogram)

Human Interest Drama

A homey, human and emotion arousing picture of rural life in a small Indiana community that, maintaining continually the human interest element, makes a strong appeal for the family trade. A story built around a young son's love for his shell-shocked father, it is honest realism superbly acted by one of teh screen's finest young craftsmen, Mickey Rooney.

As a supporting player Mickey has turned in some memorable performances in the past and he can be counted upon to stimulate any production. In "The Hoosier Schoolboy" he has the leading role, a difficult task that might easily have become maudlin, which with the mature conviction of his acting is believable, realistic and highly entertaining. Edward Pawley, the shell-shocked veteran, is also on the very good side. Anne Nagel and Frank Shields, onetime tennis star and Wimbledon finalist, carry the romantic interludes with Miss Nagel having the better of it.

"Shockey" (Mickey Rooney), 14-year-old boy living with his father on the "wrong" side of the tracks, is about to be expelled from school. The father, Captain in the World War, hero, and shell-shocked, has taken to drink to forget and unknowingly is the cause of his son's trouble. "Shockey" resenting the slurs of his schoolmates is constantly fighting with them. "Mary" (Anne Nagel), the new schoolteacher, befriends "Shockey" and has him reinstated in school.

A milk strike is on and "Matthews, Sr." (William Gould) attempting to force the strikers to his terms buys milk from other towns. His son, "Matthews, Jr." (Frank Shields) joins with the farmers in their strike against his father. Previously the son had obtained a job for the Captain in his father's employ. The strikers barricade the roads and when the Captain is sent out with a truck he is killed trying to get through. Saddened and alone "Shocky" prepares to leave the town when "Matthews, Sr." arrives and takes the boy to his home to live.

Reviewed in projection room in New York.
PAUL MOONEY, JR.

Produced and distributed by Monogram. Producer, Ken Goldsmith. Director, William Nigh. Photography by Paul Ivans. Sound recording, Glenn Rominger. Original novel, Edward Eggleston. Screenplay and dialogue, Robert Lee Johnson. P. C. A. Certificate No. 3,483. Running time, 62 minutes. Release date, July 7, 1937. General audience classification.

CAST

"Shocky" Carter	Mickey Rooney
Mary Evans	Anne Nagel
Jack Matthews, Jr	Frank Shields
Captain Carter	Edward Pawley
Jack Matthews, Sr	William Gould
Roger	Bradley Metcalf
School Mistress	Dorothy Vaughn

La Grande Illusion

(The Great Illusion)

(Realizations d'Art Cinematographique)

War Melodrama

This outstanding French film which opened a week ago at the Marivaux, and which is drawing large crowds, in spite of the heat wave which persists, is getting no more praise than it honestly deserves. "La Grande Illusion" is, by far, the best French film of the year, up to date—in fact, it is one of the best French films ever made.

The original story is by Jean Renoir and Charles Spaak, and it concerns prisoners in Germany during the Great War. Jean Renoir is to be complimented on his excellent handling of the subject. This film, although a war picture, is treated in a different way from most films on the same subject. No actual fighting is to be seen, and the film deals rather with people taken from all walks of life, and of different nationalities, thrown together by the wheels of fate. The story is briefly this: Two French officers, Captain de Boeldieu of the General Staff and an old St. Cyrien, and Maréchal, a mechanic in the aviation (risen to the rank of Lieutenant), while out reconnoitering, are forced down into the German lines, where, although taken prisoners, they are chivalrously received by a Captain in the Air Force, Von Rauffenstein. They are sent to a concentration camp where their comrades are fellow prisoners of all nationalities—French, English Tommies, Russian, . . . They are put in a room with other French soldiers, who, like themselves, long to be able to return to the front and do their bit for the defense of their country. When at last, after months of patience and hard and often dangerous work, their plan to escape is completed, they are moved to another camp. De Boeldieu, Maréchal and a Jew called Rosenthal are sent to a well guarded fortress, where, as Governor of the prison, they find von Rauffenstein badly shot up and no longer on active service. A friendship, based on mutual respect, springs up between him and de Boeldieu, and an intensely moving part of the film is where von Rauffenstein is obliged, in order to carry out his duty, to shoot the French officer, de Boeldieu, for whom he has so much respect and admiration. De Boeldieu sacrifices himself in order to help Maréchal and Rosenthal escape.

At this point of the film, love interest is woven into the story, and although not indispensable to the picture it in no way mars it. And Dita Parlo plays the part of a German peasant war widow, who befriends the two escaped prisoners, to perfection. Maréchal and Rosenthal eventually reach Switzerland.

The scenes showing life in the concentration camp are amongst the best in the film, and one scene in particular is worthy of much praise. The prisoners are getting up a concert. News comes that Douaumont has been taken by the Germans. In spite of this the concert goes on, and the prisoners entertain the German officers. Suddenly a French officer dashes on to the stage. He is able to declare triumphantly that Douaumont has been retaken by the French. For a brief second there is silence, then, led by a British Tommy, disguised as a chorus girl, the entire company takes up La Marseillaise. It is a gripping moment and one of many in this excellent film. Special attention has been paid to detail, and action is fast, and one's interest taken from the beginning to the final scene.

The excellent idea, which strongly accentuates reality of atmosphere by introducing different languages, spoken by characters of different nationalities (with sub-titles), has also been brought into this film. With "La Grande Illusion," Jean Renoir has risen to take his place amongst the first ranks of film directors from all over the world. He has been greatly aided in his work by an excellent all round cast, in which Jean Gabin, already well known on the French screen, adds to his many successes, of which the most recent is "Pepe Le Moko." In "La Grande Illusion," he is outstanding in the role of Maréchal, and it can definitely be said of him, that he has reached the top—to stay. Erich von Stroheim enters completely into his role of the German officer, Von Rauffenstein, and Pierre Fresnay is excellent as the aristocrat French officer, de Boeldieu. Dialogue is very clever and technical work and photography, excellent. "La Grande Illusion" is surely a film with a very strong international appeal, for, apart from its other merits, rarely has a film been treated so impartially and so humanely.

Previewed at the Gala opening night at the Marivaux theatre, Paris. A large audience, including members of Paris society, Paris Cinema and theatre circles, writers and press representatives, gave loud and long applause.—PIERRE AUTRE, Paris.

Produced and distributed by "Les Réalisations d'Art Cinématographique" (Paris), Executive Producer: M. Rollmer. Directed by Jean Renoir. Original story and screen play by Jean Renoir and Charles Spaak. Unit executive: Raymond Blondy. Photographed by Christian Matras and Claude Renoir. Settings—Lourie. Music by Joseph Kosma. Editing: Marguerite. Produced at the Paris-Cinema-Studios (Billancourt) and recorded on Western Electric Wide Range system. Running time: 120 minutes. Adult audience classification.

CAST

Lieutenant Maréchal	Jean Gabin
Captain de Boeldieu	Pierre Fresnay
Captain von Rauffenstein	Erich von Stroheim
Lotta	Dita Parlo
Lieutenant Rosenthal	Dalio
The Actor	Carette

Rhythm in the Clouds

(Republic)

Romance, Comedy

An unpretentious but pleasantly diverting light entertainment mixture of romance, comedy and music that falls short of attaining a higher rating because it lacks good story values. Centered in the realm of broadcasting, as so many stories now are, its chief fault is its lack of suspense and the implausibility of its situations. However, if the faults are not taken too seriously the picture will be found to have a melodious score, some good comedy and adequate production features.

The cast seemingly obtain the most from their roles. They are industrious and eager to please but, from an exploitation viewpoint, lack drawing power. Patricia Ellis and Warren Hull have the leading parts and are supported by William Newell, Richard Carle, Zeffie Tilbury, Charles Judels and David Carlyle and a number of others.

"Judy Walker" starving song writer, is about to be turned out of her rooming house for failure to pay the rent. She receives a letter from "Phil Hale," ace song writer, which says that he (Hale) is going out of town and will look into her song writing when he returns. "Judy" with ink eradicator erases the message and types a note above Hale's signature which lands her in his apartment. By a ruse "Judy" has her music accepted by a radio agency.

"Bob McKay" is hired by the agency to write lyrics for "Judy's" music. "Judy" and "Bob" become friends. "Judy" has been having a feud with her neighbor, the two of them banging away on the walls to see who could make the most noise. "Bob" is her neighbor, and when "Judy" finds out they become enemies but soon patch it up. Complications arise when jealous "Dorothy Day" points out to "Bob" that "Judy" occupies "Hale's" apartment. "Hale" returns and is all for exposing "Judy" but "Bob" saves the day and his romance with "Judy" by some quick thinking.

Reviewed in projection room.—P. M.

Produced and distributed by Republic. Associate producer, Albert E. Levoy. Directed by John H. Auer. Screenplay by Olive Cooper. Adaptation by Nathaniel West. Original story by George Mence and Ray Bond. Photography by Ernest Miller. P. C. A. Certificate No. 3,354. Running time, 65 minutes. Release date, June 21, 1937. General audience classification.

CAST

Judy Walker	Patricia Ellis
Bob McKay	Warren Hull
Clyde	William Newell
Boswell	Richard Carle
Duchess	Zeffie Tilbury
Luigi	Charles Judels
Phil Hale	David Carlyle
Amy Lou	Joyce Compton
Dorothy Day	Suzanne Kaaren
Mrs. Madigan	Esther Howard
Baxter	Ed Parker
Cop	James C. Morton
Victor	Rolfe Sedan

The Circus Comes to Town

(Paramount)

Very Good

What might be called a typical day in the life of a traveling circus is detailed here. It is a slant into the inner workings of the circus from detraining in the morning to the breakup in the evening and at the end what impresses most is that the workmen and the performers have done a hard day's work. For from the moment the circus detrains its people are continuously busy. In the morning the tents and other paraphernalia are made ready. The parade follows lunch, after which the customers gather on the midway to view the freaks. The performance in the big tent is climaxed with an exhibition by Clyde Beatty, after which the audience leaves and the tearing down begins prior to leaving for another town and another day. Running time, 10 minutes.

Stranger Than Fiction, No. 37

(Universal)

Novelty

Different and entertaining is the material presented in this issue. Cleverly shown and skillfully edited, the items of oddity include a New York restaurant that is strangely affected by strong magnetic currents coming from a neighboring power plant; a Limehouse lady who has the peculiar assignment of arousing residents in her district by shooting peas at their window panes; an eagle, a horned owl, a hawk and a couple of ravens, supposedly natural enemies, sitting down to a common meal with amusing results; an acrobatically inclined mailman and little Miss Hildegarde Spitz and her special dog cart. Running time, 8½ min.

A Car-Tune Portrait

(Paramount)

Excellent

A swiftly-paced animated cartoon effectively photographed in color. An all-around cencert orchestra attempts to prove that animals can meet on harmonious grounds. The leader, a lion dressed in "tails," opens the proceedings with an address that drips with honey and chiefly notable for the perfect and smooth flowing diction. Symphonic music follows and the animals all intent on the score are haloed in the serene atmosphere of perfect understanding. The animals can't stand it for long though and soon let down their hair and engage in a battle royal. A Max Fleischer color classic. Running time, 7 minutes.

The Impractical Joker

(Paramount)

Betty Boop

A cleverly contrived Betty Boop cartoon costarring Grampy, that genius of mechanical applicances. Irving, Betty's cousin and an inveterate practical joker, tries out his bag of tricks on Betty. The Boop girl calls on Grampy for help in handling Irving. The old boy goes to work laying out a series of pitfalls for Irving. When Irving, lured into Grampy's room, tries some more of his tricks, Grampy puts his machinery into action with disastrous results for Irving. Running time, 7 minutes.

Friml Favorites

(Paramount)

Tuneful

The young and good looking son of the well known composer, Rudolf Friml, gives to his famous father's music a carefully orchestrated and smoothly played treatment. Some of the Friml favorites that are rendered with tuneful results are the melodious "Chanson," "Only a Rose," and "Song of the Vagabonds." Mildred Windelle and the Showmen serve as a competent vocal background for the tune parade. The subject should prove especially enticing to the more musically inclined of the audience. Running time, 10 minutes.

The Singing Bandit

(Universal)

Mediocre

Localed in a Mexican cafe, a gay, musical and romantically natured badman disports himself in the customary way followed by his profession. That is to say the gentleman sings a love ballad or two to an adoring senorita and in alternate expressions looks forbidding or calculatingly dashing. The outcome of it all is standardized and mediocre entertainment. J. Harold Murray and Jean Travers are those more importantly concerned with the subject's business. Running time, 10 minutes.

Paramount Pictorial No. 12

(Paramount)

Interesting

Three widely diversified and interesting subjects are included in the latest "Pictorial." In the first is seen to what expense and effort wealthy Mexican ranch owners, known below the border as "Charros" go in outfitting themselves with costly costumes. Native craftsmen fashion leather and metal into elaborate designs, the complete outfit costing the rancher a pretty penny. Described by Ward Wilson. The next sequence is a camera study, by Robert C. Bruce, in color, of various moods of the sea. Described by David Ross. The third subject has to do with the Bureau of Standards in Washington. Besides being an interesting subject it is informative as well. Described by Alois Havrilla. Running time, 10 minutes.

Pan-American Champions

(Paramount)

Interesting Sportlight

The Latin American sport champions seen in this sport revue are Jai Alai players from Havana and some Argentine poloists. Action and slow motion shots reveal adequately the skill and perfection of the games' exponents. Particularly attuned to the masculine taste, the subject's excellent composition and photography should hold general interest. Running time, 10 minutes.

Moe Kohn of the Europa theatre, in Baltimore, with David Brill and Joseph Kruleck, of New York, have incorporated the Film Arts Theatre, Inc., and will take over the theatre property at 844 North Howard Street, Baltimore, to remodel it.

BUTTERFIELD CIRCUIT
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COLUMBIA PICTURES

COLUMBIA ANNOUNCES 62 FEATURES 126 SHORTS, 4 SERIALS FOR 1938

Harry and Jack Cohn Preside at Company's First Sales Convention Since 1929, and Outline New Product Program

Columbia executives and sales delegates, meeting this week at the Ambassador Hotel, Los Angeles, were told that the company's 1937-38 program would include 62 feature length productions, 126 short subject releases and four serials.

Excelling in scope and budget the most extensive schedule undertaken in the company's history at least 15 of the features will be of major proportions to be made under elastic budgets and shooting schedules, it was said. In addition to these 15 there will be 25 other features and 22 westerns. The shorts will be released in two series of two reel subjects and 10 series of single reel specialties.

The company's extensive and expensive library of story properties from which the pictures will be drawn is headed by the Pulitzer prize comedy, "You Can't Take It With You," for which $200,000 was reported to have been paid, and includes other well known plays, novels and short stories.

"Lost Horizon," the Frank Capra feature which is now being road shown will be released generally September 1st and will be in addition to the regular program and four previous Capra directed features will be reissued. These are "Lady for a Day," "Broadway Bill," "It Happened One Night," and "Mr. Deeds Goes to Town." Present plans call for the four films to be sold on a special contract basis with new advertising campaigns.

List of Properties

Properties from which the new program will be selected follow:

The Awful Truth; co-starring Irene Dunne and Cary Grant in the stage comedy success by Arthur Richman, to be directed by Leo McCarey. Screen play by Vina Delmar and Dwight Taylor.

You Can't Take It With You; the Pulitzer prize winning play of 1937 by George Kaufman and Moss Hart. Cast and director to be announced.

Untitled; an Edward G. Robinson production with director and supporting cast to be announced.

Untitled; two Joe E. Brown productions to be produced by David L. Loew.

Untitled; a Frances Marion production which will be based on a story of American history by Courtney Riley Cooper and Frank R. Adams.

I'll Take Romance; starring Grace Moore and featuring Melvyn Douglass in a musical romance adapted for the screen by Jane Murfin in collaboration with George Oppenheimer. Directed by Edward H. Griffith and produced by Everett Riskin.

Paris on Broadway; musical written and to be produced by Oscar Hammerstein 2nd, responsible for "Show Boat," "Rose Marie" and "Swing High, Swing Low."

Penitentiary; an expose of prison life by Courtney Riley Cooper. Built around a criminal who made 2,000 fellow convicts his slaves, it will be produced on a big scale and feature a well known male star.

90 STARS HONOR COMPANY BIRTHDAY

As a climax to the celebration of the 17th birthday of Columbia's "Screen Snapshots" series, the July 1st release presents 90 stars in brief sequences, delegates to the company's sales convention were told. The picture closes with a birthday party scene.

It's All Yours; introducing a new romantic team—Madeleine Carroll and Francis Lederer in the story by Adelaide Heilbron. Directed by Elliott Nugent, from the screenplay by Mary McCall, Jr. Featuring Grace Bradley, Mischa Auer, J. C. Nugent and Connie Boswell and to be produced by William Perlberg.

Grand Gesture; (tentative title) an elaborate musical comedy from Alex Rackowe's story of nightclub life and its people, set against the background of New York's famous hot spots. Adapted for the screen by Stephen Morehouse Avery.

Nobel; based on the life of Alfred Bernhard Nobel, the man who invented dynamite and established the Nobel Prize. A "great life" drama to be produced by Robert Riskin.

The Second Mrs. Draper; starring Gloria Swanson in her first Columbia production, from the novel and McCall Magazine serial by Noel Pierce. Frances Marion to produce.

Miss Quis; from the Broadway stage success by Ward Morehouse and Peggy Wood. The story of a small-town Cinderella.

It Happened in Hollywood; starring Richard Dix with Fay Wray in a feature novelty from the story by Myles Connolly concerning the stars' "doubles" (who are outcasts because they look like the stars.) Harry Lachman directed with a cast featuring Charles Arnt, Granville Bates, James Donlan, Franklin Pangborn, and thirteen of filmdom's best known doubles.

For Tonight Only; a comedy of "professional escorts" from the Cosmopolitan magazine story by Oscar Schisgall. Screen play by Lee Loeb and Harold Buchman. Produced by Sidney Buchman.

Absent Without Leave; a marital comedy by Stefan Bekeffi, written for the screen by Samson Raphaelson. Produced by Sidney Buchman who wrote the comedies "Theodora Goes Wild" and "She Married Her Boss."

I Married An Artist; from the *Saturday Evening Post* story by B. Avery Strakosh. A comedy drama of life in an artist's studio written for the screen by Gladys Lehman and Delmar Daves. Directed by Marion Gering. Produced by Sidney Buchman.

Life Begins With Love; from the comedy by Dorothy Bennett, introducing another romantic team—Jean Parker and Douglass Montgomery. Directed by Ray McCarey from the screen play by Thomas Mitchell with a cast headed by Edith Fellows, Leona Maricle, Lumsden Hare and Herbert Ashley. Produced by Myles Connolly.

Streamlined; from the story by Joseph Dineen. Adapted to the screen by Donald Henderson Clarke, author of "Millie" and "Louis Beretti" in collaboration with Richard Wormser. Produced by Myles Connolly.

Cape of Good Hope; from the European stage success by Ladislaus Bus-Fekete, author of "Ladies in Love." Produced by Myles Connolly.

The Night Before; from the *Saturday Evening Post* story by Paul Gallico. A comedy of the "mad humor" vogue. Screen play by Eugene Solow.

College Hero; from the famous *Saturday Evening Post* story by Corey Ford. Screen play by Eugene Solow.

There's Always A Woman; from the *American Magazine* story by Wilson Collison. A murder mystery with a new twist, to be produced with a stellar cast. Screen play by Gladys Lehman and Joel Sayre.

Untitled; four Jack Holt Productions. Presenting the action star in four pictures of the same calibre story and cast as his previous vehicles.

Three Western Groups

The 22 westerns to be produced will include eight starring Charles Starrett in several of which Donald Greyson will appear as a singing cowboy, six starring Buck Jones and his horse, silver, and eight others to be written.

The four serials will be designed for adult as well as juvenile appeal. Titles and credits are:

Jungle Menace; starring Frank Buck and Sasha Siemel, supported by Reginald Denny, William Bakewell, Charlotte Heary, Esther Ralston, Robert Warwick and John St. Polis; written by Ferrin Fraser, directed by George W. Melford. To be ready for release September 1st.

The Adventures of the Mysterious Pilot; starring Captain Frank Hawks in a story by Robert Newman.

The Secret of Treasure Island; for the *Argosy* magazine serial by L. Ron Hubbard.

The Great Adventures of Wild Bill Hickok; a story of the Indian fighter.

The short subjects will be divided as follows: eight "Three Stooges" comedies; 18 all star comedies featuring such comedians as Andy Clyde, Charlie Chase and Walter Catlett; the "Color Rhapsodies" series in full Technicolor to be produced by Charles Mintz; the "Scrappy" series; the "Krazy Kat" series of pen and ink cartoons; the "Community Sing" subjects; additional "Screen Snapshots"; "New Sport Thrills," previously known as "News World of Sports"; the "Broadway Follies," musical extravaganzas; "Around the World in Color"; "Columbia Featurettes," musical novelties; the "Strange As It May Seem," series of John Hix syndicated newspaper features, and the "Happy Hour Entertainments."

Abe Montague, general sales manager, in detailing the product list for the season announced that the "Three Stooges" will be starred in a feature length comedy with Joe E. Brown, to be released during the coming year, and that Carole Lombard and Loretta Young would also be starred.

Stars, Directors Listed

Among the stars and featured players who will appear in the new season pictures will be: Irene Dunn, Joe E. Brown, Grace Moore, Cary Grant, Jean Arthur, Edward G. Robinson, Melvyn Douglas, Madeleine Carroll, Don Ameche (courtesy 20th Century-Fox), Gloria Swanson, Francis Lederer, Dolly Haas, Walter Connolly, Dolores Del Rio, Richard Dix, Luli Deste, Frances Drake, Ralph Bellamy, Jean Parker, Raymond Walburn, Mary Astor, Connie Boswell, Thomas Mitchell, Fay Wray, Edith Fellows, Lionel Stander, Marguerite Churchill, Buck Jones, Jack Holt, Douglass

(Continued on page 54)

NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

COLUMBIA SETS SEASON

(Continued from page 52)

Montgomery, Leona Maricle, Wyn Cahoon, Don Terry, Chester Morris, Richard Arlen, Mischa Auer, Joan Perry, Frank Forest, Rita Hayworth, Grace Bradley, Rosalind Keith, Jacqueline Wells, Barbara Weeks, J. C. Nugent, Mary Russell, Charles Quigley, Donald Grayson, Charles Starrett, Lumsden Hare, John Gallaudet, George McKay, Marc Lawrence, Scott Colton, Robert Allen, Patricia Farr, Beatrice Blinn, Thurston Hall, Victor Kilian, Nana Bryant, Gene Morgan, Frank C. Wilson, Allen Brook, Ruth Hilliard, Beatrice Curtis, Michael Breen, Frank Buck, Sasha Siemel, Frank Hawks, William Bakewell, Reginald Denny, Charlotte Henry, Esther Ralston, Robert Warwick, John St. Polis, Clarence Muse, Snub Pollard, Fred Kohler, Jr., Duncan Renaldo, James Burke, Kathryn Claire Ward, Herbert Ashley, Earle Bunn, Charles Waldron, Arthur Hoyt, Richard Carle, Franklin Pangborn, Charles Arnt, William B. Davidson, Billy Burrud, Walter Catlett, Three Stooges, Andy Clyde, Charlie Chase.

Among the directors and associate producers who will be identified with new season productions are: Frank Capra (special attractions); Robert Riskin, Frances Marion, Oscar Hammerstein, 2nd, David L. Loew, Leo McCarey, Edward H. Griffith, Elliott Nugent, Marion Gering, Sidney Buchman, John Brahm, Everett Riskin, William Perlberg, Jules White, Myles Connolly, Nat Perrin, Ralph Cohn, Harry L. Decker, Wallace McDonald, Harriet Parsons, Harry Lachman, Ray McCarey, George W. Melford, Leon Barsha, Folmer Blangsted, C. C. Coleman, Jr., Lambert Hillyer, D. Ross Lederman, Del Lord, Albert Rogell.

The writers selected from the literary and legitimate fields who will be identified with new season productions include: Robert Riskin, Frances Marion, Oscar Hammerstein, 2nd, Samson Raphaelson, Stephen Morehouse Avery, Frank R. Adams, Dwight Taylor, Vina Delmar, Gladys Lehman, Owen Murphy, Richard Wormser, Jane Murfin, Delmar Daves, Courtney Riley Cooper, Donald Henderson Clarke, Harry Hervey, Lee Loeb, Harold Buchman, Eugene Solow, Myles Connolly, Mary McCall, Jr., Joel Sayre, George Oppenheimer, Martin Berkeley, Rose Caylor, Robert E. Cohen, Ethel Hill, Lambert Hillyer, Mary McCarthy, Grace Neville, Fred Niblo, Jr., Ellis St. Joseph.

250 Present

More than 250 executives and members of the sales force were present at the convention. Jack Cohn, vice-president, opened the sessions on Monday and turned the chair over to Harry Cohn, president. Mr. Montague discussed the product currently being released, the new program and the company's sales policies. Joe McConville, sales supervisor, made the presentations of awards in the Montague Sweepstakes campaign and Rube Jackter, assistant sales manager, spoke on the importance of the company's man power. Plans for exploitation of the new product were outlined by Hy Daab, director of advertising, publicity and exploitation, and Bill Thomas, studio publicity director.

Other addresses included those made by J. H. Seidelman and Joseph Friedman on the foreign situation; Lou Rosenfield, on the Canadian offices; Lou Weinberg and Louis Astor, on circuits; Max Weisfeldt, on short subjects; Al Seligman, on accessories; Sam Liggett on non-theatricals, and Maurice Grad, on sales promotion.

Mr. Montague announced that 60 per cent of the country's possibilities had been sold before the convention met, an all time high for advance contracts. Circuit deals completed include RKO, Loew's and the Skouras theatres. The company will continue to hold divisional meetings several times a year, he said, so that the home office sales executives may maintain closer contact with the district managers and salesmen.

With the completion of a million and a half dollar expansion and improvement program the Columbia studios will enter the 1937-38 production season with its capacity nearly doubled. More than 90 per cent of the buildings on the lot have been replaced with modern structures and more than 50,000 square feet of additional stage space have been added. Among the 17 pictures in work at the studio are three of the important features for next year, "It's All Yours," with Francis Lederer and Madeleine Carroll; "I'll Take Romance," with Grace Moore, and "The Awful Truth," starring Irene Dunne with Cary Grant.

EXPLOITATION DECENTRALIZED

Decentralization of exploitation effort, begun last season, will be continued on a larger scale this year, it was announced at the Columbia sales convention. Immediately after the sales meeting the field exploitation force left for extended tours of key city territories. Each man will contact exhibitors, editors and radio stations in his district during the summer, paving the way for the new product and establishing closer and more continuous cooperation between the theatres and the distributing company.

The starting dates for all important productions will be six months in advance of release and the company will issue preliminary manual of publicity, exploitation and advertising on important features for use prior to publication of standard press book.

National Decency Legion Classifies 16 Productions

Of sixteen new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, eight were approved for general patronage, six were found unobjectionable for adults, one was classed as objectionable in part and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Anything for a Thrill," "Bank Alarm," "Ever Since Eve," "Mountain Music," "North of the Rio Grande," "Rhythm in the Clouds," "Sing and Be Happy," "The Singing Marine." Class A-2, Unobjectionable for Adults: "Der Abenteurer von Paris," "Destinodi Donna," "Girls Can Play," "The Great Gambini," "Maternite," "They Won't Forget." Class B, Objectionable in Part: "When Thief Meets Thief." Class C, Condemned: "Damaged Lives."

Mayor Is Drafting New Theatre Code

Mayor Fiorello LaGuardia in New York was reported this week to be completing a draft of a code of ethics under which theatres that formerly housed burlesque shows might reopen with variety presentations. A code submitted by the theatre operators was found unsatisfactory to the mayor, it was said. An advisory board of six will administer whatever code is approved. One member of the board is scheduled to be Sam A. Scribner, treasurer of the Actors' Fund of America, who has been hired by the theatre operators as their technical advisor.

Meanwhile, John S. Sumner, secretary of the New York Society for the Suppression of Vice, expressed skepticism at the "quick and complete conversion to decency" of burlesque producers in the six weeks since their shows were closed and said that if they do come back they should be "as clean as the music halls of the Weber and Fields era."

Action was also started to clean up theatres in London this week, the New York *Times* reported, with a secret conference at St. James Palace. The idea for the conference came from the Earl of Cromer, the stage censor, who organized the meeting jointly with the London County Council, the licensing authority in the metropolitan area. All agreed on the desirability of "eradicating undesirable elements" evident in certain forms of entertainment, largely the strip-tease, which have aroused hundreds of complaints.

MGM to Make 4 Films in London

Production of the first group of pictures to be made abroad by Metro-Goldwyn-Mayer will start at the organization's London studios in August with Michael Balcon, former production executive for British Gaumont, in charge.

The initial production will be "A Yank at Oxford," adapted from an original story by John Monk Saunders. It will star Robert Taylor. Also in the first group will be "Finishing School" by Tennyson Jesse; "And to Victoria," by Vaughan Wilkins, and "Good-Bye, Mr. Chips," by James Hilton.

Mr. Balcon, for the last six months, has been at the California studios of MGM where he has been making preparations for the British-made pictures.

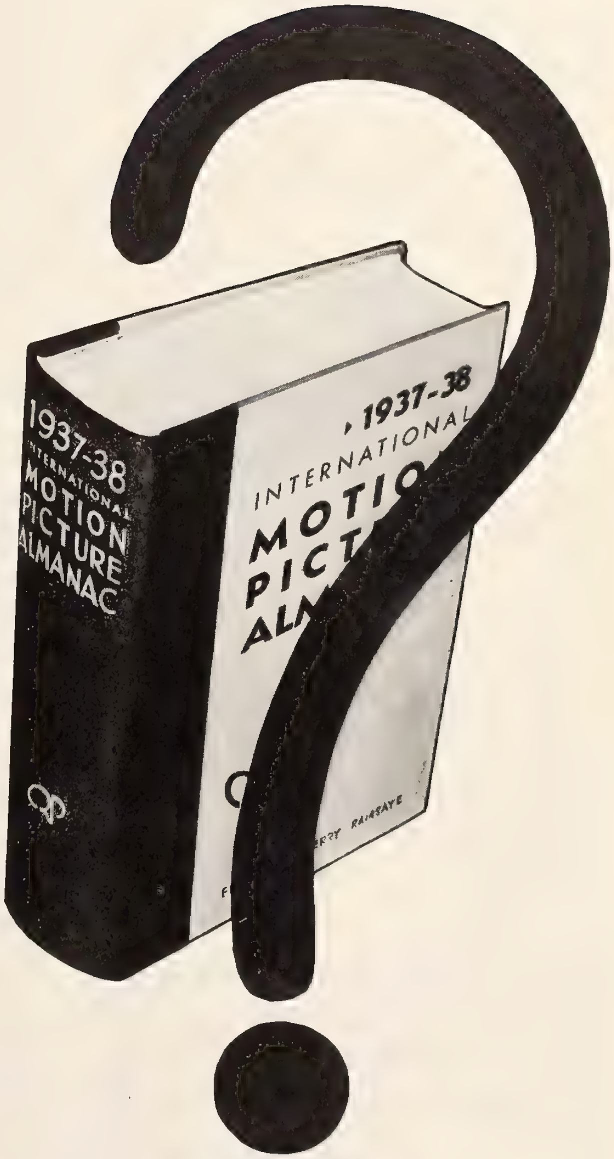
Ben Goetz, now in charge of the company's activities in London, and Robert Ritchie are making preliminary production arrangements there.

Westwood Appointed U. A. Manager of China Territory

Norman Westwood, for the past 17 years manager for Universal in China, was appointed to a similar post by United Artists this week. Mr. Westwood left New York for China immediately after the appointment where he will open United Artists offices in the territory following the recent decision of Alexander Krisel to retire from the distributing agency field and reside in California.

All The Answers

- **Do you know when the first Technicolor picture appeared?**
- **Do you know what picture has grossed the most money?**
- **What was the first sound on film recording picture and in what year was it produced?**
- **What year was the Motion Picture Producers and Distributors formed?**
- **What European country has issued an edict outlawing the showing of double features?**
- **Name the various Warner brothers and the positions they hold.**
- **Who were the winners of the Quigley Awards for the year 1936-37?**
- **What screen personalities have appeared on the radio during the past year?**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ROCKEFELLER CENTER, NEW YORK

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 75

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 75 was: (A) Explain, in a general way, what a motor control cabinet is and how those having tubes, and those having no tubes, function. (B) Explain centrifugal speed control as used with d.c. motors; also its method of operation.

The following made acceptable replies: C. Rau and S. Evans; D. Danielson; H. Edwards; L. Cimikoski; G. E. Doe; W. Limmroth; C. Oldham; M. and J. Devoy; J. R. Prater; K. and R. Wells; C. Lonie; A. L. Cooper; C. H. Lowrie; L. F. Hayes; H. B. Smith; T. F. Bochert; O. H. Schmidt; C. L. Loft; W. H. Edmonds; J. A. Zachritz; D. E. Birdsong; L. N. Schofield; A. H. Bradley; F. H., S. and P. Dalbey; B. L. Sanderson; A. W. Baxter; F. L. and L. Saylor; T. and W. Turk; M. F. Robinson and L. A. Beachwood; S. N. Lockard; F. D. Scanlon; J. J. Robinson and R. E. Bullard; R. H. Carter; P. and L. Felt; E. M. Brown and D. Davis; H. Bunker; W. L. Morehouse; T. W. Redhouse; P. F. Maxwell and R. D. Hicks; A. Leonard and G. T. Jones; A. D. Lonby; M. O'Connell, H. T. Plum and D. A. Shea; J. H. Morton; R. S. Welch; M. Dey and H. Lathrope; T. L. Strobey; M. L. Grahame; D. and W. Porter; S. H. Billings; W. C. Bant and L. M. Roberts; S. R. Cuddy; G. L. Goss; M. Samuels and O. L. Goldstein; E. F. and M. Wentworth; S. R. Hewitt; K. N. Alberts; R. R. Robbins and W. Winkler; R. R. Jacobs and B. B. Hornstein; B. L. Cooper and T. N. Kent; D. Morgan; W. A. Kendal and V. F. Nutan; T. T. Brown and W. V. Henderson; W. R. Matthews and J. R. Davidson; H. T. Todd and L. E. Dodson; E. Exline; A. C. Greene; H. T. Randolph; L. F. and G. Brown, S. N. Baxter.

J. R. Prater answers Section A, "In general a motor control cabinet is an electrical device consisting of resistors, condensers and sometimes vacuum tubes, transformers and other apparatus, the assemblage being so connected that the speed of the driving motor is automatically maintained at constant value. The Bluebook devotes thirteen pages to a most excellent explanation of such devices. Briefly, the most common type, using vacuum tubes, operates approximately as follows:

F. H. Richardson's
BLUEBOOK of
PROJECTION

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QUIGLEY BOOKSHOP
Rockefeller Center New York

BLUEBOOK SCHOOL QUESTION NO. 80

(A) Name and explain three principal speaker troubles.

(B) What precautions are needed in speaker transmission and supply lines?

(C) What is meant by "poling" speaker units?

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

"The driving element consists of two separate a.c. generators mounted on the same shaft. The driving field is a stationary stator winding supplied with 110 volt a.c. The rotor itself is one of the a.c. generators, its output connected to an induction coil, the impedance of which governs the motor speed. The other a.c. generator is electrically separate from the motor. When up to rated speed, it generates 720-cycle current. Its rotating element is a toothed iron wheel. Its armature coil is stationary. Its stationary field coil is excited with d.c. from a half-wave rectifier tube located in the control cabinet. The induction coil connected to the rotor circuit of the main motor has a second winding, called a control coil, mounted upon the same iron core.

"The output of the two-tube, full-wave, grid-controlled rectifier is connected to this control coil and keeps its core nearly saturated with magnetism. The output of the 720-cycle generator is passed through a circuit very similar to a Wheatstone Bridge and is connected to the grid of the fourth grid-controlled, half-wave rectifier tube. The output of this tube is connected to the grid circuit of the full-wave rectifier, and the output of this is connected to the control coil.

"Through this arrangement, when the motor is running below normal speed, the plate current of the rectified tubes is increased, which of course increases the saturation of the control coil core, and this reduces its impedance, which operates to reduce the voltage of the rotor and thus causes the motor to speed up. In case the motor speed increases above normal, the action is reversed and the speed reduced. The use of vacuum tubes, while they are all rectifiers, provides a very sensitive control that is similar in effect to an amplifier by reason of the fact that very slight changes in motor speed cause a relatively great change in the control current.

"Control cabinets not employing vacuum tubes are used with motors having a separate a.c. generator similar to that above described. However, the current from this generator acts directly upon the field coil control windings, through a simple circuit employing only one or two resistors, and one, or sometimes two, condensers. The inductor generator itself acts as a speed regulator, since it offers a minimum of mechanical resistance when running at normal speed."

Mr. Prater's answer was submitted to the judgment of a motor expert connected with one of the great sound organizations, who pronounced it essentially correct at all points, except that details might vary slightly in different makes of equipment. He pronounced as perfect his explanation of cabinets in which tubes are not used, and also his answer to Section B, which follows:

(B): "Centrifugal speed controls, as used with d.c. motors, consist of a resistor in the field coil circuit and a centrifugal device for making and breaking a short-circuit path across the resistor. In a shunt-wound motor, *increasing* field current causes the motor to slow down; *decreasing* it accelerates speed of the motor. When the speed drops below normal, the field resistor its cut into the circuit, with the result that motor speed is immediately increased. As soon as speed become sufficient to close the short-circuiting contact, through centrifugal force, a strong current passes around the resistor and strengthens the field, whereupon the motor thinks better of it and slows down. As soon as speed diminishes below normal the short opens again, whereupon the current must again pass through the resistor, the motor speeds up, and so on, indefinitely.

"Such speed controls make and break rapidly and continuously, and by such action maintain speed at a reasonably constant average. A contact adjustment provides a considerable range of normal speeds."

C. Oldham adds one point, thus: "in d.c. motors of the shunt-wound type speed is controlled by a three-position switch marked high, low and normal. Variation of speed is accomplished by alteration of the amount of resistance in the field circuit. Constant speed in such motors is accomplished by means of a centrifugal speed device consisting of a stationary contact, a governor-operated moving contact, a slip ring and brush for making contact between moving and stationary parts, and a set of circuit-closing contacts for cutting resistance in and out of the field circuit.

"In operation, as the motor speeds up above the designated normal speed, the governor-operated moving contact moves out from the shaft, thus decreasing the distance between it and the stationary contact, which it contacts and short-circuits. This cuts out a portion of the field circuit resistance, with the result that the motor slows down. As soon as speed drops to normal, or slightly below, the contact is broken and the resistance in the field circuit restored to its former value, which action repeats constantly, so that with very slight variation the motor operates at normal, constant speed."

I invite attention to these answers. Unquestionably thousands of men who possessed no more than a rather nebulous understanding of these devices will, upon reading and studying such replies, have a very much better understanding of equipment they must handle.

World Announces First New Films

World Pictures Corporation has announced the first group of the 26 films to be released by the company during the coming season. The pictures are:

"La Tendre Enemie," directed by Max Ophuls, starring Simone Berriau, Catherine Fonteney, of the Comedie Francaise, Georges Vitray and Marc Valbal.

"The Monks," now being completed with the cooperation of Catholic groups. It is a film of monastic life throughout the world, showing motion pictures of the lives and activities of the monks. Prologue of film to be narrated by Rev. Father Michael Ahearn, S. J., of Weston College, Boston.

"The Life and Loves of Beethoven," with Harry Baur, directed by Abel Gance. Also in the cast are Pauley, Jean-Louis Barreuit, Jany Holt and Andre Nox.

"The Ski Chase," filmed at St. Arborg, Austria, with Hannes Schneider.

"Annie Laurie," a modern version of the Scottish classic with Will Fyffe.

"Revolt in Morocco," directed by Jean Benoit-Levy and Marie Epstein, creators of "La Maternelle."

"The Secret of Stamboul," with Valerie Hobson and Frank Vosper.

"Ninety Degrees South," motion picture record of the Scott Antarctic expedition.

"My Song of Love," with Tito Schipa and Milly.

"Street Without a Name," with Pola Illery and Constant Rony, directed by Pierre Chenel, creator of "Crime et Chatiment."

Also on the program will be several films pre-released here such as "Masquerade in Vienna," with Anton Walbrook and Paula Wesseley and "Slalom," the ski film.

Short subjects announced include "Song of Ceylon," documentary film awarded first honors at the Brussels exposition for cinematographic art, and "What the Puppy Said" and "What the Parrot Saw."

The remainder of the program will be announced August 1st.

Tournament Prize Goes to Gluckman

A prize contributed by Quigley Publications for the Monday Knighters' second annual golf tournament on Tuesday at Elmsford Country Club, White Plains, N. Y., was awarded to Henry Gluckman, New York, and Philadelphia franchise holder for Republic.

Other recipients of prizes were Harry Schiffman, who won a set of golf clubs and a bag, Henry Brown, a traveling bag, and Leo Justin, a rug.

Each entrant received at least two gifts, presented by various film and equipment companies.

Frank A. Vanderlip Dies

Frank A. Vanderlip, who represented the banking interests on Paramount's board of directors during the company's reorganization two years ago, died Tuesday in New York Hospital. He was 72 years old.

Mr. Vanderlip was president of the National City Bank in New York from 1909 to 1919.

MORE about LIGHTING for the THEATRE

To offer practical suggestions and expert counsel on phases of modern theatre illumination not dealt with in the May 29th issue, wherein architectural lighting was emphasized, the **July 24th issue of Better Theatres** will be extensively devoted to modern **fixtures** for theatres, and to **marquees** and **signs.**

- Eugene Clute, contributing editor of the publication, *Lighting and Lamps*, will discuss types of fixtures adapted to the various divisions of the theatre today, in an article profusely illustrated with designs readily available.
- J. T. Knight, Jr., eminent theatre engineer and contributing consultant of Better Theatres, will discuss safe and efficient wiring layouts and mechanical provisions for animated and decorative effects, at the front and in the auditorium.
- Francis M. Falge, theatre lighting specialist of the Nela Park Engineering Department of the General Electric Company, will describe "downlighting" as effectively applied to illumination problems peculiar to the theatre.
- The new forms and illumination methods for marquees and signs will be comprehensively displayed in a pictorial section presenting selected examples of modern front treatments.

to appear in the July 24th issue of

BETTER THEATRES

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 26, 1937, from 99 theatres in 18 major cities of the country was $1,049,551, an increase of $95,476 over the total for the preceding week ended June 19, 1937, when 101 theatres in 18 large cities aggregated $954,075.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston							
Boston	3,246	35c-65c	$17,700	"You Can't Beat Love" (Radio) and "Girl Overboard" (Univ.) (25c-65c)	7,000	"Behind the Headlines" (Radio) and "Elephant Boy" (U.A.)	7,400
Fenway	1,382	30c-50c	5,300	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.)	5,500	"I Met Him in Paris" (Para.) and "That I May Live" (20th Cent.-Fox)	4,500
RKO Memorial	2,907	25c-65c	13,600	"Slave Ship" (20th Cent.-Fox) and "Meet the Missus" (Radio)	18,400	"There Goes My Girl" (Radio) and "Fire Over England" (U.A.)	12,500
Loew's Orpheum	2,970	35c-65c	14,500	"A Day at the Races" (MGM) and "Racketeers in Exile" (Col.)	18,000	"Parnell" (MGM) and "Let's Get Married" (Col.) (2nd week)	11,000
Loew's State	3,537	35c-65c	13,100	"A Day at the Races" (MGM) and "Racketeers in Exile" (Col.)	16,500	"Parnell" (MGM) and "Let's Get Married" (Col.) (2nd week)	10,000
Metropolitan	4,332	35c-75c	26,200	"Mountain Music" (Para.) (plus stage show)	15,000	"Slim" (W.B.) (stage: Major Bowes' Amateurs)	18,000
Paramount	1,793	30c-50c	8,000	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.)	9,500	"I Met Him in Paris" (Para.) and "That I May Live" (20th Cent.-Fox)	7,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Mountain Music" (Para.)	12,400	"This Is My Affair" (20th Cent.-Fox)	13,000
Century	3,000	25c	7,000	"King of Gamblers" (Para.) and "Don't Tell the Wife" (Radio)	6,300	"Good Old Soak" (MGM) and "Midnight Taxi" (20th Cent.-Fox)	5,800
Great Lakes	3,000	25c-40c	10,100	"A Day at the Races" (MGM) (2nd week)	6,600	"A Day at the Races" (MGM) (1st week)	10,000
Hippodrome	2,500	25c-40c	9,000	"The Go Getter" (W. B.) and "Melody for Two" (W.B.)	5,800	"Night Must Fall" (MGM) (1st week)	5,000
Lafayette	3,300	25c	8,300	"As Good As Married" (Univ.) and "Night Key" (Univ.)	6,500	"The Man Who Lived Twice" (Col.) and "Girl Loves Boy" (G.N.)	5,500
Chicago							
Apollo	1,400	35c-75c	7,100	"The Go Getter" (W.B.)	7,200	"A Star Is Born" (U.A.)	7,000
Chicago	4,000	35c-75c	35,500	"Mountain Music" (Para.) (stage: Sylvia Froos and revue)	34,600	"This Is My Affair" (20th Cent.-Fox) (plus stage show) (2nd week)	26,800
Garrick	900	35c-75c	6,800	"Elephant Boy" (U.A.) (3rd week)	6,500	"Elephant Boy" (U.A.) (2nd week)	8,200
Oriental	3,490	35c-55c	17,500	"The Devil Is Driving" (Col.) (plus vaudeville) (6 days)	14,500	"Pick a Star" (MGM) (plus stage show)	16,000
Palace	2,509	35c-75c	19,900	"Meet the Missus" (Radio) (stage: Jane Froman and revue)	22,000	"There Goes My Girl" (Radio) (stage: Cab Calloway and Orch.)	24,000
Roosevelt	1,591	35c-75c	13,000	"Woman Chases Man" (U.A.)	11,200	"Kid Galahad" (W.B.) (2nd week)	15,300
State-Lake	2,776	20c-40c	14,800	"Behind the Headlines" (Radio) (plus vaudeville revue)	13,500	"Let Them Live" (Univ.) (plus stage show)	13,000
United Artists	1,700	35c-75c	17,500	"Parnell" (U.A.) (2nd week)	15,000	"Parnell" (MGM) (1st week)	21,000
Cleveland							
Allen	3,300	30c-42c	5,700	"This Is My Affair" (20th Cent.-Fox)	5,000	"Behind the Headlines" (Radio) (4 days) and "Draegerman Courage" (F.N.) (3 days)	2,500 2,300
Hippodrome	3,800	30c-42c	12,700	"Another Dawn" (W.B.)	12,000	"This Is My Affair" (20th Cent.-Fox)	13,500
RKO Palace	3,100	30c-60c	17,800	"Wings Over Honolulu" (Univ.) (stage: Roger Pryor and vaudeville)	15,500	"Slim" (W.B.) (plus vaudeville)	14,000
State	3,400	30c-42c	17,200	"Captains Courageous" (MGM)	20,000	"A Day at the Races" (MGM)	14,000
Stillman	1,900	30c-42c	5,200	"A Day at the Races" (MGM)	6,000	"Turn Off the Moon" (Para.)	4,000
Denver							
Aladdin	1,500	25c-50c	3,400	"The Prince and the Pauper" (F..N.)	5,000	"Woman Chases Man" (U.A.)	4,000
Broadway	1,500	25c-40c	2,300	"Woman Chases Man" (U.A.)	3,500	"This Is My Affair" (20th Cent.-Fox)	2,500
Denham	1,500	25c-40c	6,700	"I Met Him in Paris" (Para.) (2nd week)	5,500	"I Met Him in Paris" (Para.) (1st week)	7,000
Denver	2,500	25c-50c	9,600	"Kid Galahad" (W.B.) (plus stage band)	10,500	"The Prince and the Pauper" (F.N.) (plus stage band)	10,000
Orpheum	2,500	25c-40c	7,300	"A Day at the Races" (MGM) and "The Man Who Found Himself" (Radio)	9,500	"Parnell" (MGM) and "They Wanted to Marry" (Radio)	8,000
Paramount	2,000	25c-40c	3,400	"As Good As Married" (Univ.) and "Night Key" (Univ.)	3,500	"I Promise to Pay" (Col.) and "Venus Makes Trouble" (Col.)	2,500

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"A Day at the Races" (MGM) and "That I May Live" (20th Cent.-Fox)	15,320	"Parnell" (MGM) and "Big Business" (20th Cent.-Fox)	11,352
Pantages	3,000	30c-65c	8,100	"There Goes My Girl" (Radio) and "You Can't Beat Love" (Radio)	6,000	"Manhattan Melodrama" (MGM) and "Magnificent Obsession" (Univ.)	5,200
W. B. Hollywood	3,000	30c-65c	10,400	"Slim" (W.B.) and "Rhythm in the Clouds" (Republic)	6,600	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.) (2nd week)	5,500
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Sing and Be Happy" (20th Cent.-Fox)	2,500	"This Is My Affair" (20th Cent.-Fox) (2nd week)	3,600
Circle	2,800	25c-40c	6,300	"Mountain Music" (Para.)	8,000	"There Goes My Girl" (Radio) and "Outcasts of Poker Flat" (Radio)	4,000
Loew's	2,800	25c-40c	8,200	"Captains Courageous" (MGM)	10,000	"Parnell" (MGM) and "The Thirteenth Chair" (MGM)	10,000
Lyric	2,000	25c-40c	9,300	"Fly-Away Baby" (W.B.) (plus stage show)	10,800	"Slim" (W.B.) (stage: Sybil Jason and revue)	8,900
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"There Goes My Girl" (Radio) (stage: Cab Calloway and Orch.) (25c-50c)	16,200	"Make Way for Tomorrow" (Para.) and "Hotel Haywire" (Para.)	5,200
Midland	4,000	25c-40c	12,000	"A Day at the Races" (MGM) (2nd week)	8,000	"A Day at the Races" (MGM) (1st week)	14,800
Newman	1,900	25c-40c	7,300	"Meet the Missus" (Radio) and "The Case of the Stuttering Bishop" (F.N.)	4,900	"Kid Galahad" (W.B.)	5,100
Tower	2,000	25c-40c	7,400	"Sing and Be Happy" (20th Cent.-Fox) (plus stage show)	6,500	"Let Them Live" (Univ.) (stage: Mills Brothers and revue)	9,200
Uptown	2,000	25c-40c	4,500	"Walt Disney's Academy Award" (U.A.) and "Angel's Holiday" (20th Cent.-Fox)	5,000	"This Is My Affair" (20th Cent.-Fox) (2nd week)	3,300
Los Angeles							
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.) (15th week)	7,000	"Lost Horizon" (Col.) (14th week)	7,100
Hillstreet	2,700	30c-65c	8,000	"There Goes My Girl" (Radio) and "You Can't Beat Love" (Radio)	6,000	"Manhattan Melodrama" (MGM) and "Magnificent Obsession" (Univ.)	5,900
Loew's State	2,500	30c-55c	14,700	"A Day at the Races" (MGM) and "That I May Live" (20th Cent.-Fox)	16,971	"Parnell" (MGM) and "Big Business" (20th Cent.-Fox)	12,923
Paramount	3,595	30c-55c	18,400	"Hotel Haywire" (Para.) (plus stage show)	17,000	"I Met Him in Paris" (Para.) (plus stage show) (4th week)	15,000
W. B. Downtown	3,400	30c-65c	10,700	"Slim" (W.B.) and "Rhythm in the Clouds" (Republic)	6,960	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.) (2nd week)	6,500
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"A Day at the Races" (MGM)	12,500	"Parnell" (MGM)	11,000
RKO Orpheum	2,900	25c-40c	7,200	"They Gave Him a Gun" (MGM) (6 days)	5,000	"Kid Galahad" (W.B.)	6,000
State	2,400	25c-40c	5,600	"King of Gamblers" (Para.) and "Breezing Home" (Univ.)	4,750	"Mountain Justice" (F.N.) and "Song of the City" (MGM)	4,000
World	400	25c-35c	2,700	"Thank You, Madame" (American Tobis)	2,250	"Forever Yours" (G.N.)	1,600
Montreal							
Capitol	2,547	25c-60c	9,300	"Thunder in the City" (Col.) and "Let's Get Married" (Col.)	7,500	"Pick a Star" (MGM) and "Good Old Soak" (MGM)	6,500
Loew's	3,115	25c-60c	11,000	"King of Gamblers" (Para.) and "Hotel Haywire" (Para.) (plus stage show)	8,500	"Hell's Angels" (Indep.-reissue) and "Venus Makes Trouble" (Col.) (plus stage show)	6,000
Palace	2,600	25c-65c	10,500	"This Is My Affair" (20th Cent.-Fox) (2nd week)	6,000	"This Is My Affair" (20th Cent.-Fox) (1st week)	10,500
Princess	2,272	25c-65c	7,600	"Seventh Heaven" (20th Cent.-Fox) and "Angel's Holiday" (20th Cent.-Fox)	5,500	"The Go Getter" (W.B.) and "Draegerman Courage" (F.N.)	4,500
New York							
Astor	1,142	55c-$2.20	15,600	"Captains Courageous" (MGM) (7th week)	9,200	"Captains Courageous" (MGM) (6th week)	9,100
Capitol	4,700	25c-85c	33,400	"A Day at the Races" (MGM)	52,500	"Parnell" (MGM) (2nd week)	15,000
Criterion	1,700	25c-$1.10	12,000	"The Last Train from Madrid" (Para.)	10,000	"The Go Getter" (W.B.) (2nd week)	5,000
Globe	1,274	55c-$2.20	17,800	"The Road Back" (Univ.)	10,500	"Lost Horizon" (Col.) (16th week)	3,000
Paramount	3,700	25c-99c	36,100	"I Met Him in Paris" (Para.) (stage: George Hall and Orch.) (3rd week)	28,000	"I Met Him in Paris" (Para.) (stage: Ozzie Nelson and Orch.) (2nd week)	37,000
Rialto	594	25c-55c	7,700	"Fury and the Woman" (Rialto) (4 days)	4,000	"When Thief Meets Thief" (U.A.)	7,900
Rivoli	2,200	25c-99c	23,100	"Slave Ship" (20th Cent.-Fox) (2nd week)	20,000	"Slave Ship" (20th Cent.-Fox) (1st week)	32,500
RKO Music Hall	5,954	40c-$1.65	79,000	"Another Dawn" (W.B.) (plus stage show)	66,000	"Woman Chases Man" (U.A.) (plus stage show)	55,000
Roxy	6,200	25c-75c	35,400	"Sing and Be Happy" (20th Cent.-Fox) (plus stage show)	25,000	"There Goes My Girl" (Radio) (plus stage show)	21,000
Strand	3,000	40c-99c	20,800	"Kid Galahad" (W.B.) (4th week)	12,000	"Kid Galahad" (W.B.) (3rd week)	9,000

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	"Mountain Music" (Para.)	6,600	"Parnell" (MGM)	4,700
Liberty	1,500	10c-35c	2,900	"Melody for Two" (W.B.) and "Slim" (W.B.)	2,700	"There Goes My Girl" (Radio) and "Midnight Court" (W.B.)	2,600
Midwest	1,500	10c-55c	4,300	"Captains Courageous" (MGM)	4,600	"I Met Him in Paris" (Para.)	4,600
Omaha							
Brandeis	1,200	25c-40c	4,900	"Riding on Air" (Radio) and "The Frame Up" (Col.)	4,200	"There Goes My Girl" (Radio) and "Buried Alive" (F.N.)	4,100
Omaha	2,200	25c-40c	6,900	"Parnell" (MGM) and "The Girl from Scotland Yard" (Para.)	7,300	"They Gave Him a Gun" (MGM) and "Charlie Chan at the Olympics" (20th Cent.-Fox)	5,800
				"Cloistered" (Best) and "Elephant Boy" (U.A.) (3 days)	4,300		
Orpheum	3,000	25c-40c	9,200	"The Go Getter" (W.B.) and "As Good As Married" (Univ.)	9,400	"The Crime Nobody Saw" (Para.) and "This Is My Affair" (20th Cent.-Fox)	7,200
Philadelphia							
Boyd	2,400	40c-55c	14,800	"Night Must Fall" (MGM)	12,500	"Woman Chases Man" (U.A.)	12,000
Earle	2,000	25c-55c	14,400	"There Goes My Girl" (Radio) (plus stage show) (6 days)	11,000	"As Good As Married" (Univ.) (stage: Estelle Taylor and revue)	10,500
Fox	3,000	40c-65c	17,000	"A Day at the Races" (MGM) (2nd week)	17,000	"A Day at the Races" (MGM) (1st week)	21,000
Karlton	1,000	25c-40c	2,700	"The Girl from Scotland Yard" (Para.)	2,000	"This Is My Affair" (20th Cent.-Fox)	3,000
Keith's	2,000	30c-50c	2,800	"Kid Galahad" (W.B.)	3,200	"I Met Him in Paris" (Para.)	3,300
Stanley	3,700	40c-55c	15,700	"Mountain Music" (Para.)	11,500	"Parnell" (MGM) (6 days-2nd week)	10,000
Stanton	1,700	30c-50c	6,400	"Elephant Boy" (U.A.)	6,500	"Slim" (W.B.)	5,800
Portland							
Blue Mouse	1,700	30c-40c	2,100	"I Met Him in Paris" (Para.) and "Criminals of the Air" (Col.)	2,500	"Cafe Metropole" (20th Cent.-Fox) and "Rhythm on the Range" (Para.)	2,000
Broadway	1,912	30c-40c	6,400	"Parnell" (MGM) and "Accused" (U.A.) (2nd week)	6,000	"Parnell" (MGM) and "Accused" (U.A.) (1st week)	7,300
Orpheum	1,700	30c-40c	6,900	"Riding on Air" (RKO) and "Slim" (W.B.)	5,000	"This Is My Affair" (20th Cent.-Fox) and "Turn Off the Moon" (Para.) (2nd week)	6,500
Paramount	3,008	30c-40c	7,700	"Last Train from Madrid" (Para.) and "The Go-Getter" (W.B.)	8,000	"I Met Him in Paris" (Para.) and "Step Lively, Jeeves" (20th Cent.-Fox)	8,500
Rivoli	1,060	25c-35c	....	"Happy Go Lucky" (Republic)	6,000	"The Girl from Scotland Yard" (Para.) (plus stage show)	5,200
United Artists	945	30c-40c	6,900	"Captains Courageous" (MGM) (2nd week)	8,500	"Captains Courageous" (MGM) (1st week)	8,000
San Francisco							
Fox	5,651	15c-75c	11,000	"Another Dawn" (W.B.) and "Angel's Holiday (Para.)	15,400	"Pick a Star" (MGM) and "Slim" (W.B.)	16,000
Golden Gate	2,850	15c-55c	16,600	"Riding on Air" (RKO)	14,000	"Meet the Missus" (Radio) (plus vaudeville)	14,000
Orpheum	2,440	15c-55c	8,200	"Devil Is Driving" (Col.) and "It Happened Out West" (20th Cent.-Fox)	5,600	"Magnificent Obsession" (Univ.) and "The Man in Blue" (Univ.)	4,800
Paramount	2,670	15c-75c	13,300	"Mountain Music" (Para.) and "Outcast" (Para.)	17,000	"Parnell" (MGM) and "She Had to Eat" (20th Cent.-Fox)	11,000
St. Francis	1,470	15c-55c	6,900	"Slim" (W.B.) and "Pick a Star" (MGM)	6,300	"I Met Him in Paris" (Para.) and "You're in the Army Now" (GB)	6,200
United Artists	1,200	15c-75c	6,900	"A Star Is Born" (U.A.) (8th week)	4,800	"A Star Is Born" (U.A.) (7th week)	5,200
Warfield	2,680	15c-75c	15,300	"A Day at the Races" (MGM) and "Great Hospital Mystery" (20th Cent.-Fox) (15c-55c)	14,500	"A Day at the Races" (MGM) and "Great Hospital Mystery" (20th Cent.-Fox)	20,000
Seattle							
Blue Mouse	950	30c-55c	3,700	"Slim" (W.B.) and "Midnight Court" (W.B.)	3,400	"Kid Galahad" (W.B.) and "Oh, Doctor" (Univ.)	3,400
Fifth Avenue	2,500	30c-55c	7,700	"Parnell" (MGM) and "Pick a Star" (MGM) (2nd week)	7,100	"Parnell" (MGM) and "Pick a Star" (MGM) (1st week)	7,200
Liberty	1,800	25c-55c	7,700	"A Star Is Born" (U.A.) (7th week)	4,750	"A Star Is Born" (U.A.) (6th week)	4,450
Music Box	950	30c-55c	3,500	"I Met Him in Paris" (Para.) (2nd week)	3,250	"I Met Him in Paris" (Para.) (1st week)	3,750
Orpheum	2,450	30c-55c	6,000	"Mountain Music" (Para.) and "Girl Overboard" (Univ.)	7,200	"Slim" (W.B.) and "Midnight Court" (W.B.)	5,100
Palomar	1,500	15c-35c	4,700	"Michael O'Halloran" (Republic) (plus vaudeville)	4,100	"Navy Blues" (Republic) (plus vaudeville)	5,300
Paramount	3,050	30c-55c	5,200	"A Day at the Races" (MGM) and "The Thirteenth Chair" (MGM)	12,400	"This Is My Affair" (20th Cent.-Fox) and "Hotel Haywire" (Para.) (2nd week)	4,800

WHAT THE PICTURE DID FOR ME

Chesterfield

BELOW THE DEADLINE: Cecilia Parker, Russell Hopton—Fair picture; O. K. for double billing. Somewhat lacking in comedy and thrills. Running time, 69 minutes. Played May 4-5.—Jno. S. Erickson Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

CATTLE THIEF, THE: Ken Maynard, Geneva Mitchell—Ken Maynard has never been as good as he was in "Strawberry Roan," but plays to above average business on weekends.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COME CLOSER, FOLKS: James Dunn, Marian Marsh—Fairly good picture to poorest business in a long time.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COWBOY STAR, THE: Charles Starrett, Iris Shunn—Very good. Average business.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—Here is a really swell picture that every one complimented us on. In fact, we had more pleasant remarks on this picture as our patrons passed out than has occurred for months. And the second night a lot of people came who admitted that they had been enticed by the fine word-of-mouth advertising which the Sunday night crowd gave the picture.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

WHEN YOU'RE IN LOVE: Grace Moore, Cary Grant—One of Miss Moore's best pictures but opera stars do not seem to draw in my town.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

First National

PENROD AND SAM: Billy Mauch, Frank Craven, Spring Byington—This one drew extra business and pleased. Especially good for the children.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STOLEN HOLIDAY: Kay Frances, Ian Hunter, Claude Rains—Where are the Francis fans? This one hardly took in film rental. It was a good picture, too, but not a special by any means. Running time, 80 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Gaumont British

HEAD OVER HEELS IN LOVE: Jessie Matthews, Louis Borrell—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN OF AFFAIRS: George Arliss, Rene Ray—Arliss plays a dual role to perfection. Picture entertaining, but Arliss no drawing card.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WOMAN ALONE, THE: Sylvia Sydney, John Loder—Heavy drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Grand National

GIRL LOVES BOY: Eric Linden, Cecilia Parker—By all means play this one. This is a real family picture, and did it take! Many a person reached for their handkerchief and loved it. Running time, 70 minutes. Played June 4-5.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

BORN TO DANCE: Eleanor Powell, James Stewart—This is a fine entertainment, a picture that will draw and please. The music is beautiful, dancing of the quality that made Eleanor Powell famous, comedy and spectacle worthy of one of Metro's best pictures.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

CAMILLE: Greta Garbo, Robert Taylor—A very fine picture—and acting beautifully done. Garbo does not draw in my town.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DEVIL DOLL, THE: Lionel Barrymore, Maureen O'Sullivan—This picture proved to be a box office attraction, and was enjoyed by the horror lovers. Business satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Here is a fine picture to please young and old. The three boys are outstanding in this story. There is comedy interest, a fine moral, and suspense from beginning to end.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

ESPIONAGE: Edmund Lowe, Madge Evans—Above average, but not too much. We'd say it is hardly up to Metro standard. Running time, 65 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ESPIONAGE: Edmund Lowe, Madge Evans—Above average program picture with good comedy. Played to good houses, weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—A nice program picture that pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GOOD OLD SOAK: Wallace Beery, Betty Furness—Fair only. You have Beery for the draw at the box office. Outside of that, it is just a program picture jazzed up into the higher allocation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton—This is an excellent picture for your Saturday night crowd when you are looking for a change from the customary western. Our crowd was convulsed half the time at Patsy's ludicrous attempts to look after her pet prize fighter. This is indeed a laugh getter that will please the average showgoer.—Erma L. Raeburn, Arcade Theatre, Newell, S. D.

LOVE ON THE RUN: Joan Crawford, Clark Gable, Franchot Tone—Splendid show, better than some of the previous ones from these stars. Plenty of action and comedy supplied by Franchot Tone. Gable and Crawford provide the love scenes and more serious action. All three stars at their best so far. Thanks, kids, keep up the good work. Running time, 8 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford, Franchot Tone—Just an average program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAD HOLIDAY: Edmund Lowe, Elissa Landi—I was a little afraid of this picture, because it had no great and wellknown stars, but it was really good and pleased the average crowd that attended. Zasu Pitts adds to the fun element of this mystery picture that has just enough, but not too much, comedy and a mystery that is comprehensible and explainable. Nuf said.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—Too silly for words.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Did above average business and pleased. Played June 11-12.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard—I trust that in the future the producers will let the Bard of Avon and all his works slumber on in peace. This, after its road show, was to all intents to be a percentage picture, but, for some reason, it was dropped into the lower allocation where for us it proved to be a dog at the box office. If you have a top-hat-and-tails clientele, okay, but try to sell it to the boys that yell Gee and Haw—it can't be done. A finished production allright, but what does that get you? A headache.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Good program picture. Milland very likeable.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CLARENCE: Roscoe Karns, Charlotte Wynters—A grand surprise. Every now and then a small program picture turns out to be a humdinger for our particular locality. This one did just that. A quiet, unheralded young lady, never seen here before, Charlotte Wynters, just about stole this show. Let us have more of her. Running time, 64 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DOCTOR'S DIARY, A: John Trent, Helen Burgess—Good movie. Patrons liked Trent.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas—Very good light comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas—A smash hit in any spot. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

INTERNES CAN'T TAKE MONEY: Joel McCrea, Barbara Stanwyck—Good show. McCrea very fine actor. Stanwyck acts too much. Be more natural and we'll like you better, Miss Stanwyck.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KING OF GAMBLERS: Claire Trevor, Lloyd Nolan, Akim Tamiroff—Pleased fairly well. No extra business. A little too talkie.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

OUTCAST: Lewis Stone, Karen Morley, Warren William—Good program picture. Why are we getting so many doctor's pictures? Most of them are almost alike.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OUTCAST: Warren William, Karen Morley—Above average program picture although it had no drawing power. Running time, 79 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town business.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—This was a natural for these Western small towns. It did fine business for us. Many thought it would have been a better picture if it had not recorded the death of Hickok. Running time, 113 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SWING HIGH, SWING LOW: Fred MacMurray, Carole Lombard—Some scenes very good, others terrible.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray—Picture pleased but did not draw so well. It is a very entertaining picture.—W. H.

Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TURN OFF THE MOON: Charles Ruggles, Eleanor Whitney—Very good comedy which pleased all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WAIKIKI WEDDING: Bing Crosby, Bob Burns, Martha Raye, Shirley Ross—The best drawing picture since "God's Country and the Woman." Never heard an adverse comment. It has entertainment. Played June 13-15.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

RKO Radio

DANIEL BOONE: George O'Brien, Heather Angel—Good picture spoiled by very poor recording on our print. Some poor sap operator must have dragged it through a sanding machine and demolished the track, which made it terrible. We though our sound had gone haywire, but the next night's showing told us not with another showprint. Running time, 8 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D.

HOLLYWOOD COWBOY: George O'Brien, Cecilia Parker—Nice programer, well liked. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

OUTCASTS OF POKER FLAT, THE: Preston Foster, Jean Muir—Nice programer, well liked. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

QUALITY STREET: Katharine Hepburn, Franchot Tone—Pleased the ladies but men stayed away. Hepburn not an actress. Tone splendid.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—A good picture. Brought extra business, and in midweek, and that is something these trying depression days. Good for Sunday and any night. Running time, 10 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—Excellent picture to best midweek business in many moons.—J. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SEA DEVILS: Victor McLaglen, Preston Foster—Very good action drama that is concerned mostly with the Coast Guard. The cash customers seemed to be satisfied and the picture did average at the box office.—J. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SEA DEVILS: Victor McLaglen, Preston Foster—Fairly good picture, with some excellent news of heavy storms at sea. Seemed to please, though it is not an outstanding production. Played May 15.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SHALL WE DANCE?: Fred Astaire, Ginger Rogers—The first that we have had of this pair for some time, and from the reaction they have not been missed. Both might have been four years ago, but with the voices and the dancing talent that has come to the front in the last two years, we have had better voices and more dancing talent in the shorts that we have played. Public apathetic to the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHALL WE DANCE: Fred Astaire, Ginger Rogers Pleased all. Good picture. Running time, 116 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—Good little short program. Good for a double feature program. Comedy all the way through. Some serious spots but most of them are followed by comedy situation. Running time, six reels. Played May 4-5—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—A very poor Brown picture. His last pictures have not got the comedy of the old ones.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—Good comedy feature that did average business. The general opinion seemed to be that it was not as good as the two preceding Joe E. Brown pictures.—J. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—The jinx holds good on war pictures. With the world bordering on war and almost civil war in our own country, the public will not support them; hence a loss at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown—This guy never meant anything at our box office so we didn't expect anything and got what we expected. His pictures aren't funny; they are silly.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—When are we going to get this war out of our system? This picture would have been okay 20 years ago, but today it was a flop. The story was nothing to brag about either, a woman falling in love with another man while her husband was fighting for his country. Very good for children, I don't think. Running time, 88 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

WOMAN I LOVE, THE: Paul Muni—Good program picture. Running time, 88 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—Pleased. Good show. Running time, 88 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

20th Century-Fox

BACK TO NATURE: Jed Prouty, Spring Byington—A swell family picture. Should please the most critical as there is hardly a dull moment in it. Something doing all the time, and how! Good work by the entire cast. Running time, six reels. Played June 9.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Good business on a midweek date. Good picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CAFE METROPOLE: Loretta Young, Tyrone Power—Pleased all. Good programer. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—Jane Withers goes to town again in a comedy that is a howl. The cast is good, with some very good dancing and a horse race. Believe it or not, this is the kind of film fare the small town wants. Running time, 70 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAREER WOMAN: Claire Trevor, Michael Whalen—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner Oland, Katherine DeMille—Nice program picture liked by all. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

DOCTOR BULL (RE-ISSUE): Will Rogers—This one did about average business. Will has many friends among the older people.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—Fair program picture, story not any too strong. It just got by, and that was all. Not much to sell except that it was just another feature that they will be neither for nor against.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—Very good title for the picture. Jane pleased both young and old. Liked better than Shirley Temple by lots of my patrons.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LLOYDS OF LONDON: Tyrone Power, Madeleine Carroll, Freddie Bartholomew—One of the really good pictures. Give Power some good stories and he'll go far. Disappointed in not seeing more of little Freddie.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LLOYDS OF LONDON: Freddie Bartholomew, Tyrone Power, Madeleine Carroll—Too long for the average attendance at motion picture shows. The last few reels were very entertaining but the picture was too long drawn out. Not for small town theatres. Played May 22.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LOVE IS NEWS: Tyrone Power, Loretta Young—There was a whole lot of things said and done in this one, but it was just about an average production with fair appeal. Played June 5, 1937.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power—This picture did very good on the opening midnight, but fell off to a big box office disappointment. Many thought it silly. Personally, I enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIDNIGHT TAXI: Brian Donlevy, Frances Drake—Ordinary gangster type, with taxi driver G-Man. People seemed to think too much gang and killings. Played June 9-10.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MIDNIGHT TAXI: Brian Donlevy, Frances Drake—Nice programer. Well liked. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

NANCY STEELE IS MISSING: Victor McLaglen, Peter Lorre—Very good drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane—Average program offering. Pleased those who came but it did a very poor business. Should be played on a double feature program.—J. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye—Satisfactory light entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers—Well received. No extra business but well liked. Played June 6-8.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly—A very good musical football picture that did us a worthwhile midweek business.—Harland Ranklin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RAMONA: Loretta Young, Don Ameche—We played this late but our business was a little above the average for midweek shows.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—Good story. Stewart steals the show. Consider him one of the best male stars in the business. Simone not suited to play opposite Stewart.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—Did below average business. It is a good show and well acted, but did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STOWAWAY: Shirley Temple, Robert Young, Alice Faye—Many considered this the best Shirley Temple picture, but our business dropped off about 25%.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STOWAWAY: Shirley Temple, Alice Faye, Robert Young—Good Temple picture. Shirley has lost lots of her popularity.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TIME OUT FOR ROMANCE: Claire Trevor, Michael Whalen—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye—Good picture, moves right along with a little bit of everything that entertains.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHISPERING SMITH SPEAKS: George O'Brien—This is a railroad story of bravery and action, that makes a great appeal, and is different from the average action picture. George O'Brien pictures always do fine for us, and we are sorry he has left Fox for RKO, for that seems to mean that we will have to get along without his pictures.—Erma L. Raeburn, Arcade Theatre, Newell, S. D.

WINGS OF THE MORNING: Annabella, Henry Fonda—A beautiful Technicolor picture. Well acted, but a flop at the box office.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—Very good. Technicolor splendid. Stars pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

United Artists

BELOVED ENEMY: Brian Aherne, Merle Oberon—A splendid picture, with very good cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—Very good picture for the ladies. Beautiful scenes and Technicolor.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—Under Fox's banner, Janet was fading out, but her role in this picture would react the other way. It is an old theme of the Hollywood angle of stars coming up and fading away. The direction and acting put it into a class by itself, so that it stands out as a very good picture that hit with the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOU ONLY LIVE ONCE: Henry Fonda, Sylvia Sydney—Even though it was very unpleasant in story, it was wonderfully produced and played. No particular complaints except so many expressed the opinion that it would have been grand entertainment if a little twist or two had been added to give it a pleasant ending. Running time, 86 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Universal

COWBOY AND THE KID, THE: Buck Jones, Dorothy Revier—A Western that is different, and Buck plays it to the T. The kid is also playing his part very good, but the idea of him getting on a train and swiping a porter's suit is bad for some of the youngsters to see. He should have asked the porter for it and that way it would build up the moral. Running time, 6 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

COWBOY AND THE KID, THE: Buck Jones, Billy Burrud, Dorothy Revier—A sure hit for small town, needs some support for longer show. We played two comedies and "Custer's Last Stand," serial. Buck sure got away from the old style Western. No comparison. Plenty of laughs. Billy Burrud did some fine acting. Go after the rural trade on this one, they won't be disappointed. Running time, 60 minutes.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

FLYING HOSTESS: Judith Barrett, William Hall—A far better picture than I expected. You will make no mistake in showing this one. Running time, 65 minutes. Played June 4-5.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

GIRL OVERBOARD: Gloria Stuart, Walter Pidgeon—A good picture for a double feature program. Running time, 60 minutes. Played June 11-12.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Warner Brothers

BLACK LEGION, THE: Humphrey Bogart, Erin O'Brien-Moore—Interesting from start to finish.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLACK LEGION, THE: Humphrey Bogart, Erin O'Brien-Moore—Did not draw. The trailer spoiled it. Made it look too brutal.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—One of those take-it-for-better-or-worse pictures. Will do average business in town that has aviation interests. Curiosity will get them in, but they won't complain nor compliment. Pat O'Brien carries the show through in a forceful manner. The married life story of Pat and Beverly Roberts is emotional and well played. Running time, 86 minutes.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—This picture pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—For some reason Blondell is not popular—and Powell has slipped very badly with our fans. The picture is good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason—O'Brien always good. Sybil very clever. Good show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREEN LIGHT: Errol Flynn, Anita Louise—A splendid picture.—Leo C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREEN LIGHT: Errol Flynn, Anita Louise, Margaret Lindsay—A grand picture! We can forgive Warner Bros. for some of those cheaply made B pictures after playing this one. It gave 100 per cent satisfaction. Running time, 85 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Educational

BOOK SHOP, THE: Terry-Toons—Very good cartoon.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BOOK SHOP, THE: Paul Terry-Toons—Flies through air on a book, sees famous characters of favorite books.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

DENTAL FOLLIES: Entertainment while you get your teeth pulled.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

PARKED IN PAREE: Two-reel comedies—Dancing horse.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

PINK LEMONADE: Cabin Kids, Toto—The Kids can sing and this one was good.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SEEING EYE, THE: Dogs trained to lead blind persons.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

Majestic

HORSE SENSE AND HORSE POWER: Lowell Thomas—A life saver for us and a good subject on the automobile industry ever since the first invention of the horseless buggy, and up to the date. The last streamlined gas wagons are great. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

EVERY SUNDAY: Deanna Durbin, Judy Garland—One swell short. The singing is great.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

LITTLE MAESTRO: Tabloid Musicals—Just fair. Nothing to write home about.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

QUAINT QUEBEC: FitzPatrick Travel Talks—This is a beautiful travelogue in color, and makes the nearest thing to an actual trip that I can imagine, except that the picture has one advantage, it costs less to see Quebec in this way, and one is accompanied by a person of such genial wit and observation as cannot be found in ordinary acquaintances.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

SWING BANDITRY: Tabloid Musicals—Very good, a real musical treat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TENNIS TACTICS: Pete Smith Specialties—Very good, especially for those interested in tennis.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VIOLETS IN SPRING: A rather high class comedy take-off on the interest in psychology as applied to business and love. Amusing.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

Paramount

UNDERWATER ROMANCE, AN: Grantland Rice Sportslights—Something different. People like it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

RKO Radio

CAMP MEETIN': Hall Johnson Choir—Not enough comedy to even make 'em laugh at the darkies. Scratched sound. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SO AND SEW: Smart Set—Funny and just a fair filler. Not so hot. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Universal

BARNYARD FIVE: Oswald Cartoons—A good cartoon, lots of clever action, and oh boy! will the kids like it—and grown-ups, too. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GOING PLACES WITH LOWELL THOMAS: No. 15—Just a fair filler film in very bad condition. Should be withdrawn from service. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Serial

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses, Rin Tin Tin, Jr.—A very good serial which is worth playing. Sold to us exceptionally reasonable and are pleased to be playing it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

News Picture Released

Castle Films are releasing for the home movie field "The Life of Edward—Britain's Ex-King." It is the third news picture edited by Eugene W. Castle for this field and advance sales of more than 2,000,000 feet of film have been reported.

Gonzaga Honors Crosby

An honorary degree of Doctor of Philosophy will be conferred upon Bing Crosby by Gonzaga University, Spokane, Wash., next October. The singer left the college some ten years ago without taking a bachelor's degree although he had virtually completed his work as well as two years' study in the law school.

Frank Pope Succeeds Stanley

Frank Pope, who formerly was managing editor of The *Hollywood Reporter*, has returned to the position, succeeding Fred Stanley.

Pressman Made Head Of General Register

Captain P. C. Pressman has been appointed president of General Register Corporation, and Percy Phillipson, who formerly occupied that post, has been appointed chairman of the board and will continue to take an active part in the operations of the company. Mr. Pressman has been identified with the development and construction of ticket machines for a period of years and assumes his new post from London.

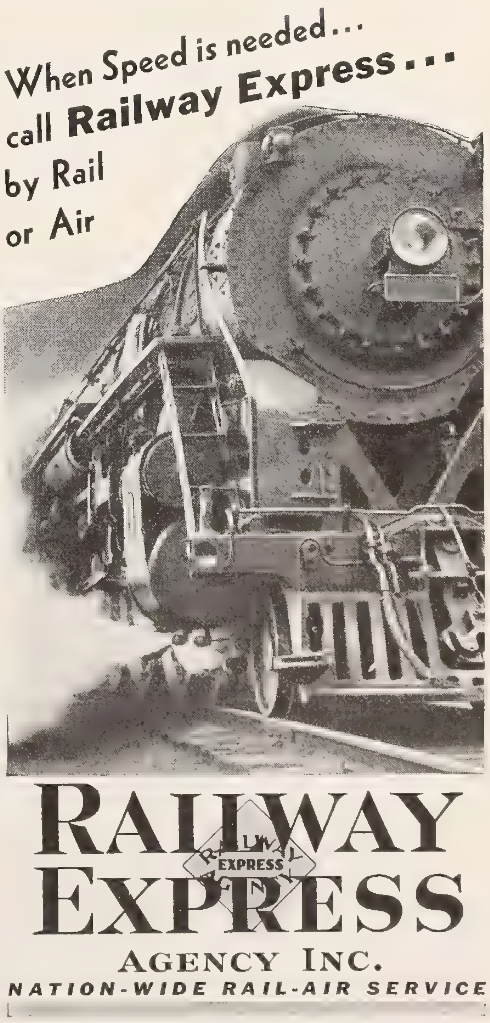
With his appointment, General Register's manufacturing policy undergoes a shift. Practically all of its machines will now be manufactured in the Brooklyn factory, instead of being imported from England.

Nicholas in Theatre Field

N. T. Nicholas, with headquarters in the RKO Building at Rockefeller Center, New York, has extended his road-show program business to include motion pictures. Mr. Nicholas, who heretofore has confined his Nicholas Publishing activities with programs for Ballet Russes, Ballet-Opera, Salzburg Opera Guild, Joos European Ballet, and the like, is handling the road-show programs for "Golgotha," for Capt. George L. McL. Baynes and for Universal's "Road Back."

Cut Reel Censor Fees

The Dutch board of consorship at Amsterdam has decreased the fees to be paid for the censorship of newsreels, either domestic or foreign, from three and one-half cents to one cent per meter.



IN COURTS

Vacate "Theodora" Injunction in N. O.

Judge Byrnes in New Orleans this week vacated the temporary injunction sought by the United Theatres circuit to restrain Columbia from releasing "Theodora Goes Wild" to any but United houses. As the matter now stands, Columbia can release the film to opposition houses. However, distribution of "When You're in Love" and "Lost Horizon" must await a separate court decision. Costs have been assessed on United.

Endicott Is Chosen As Fox Case Referee

Allen B. Endicott, Jr., well-known lawyer in Atlantic City, N. J., on Monday received from Federal Judge John Boyd Avis his appointment as referee in bankruptcy to continue the bankruptcy hearings involving William Fox. He succeeded the late Robert E. Steedle. Mr. Endicott said that no date had been set for a resumption of the hearings.

Ancillary Receivership Termination To Be Asked

Circuit Judge Martin T. Manton in New York this week authorized Milton C. Weisman as receiver of Fox Film Corporation to attempt to terminate an ancillary receivership now pending in Philadelphia. Herbert R. Berk, an attorney associated with Mr. Weisman, filed a report on June 2 that the second mortgage property owned by the Fox Film Corporation in Philadelphia amounting to $4,000,000 and subject to a first mortgage of $1,800,000 was valueless, therefore the expenses incurred by the ancillary receivers were unnecessary. The property has been in default since 1932.

Stay Against Jean Arthur

In a court decision that may have wide repercussions in the film and radio fields of Hollywood, Superior Judge William S. Palmer this week denied Jean Arthur the right to act in radio or stage plays for a period of one year. Judge Palmer held in favor of Columbia Pictures, employers of Miss Arthur. The company brought suit against the actress for an interpretation of her contract and for an injunction to restrain her from making stage or radio appearances.

Healy Gets Cause Order

Ted Healy was ordered by Federal Judge Francis G. Caffey in New York last Saturday to show cause in the federal court on July 16 why his claim against Harry G. Kosch, former receiver for the Roxy, should not be assigned to Benedict Ginsberg, his former attorney, for legal services rendered.

20th-Fox Wins Title Fight

Twentieth Century-Fox has been granted the right to use the title "In Old Chicago" over the protest of Columbia, which has bought rights to "Chicago" from Pathe, under a decision rendered by the Motion Picture Producers and Distributors of America, Inc., title registration committee.

Colin Clive, 37, Dies in Hospital

Colin Clive, English stage and motion picture player, died in Hollywood last Saturday in the Cedars of Lebanon Hospital from pulmonary and intestinal ailments. He was 37 years old. His wife, Jeanne de Casalis, French actress, is in London.

Mr. Clive became ill in New York but had refused treatment until he had completed his last screen part in "History Is Made at Night." A little over a week ago he was taken to the hospital where he was put in an oxygen tent the night before he died.

Mr. Clive, whose real name was Clive Greig, was born at St. Malo, France, of nonprofessional parents. He was educated at Stonyhurst College and the Royal Military College, Woolwich, England. Later, he entered the Royal Academy of Dramatic Arts in London and then first attracted international attention by his portrayal of "Captain Stanhope" in the play, "Journey's End." He came to the screen in the same role. One of the early roles in which he was seen was that of the name character in "Frankenstein." After that he was in "Mad Love," "The Man Who Broke the Bank at Monte Carlo," "The Widow from Monte Carlo," and on the New York stage in "Libel."

Files Bill in Warner Case

Virgil C. Crites has filed a bill of particulars in the federal court at New York in connection with his suit against Warners, the United Research Corporation, Albert A. Radtke, the Radtke Patent Corporation, Leonard Day and Thomas J. Martin. Mr. Crites is suing to enjoin alleged infringement on patents covering sound recording and reproducing devices originally developed by Mr. Radtke while in the employ of the American Development and Operating Company, which has assigned its rights to Mr. Crites.

Fox Wins Over Circuit

Federal Judge Robert P. Patterson this week ruled in favor of Fox Film Corporation in an action for damages for copyright infringement against Springer and Cocalis, but reserved decision on the amount of damages to be awarded the plaintiff. The case involved the alleged switching of "Our Little Girl" and "Under the Pampas Moon" from the defendants' Interboro to another theatre operated by them.

Air Races Sues Universal

National Air Races, Inc., has filed suit for $25,000 damages against Universal in Los Angeles charging that footage and sound effects taken at last year's events assertedly without proper authorization from the promoters have been used in feature pictures released by Universal.

Trailer for "Road Back"

Universal will make a special exploitation trailer for "The Road Back," according to Charles R. Rogers, executive producer, in Hollywood. The producer added that an extensive two and four-sheet poster campaign is planned for all key cities. John King, Jean Rouverol and Richard Cromwell are being re-called for the trailer.

OBITUARIES

J. M. Ensor

J. M. Ensor, 67, pioneer motion picture theatre operator, died Monday at his home in Little Rock, Ark. He had been in ill health for the past several years.

Mr. Ensor operated the Crescent theatre for the past 22 years. He was one of the organizers of the Tri-State Association of Motion Picture Theatre Owners of America and assisted in the organization of the Independent Theatre Owners Association of Arkansas, which elected him a member of the board of directors recently. He is survived by his wife, one daughter and a sister.

Aaron Dollinger

Aaron Dollinger who, with his son, Irving, operated the Plaza, Linden, N. J., and held an interest in the Ritz, Newark, now under Warner management, died of a heart attack last Saturday at Maplewood, N. J., and was buried Sunday. He was 65 years old. In addition to his son, he is survived by his widow, a daughter and a sister.

H. M. Walker

Funeral services were held in Hollywood this week for H. M. Walker, 53, former vice-president of Hal Roach studios, and a screen writer. He died in Chicago of a heart attack last week. Surviving is his widow, Virginia Grose, a dancer.

J. F. Sullivan

John F. Sullivan, 76, retired theatre owner, died last week at North Adams, Mass. He built and operated the Capitol and Empire there, and the Colonial and Majestic in Pittsfield, Mass.

Mrs. Madeline Brandeis

Mrs. Madeline Brandeis, pioneer motion picture producer, died at Gallup, N. M., Monday from injuries sustained in an automobile accident. She made a series of pictures in Europe, using children of foreign lands as actors in stories of foreign countries.

William Monay

William Monay, pioneer in the Salt Lake City neon sign business, died in a hospital there Monday following an operation for peritonitis.

Charles Sellon

Charles Sellon, film player, died Monday in Hollywood of a heart attack. He had been ill for 18 months. He was 66 years old.

Launch $2,000,000 Suit

That the forced sale of the Capitol theatre at Wheeling, W. Va., and resultant loss to stockholders was the result of a fraudulent conspiracy is charged in a $2,000,000 damage action filed in the common pleas court at Steubenville, Ohio, against Warner Bros. Pictures, Inc., Cleveland, and Nickitas D. Dipson of Batavia, N. Y. The petitioners are Frank D. Sinclair, Dr. George Gourley, John K. Papulias and other Steubenville business men. The property, which cost in excess of $1,000,000, it is alleged, was sold for $375,000.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

Top Salesmen Work On Commission

Hours don't mean so much to the average manager. The length of his working day is not as important to him as is an opportunity to increase his earning power. And there are exhibitors too, concerned with the problem of working out a more satisfactory plan of remuneration for it's a cinch that a contented manager makes a better producer. And a better producer, gentlemen, means higher earnings for the exhibitor also.

But how to decide how much an individual manager's efforts count in bringing in those extra grosses and how to compensate him properly for his peculiar talents?

A rise in salary is not the complete answer.

Giving the manager a percentage break has already been proven to come nearer the correction solution. For instance, figure out a yearly expectancy fair to both employer and employee, then give the theatreman a piece of every dollar over that figure at the end of the year.

No, that's not theorizing or just thinking out loud. It's being done and successfully to the satisfaction of both sides.

Recently, the trade press announced a distribution by a representative circuit of an extra week's pay to managers as a bonus. Which of course is all well and good. But no bonus given every now and then, and no matter how sincerely offered does much to settle the argument. It may be a step in the right direction but hardly a long one, or, for that matter, permanent.

Top salesmen in other lines are satisfied to be compensated on a commission basis. Why? The harder they work, the more they sell and the more they sell, the higher the payoff. That makes 'em tops. Your able manager is also a top salesman in his line. He's got to be to get by. And if he is, then why should he not be paid in accordance with his ability to bring in more to the boxoffice than the less skilled practitioner who labors less conscientiously? And if a percentage break will inspire the theatreman to do an even more profitable job for his employer, then it's good business for both sides, isn't it?

Famous Players-Canadian discovered the value of such reasoning some three or four years back and today, the plan originated by N. L. Nathanson and J. J. Fitzgibbons may well serve as a shining example. The procedure has been detailed in the Round Table before. In short, it allows the individual manager a chance to increase his annual earnings in proportion to the increase of his grosses during that time, over and above a set figure.

Every four weeks, the manager receives a home office statement detailing just where he stands and if the theatreman is not satisfied with his showing, well, it's up to him to dig in and do better. And he usually does.

The plan also does away with home office difficulties in determining a manager's exact value, for the figures, fairly arrived at, tell the story in a nutshell. And the plan is of further value to the circuit for it provides for an additional percentage break to the manager in proportion to the savings he is able to effect.

A system of managerial remuneration fair to both sides is the only vital issue in any argument between the man who does a good job and the exhibitor who expects it of him. To theatre executives accustomed to looking further than tomorrow the Famous Players-Canadian plan may well be the answer to greater profits and, as important, satisfactory adjustment of these employee-employer relationships.

▽ ▽ ▽

16, GET OUT AND DANCE

Bernard DeGeorge is 16. He is a high school junior and the full time advertising manager of the Horowitz theatres in Houston, Texas. Bernard turns out all the circuit's display copy and, according to the newspaper story that tells about this talented lad, "when most boys are out dancing, Bernard is poring over theatre ads".

Sixteen, the golden age, when the world is a giant oyster packed with pearls—when music fills the air with swing—when youth rides high, wide and handsome. Imagine, 16 and no time for dancing.

Bernard, give yourself a break. Get out and step with the lovely girls. The ads will always be there but you'll never be 16 again.

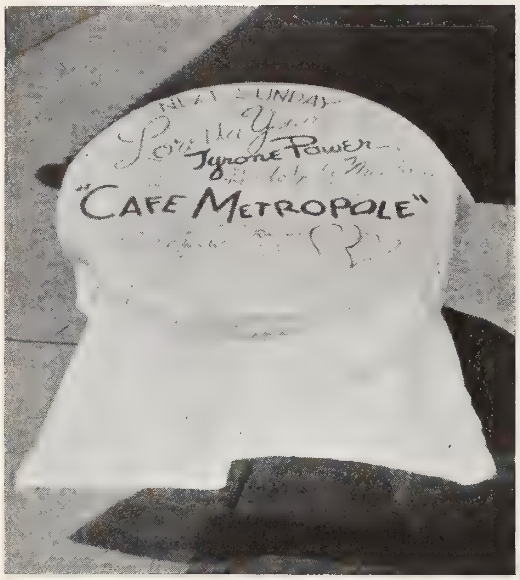
▽ ▽ ▽

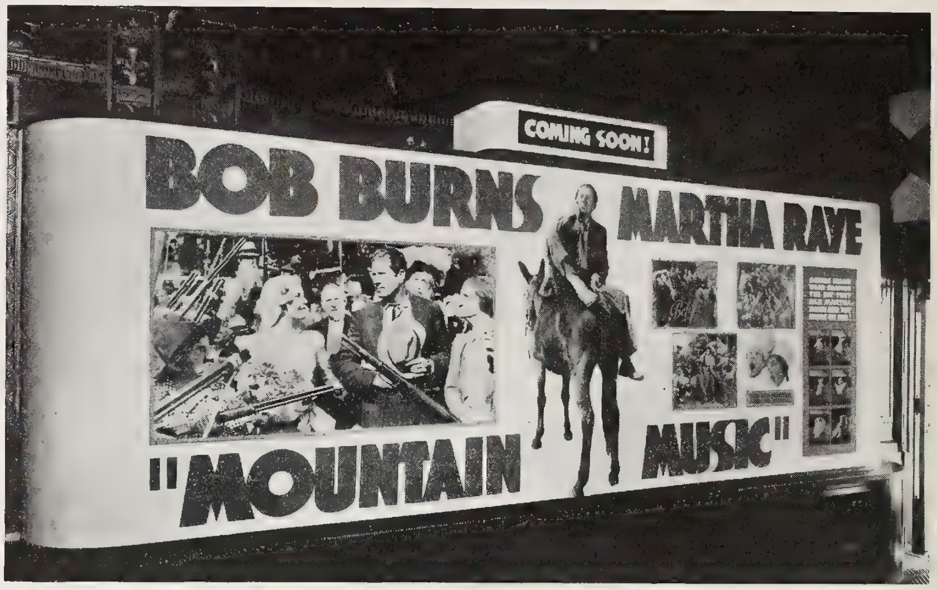
Attests Ray Bell, Loew's Washington publicity head, it happened out front of the house where one of the staff was accosted by a polite individual who asked for 35 cents so he could join his family. When queried regarding the whereabouts of his folks, the honest moocher replied:

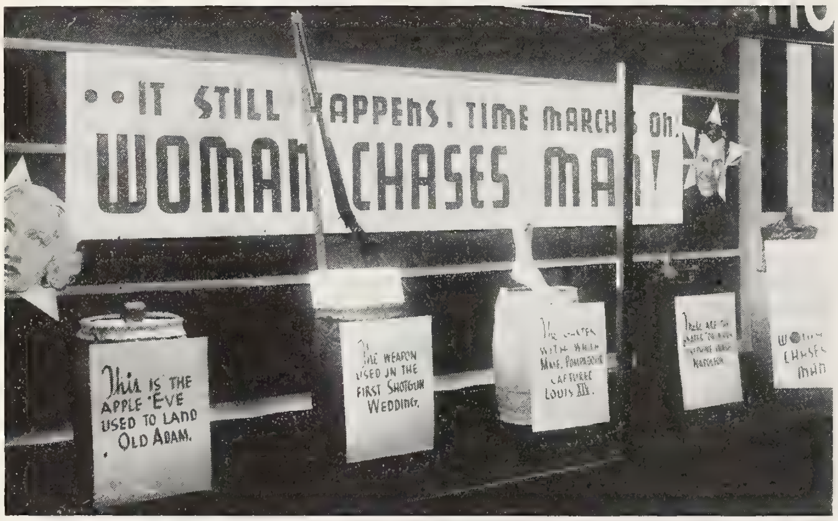
"In the balcony of the Capitol Theatre."

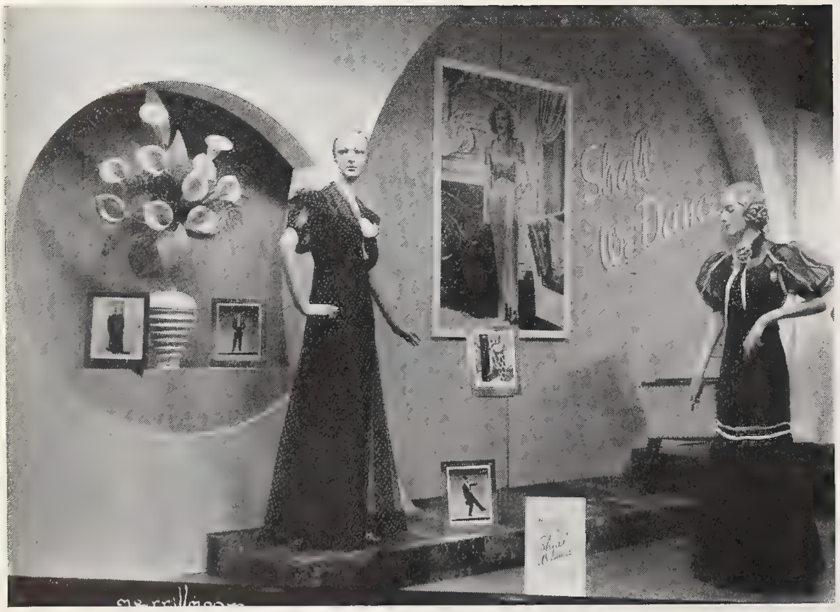
A-Mike Vogel

ROUND TABLE IN PICTURES


NEXT SUNDAY
Tyrone Power
"CAFE METROPOLE"


COMING SOON!
BOB BURNS
MARTHA RAYE
"MOUNTAIN
MUSIC"


• • IT STILL HAPPENS. TIME MARCHES ON.
WOMAN CHASES MAN!
This IS THE APPLE EVE USED TO LAND OLD ADAM.
THE WEAPON USED IN THE FIRST SHOTGUN WEDDING.
WITH WHICH MME. POMPADOUR CAPTURED LOUIS XV.
NAPOLEON
WOMAN CHASES MAN


Shall We Dance

EFFECTIVE giant panel in lobby of the Circle Theatre, Indianapolis, used by Frank Moneyhun in advance of date on "Mountain Music." Featured were blow-ups in various sizes of scene stills including series of six shown at extreme right of display depicting comedy sequence.

Placed in center of lobby of Schine's Holland, Bellefontaine, Ohio, ahead of "Cafe Metropole" and reported by A. F. Carnes, assistant, was table covered with white cloth on which was lettered title, facsimiles of star signatures, (top left).

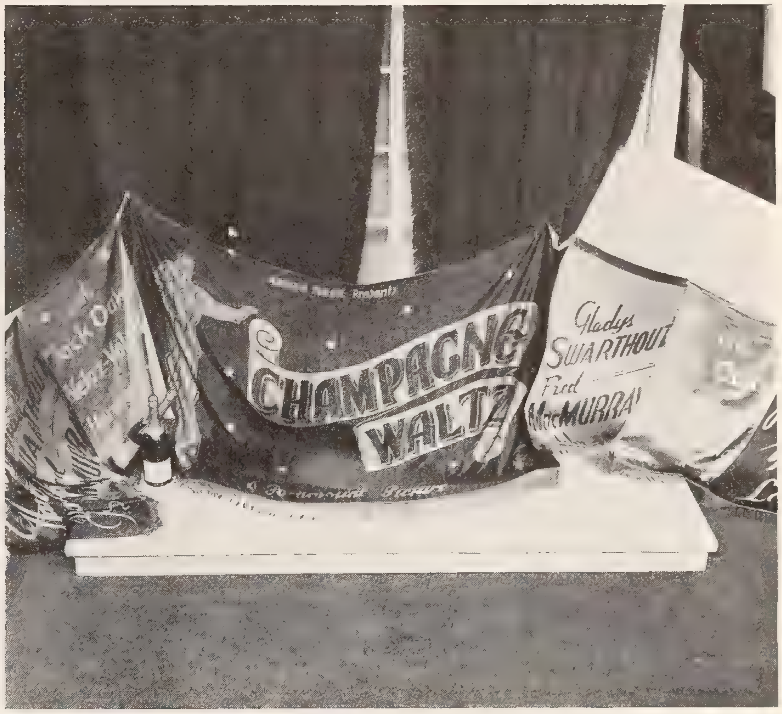
←

Amusing and traffic-stopping window on "Woman Chases Man" at the Oklahoma, Norman, Okla., was devised by Manager H. Arthur Leatherman showing various devices utilized by famed females in corraling the males, at least, according to Leatherman. Among these were the apple that helped Eve land Adam; weapon used in first shotgun wedding; the garter of Mme. Pompadour that captured her royal lover; the skates on which Josephine chased Napoleon and for the topper—the bottle of wine used by Miriam Hopkins to pursue Joe McCrea in the picture.

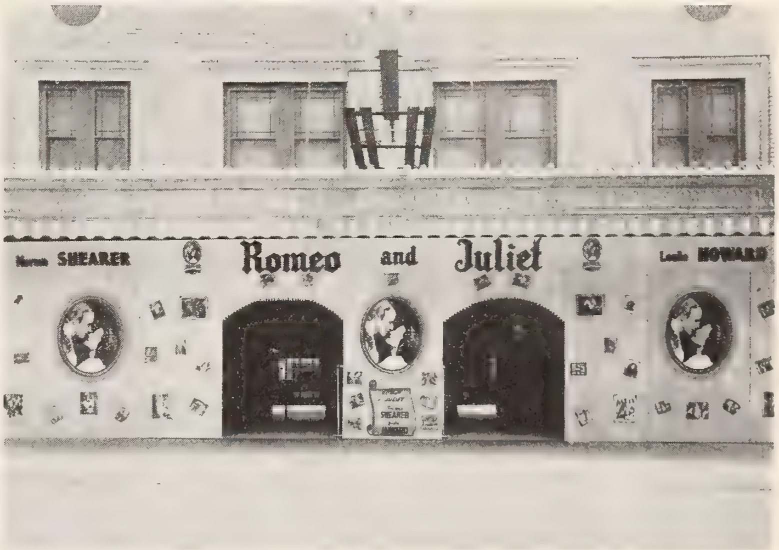
←

Leading Muncie, Ind., department store window, one of the 21 similar displays arranged by Leonard S. Sowar and publicist Vic Sicilia on "Shall We Dance" was devoted to artistic showing of dance frocks and plugs for the date. Colored blow-up of Ginger Rogers was used as center piece with title in white cutout letters on light blue background. Scene stills were mounted on silver cards and placard carried copy reading: "Be beautiful for that moment when he says Shall We Dance?"

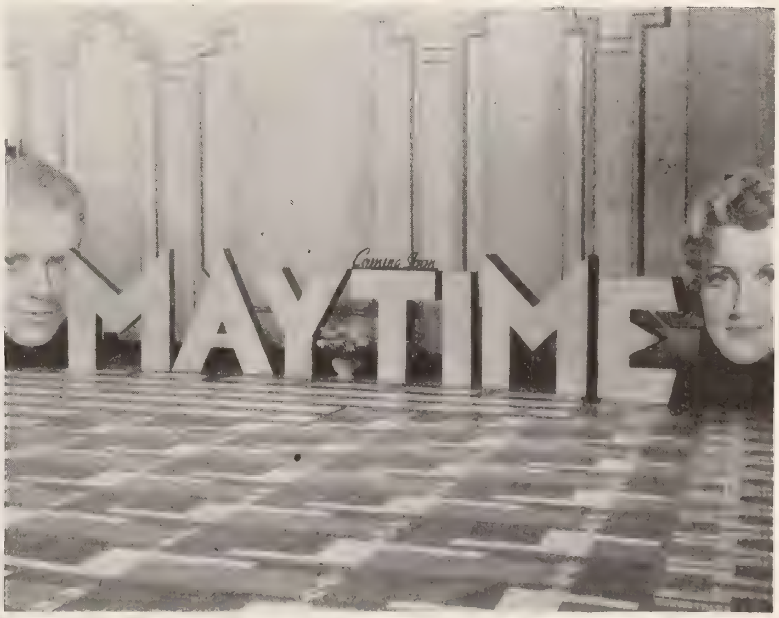
SILK banners formed the background of artistic lobby display arranged by Mel Lawton, managing director, and Hermann Flynn, publicist, for the date on "Champagne Waltz" at the Prince Edward Theatre, in Sydney, Australia. Title was carried on center piece, stars and featured players on separate hangings and all mounted on white platforms. For further atmosphere, bottles of champagne were placed in foreground. Highlights of the campaign which earned a First Mention for May will be found on a following page.



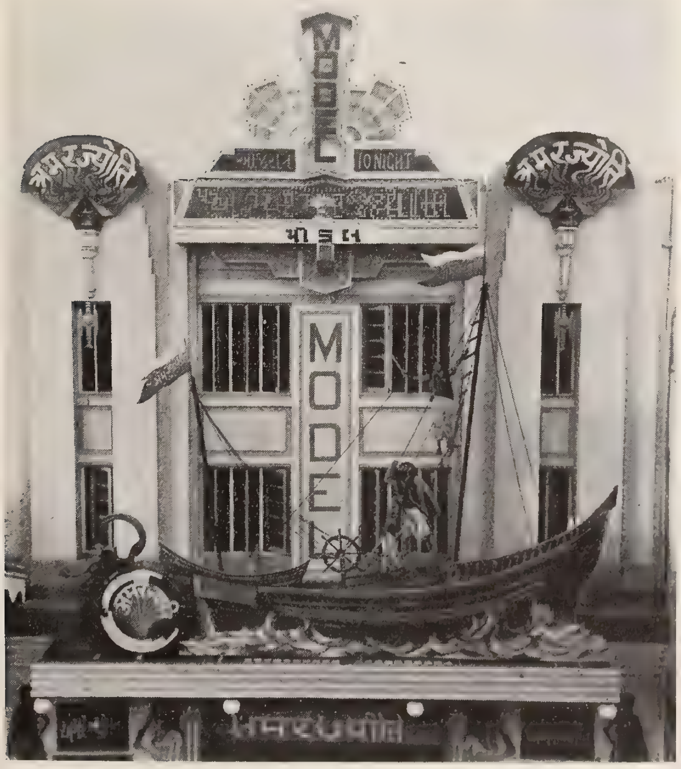
May First Mention winner George Limerick, found much attention aroused by his decorative cameo front at the Yale Theatre, Cleburne, Tex., on "Romeo and Juliet." Against background shaded to give an antique Venetian effect, Limerick placed scene stills from the picture surrounding cameo reproductions of the stars. The rest of campaign is detailed on a following page.



Simple, withal compelling, was the cutout lettering of giant letters for advance lobby showing on "Maytime" created by Ernest Crabtree, Great States City Manager, for the date at the Fisher Theatre, in Danville, Ill. Letters were in third-dimensional effect and bordered by five-foot heads of the stars (lower right).



Facade and marquee decorations at the Model Talkies Theatre, in Ahmedabad, India, to advertise the native production "Immortal Flame." Displays were created by new-member Gunvantray Patel, manager of the theatre.



QUICK REPORTS FROM THE FIELD

Race Track

Tying in with officials at local track, John McManus, Loew's Midland, Kansas City, arranged to have one of the races dubbed "A Day at the Races" to plug that picture playing currently at his house. The Marx Brothers forwarded a fancy horse blanket with tassels 'n everything as their prize for the race. Stunt is reported to have received plenty of publicity in the papers, especially the sports page, plus plugs on Stations WDAF and KMBC.

Bazooka Party

Through the cooperation of the Columbus *Dispatch,* Johnny Barcroft, publicist, RKO Theatre, Columbus, Ohio, succeeded in planting a citywide bazooka contest for "Waikiki Wedding." Paper came through with stories for 17 days ahead. Opening day paper broke with four-column art and page one story covering the theatre's bazooka party that morning.

House staff was attired in Hawaiian costumes, five-and-tens devoted windows to bazooka displays and Station WBNS used transcriptions in addition to spot announcements ahead and during run.

"Prince" Bally

Street bally for "Prince and the Pauper" created by Hy Gordon, Avon Theatre, Watertown, N. Y., was two lads, one dressed as a prince and the other as the pauper with appropriate back banners. Announcements were made at local arena during boxing matches and special banners were planted on street cars and buses.

Tieup was effected with local jeweler whereby store took page ad in local paper and offered tickets to those identifying their names as listed on easel in jeweler's window.

June Brides

June brides in Long Island have the opportunity of being married on stages of the RKO Madison in Ridgewood and at Keith's, Flushing, according to circuit publicist Johnny Cassidy. It is reported that two couples have already been chosen and both weddings will be elaborately staged with bridesmaids and ushers. Couples will be presented with gifts from the merchants of Ridgewood and Flushing plus honeymoon trips, grocery and butcher supplies for a month, etc.

BILL DWORSKI TIES FINANCE COMPANIES

Reported by Dick Wright, Warner Theatres district manager, is a different kind of a co-op ad tiein accomplished by Bill Dworski, at the Madison, Mansfield, Ohio, on "I Promise to Pay."

Six-column full display was taken by five loan companies urging readers to see the picture, copy including plug for the advertisers. Banner across top carried theatre credits.

Two-Week Program

Smartly put together is recent two-week program forwarded by Manager Barney Gurnette, Theatre Del Mar and the Santa Cruz, both in Santa Cruz, Cal. Printed on light cardboard, size about six by nine, front page is made up as art cover with names of the two houses. Inside spread is two-week calendar of the coming attractions with hole at top so program may be tacked or strung from wall.

Pull Over, Louie

On his "Green Light" date, at the Rialto, Dallas, Louie Charninsky promoted from the police department the use of two traffic signal lights which were suspended from the center of the marquee and operated as the regular street signals. Resulting in confusion to motorists and pedestrians, coppers made Louie hang the lights on both sides of the marquee.

Tops Page One

The fact that the coronation scene in "Prince and the Pauper" were almost alike the ceremonies at the recent crowning of the new British rulers gave R. D. Hutchings a once-in-a-lifetime opportunity to land a distinctly unusual page one break to tie in his date at the Portage, Portage, Wis. This was accomplished by supplying his paper with three of the coronation scene stills from the picture which the daily made up in a layout atop the front page masthead on opening day of picture.

Captions accompanying the cuts were to the effect that the recent coronation would be similar to the one illustrated, picture and theatre being duly credited.

Coronation Tiein

Coronation scenes from "Prince and the Pauper" were reproduced in all ads of leading department stores through tieup promoted by Ed Miller, for date at Warner's Hipp, Cleveland. These ads were the opening announcements in the store's 38th anniversary sale and boxed copy atop all subsequent ads called attention to the coronation windows, with theatre and playdates included.

Schools were contacted on special ticket selling plan under regular Warner benefit agreement whereby the school authorities enlisted the students to sell tickets. Plugs were received on Station WGAR, and special screening arranged for orphans.

Screen Test

Associated Theatres circuit in Cleveland tied in with United Air Lines, Universal Pictures and The News on a movie screen test contest involving six theatres. Each of the houses selected fifteen girls from photos submitted, audiences choosing three from the fifteen by printed ballot.

Contest ran for three weeks with moving pictures of the girls taken from the stage and shown daily. At the end of the contest, the nine contestants at each theatre competed by ballot for first place, the three winners receiving an all expense paid trip to New York via United Air Lines, and a contract to appear in a Universal musical short.

Stilt Ballyhoo

Outstanding stunt of Bryon Linn's "Woman Chases Man" campaign at the Capitol Theatre, Scranton, Pa., consisted of ballyhoo wherein a woman and man staged a chase on stilts through the main streets. An eight column strip was planted for two successive days and full page feature in two neighboring town papers plugging the date.

Safety Campaign

Inaugurated by a preview for police chief, chamber of commerce, American Legion and Boy Scout heads, Andy Talbot's campaign on "Devil Is Driving" at the Iowa, Cedar Rapids, Iowa, also included an opening day auto parade headed by two wrecked cars carrying banners with tiein copy. Men in red devil costumes rode atop the cars. Tiein also allowed Talbot to tack "no devil driving" safety cards on traffic posts and corners.

TOP STUNTS OF LATE CAMPAIGNS

Coronation Float

Brampton, Ontario, celebrated Coronation Day with its own parade and ceremonies at local park with Jack Campbell, Capitol, entering theatre float. Front was built around a crest of the King and Queen with flags and bunting, entire body was painted red, white and blue and in a dignified manner Jack managed to plant some attractive star stills along sides of the float.

Puzzle

Minneapolis chain druggist cooperated with E. E. Seibel, Minnesota Theatre, on his "Wake Up and Live" date, planting contest in paper in connection with a full co-op ad. Scattered throughout ads were partial cuts of scene stills from the picture. To those piecing them together to form completed scene and submitting ten word slogan to be used in store's advertising, tickets were awarded.

Critic Cooperates

Lawrence Lehman, Newman Theatre, Kansas City, Mo. and Lowell Lawrence, picture critic of the local Journal-Post worked out a contest for the showing of "Meet the Missus." To the writers of the 10 best letters briefly describing masculine mistakes in doing what normally is considered woman's work, Lehman gave passes. The funniest letter was published in Lawrence's column, "Views and Previews."

Traffic Cards

Through cooperation of Ford, Chevrolet and Plymouth car dealers, Assistant Gordon Carson, Lyceum, Port Arthur, Ontario, reports distributing traffic rule cards to all owners as part of his "Green Light" campaign. For opening of Dick Tracy serial promoted miniature projector machines, badges and other minor prizes are given to kids each week, cooperating merchant contributing window display of the projectors offered.

School Days

It is reported by Harvey Cocks, Strand Theatre, Akron, Ohio, that every kid leaving school at last session before vacation was handed small cards to plug his forthcoming "Angel's Holiday" attraction. Card carried cut of Jane Withers with copy reading "hurrah, hurrah, school's out; celebrate it by seeing my latest picture" etc. etc.

SCHENCK TO PRESENT PLAQUES TO WINNERS

Winners of the April-May exploitation drive conducted by Loew Theatres in the New York metropolitan area, named below, will receive their awards from Nicholas M. Schenck.

Al Weiss, Oriental, Brooklyn; Seymour Mayer, Pitkin, Brooklyn; Allen J. Isaccs, 175th Street, Manhattan; Louis Suess, Fairmont, Bronx; Charles Burns, Yonkers; Grace Niles, Lexington, Manhattan; Harry Brown, Century, Brooklyn.

Song Plug

Contacting local restaurants possessing electrical phonographs, Joe Wolfshol, Rialto, New Braunfels, Tex., planted song hits from "Wake Up and Live" with copy above machines suggesting to patrons that they play the hit tunes from the picture. To further insure the success of the stunt, Joe had his ushers cover the cooperating restaurants at rush hours depositing nickels and playing the advertised records.

Surprise

With his already advertised show yanked suddenly, Pearce Parkhurst, Star Theatre, Dover-Foxcroft, Maine, got out a herald plugging a big surprise show copy reading "What are we playing? We won't tell you that, but we will guarantee it to be one of the best shows you ever saw. Round up your friends and come to see our big surprise show."

Contest

Newspaper contest was planted by Ernest Crabtree, Great States City Manager, Danville, Ill., for "Maytime" date at the Fisher in which guest tickets were offered to those who could improve on the sentence "You are adorable, glorious, radiant and an indescribable vision of perfect loveliness," said by Eddy to MacDonald in the picture.

"Welcome Maytime" stencils were planted on busy downtown streets, tire covers were imprinted, display boards were posted in hotel lobbies. For lobby third dimensional four foot title letters were spread across foyer with five foot cutout heads of MacDonald and Eddy. *(See photo in Round Table picture section.)*

Women's Clubs

To keep within the confines of his limited budget on subsequent run of "Romeo and Juliet," Jerry McWhorter, Beverly Theatre, Chicago, Ill. was able to obtain cooperation of local Better Films Council president who endorsed the film and provided McWhorter with mailing list he would not otherwise have been able to obtain. Letter was mailed to women's clubs, musical societies, in addition, and prominent club women in his section of town spoke of the picture before various meetings.

McWhorter also built up the student tiein by having pupils of Morgan Park Military Academy march to the theatre in formation escorted by members of the faculty.

Hardware Tiein

Forty-page catalogue distributed by Flushing, L. I. hardware dealer was utilized by Len Grotte, manager, Loew's Prospect in that spot to advertise "Romeo and Juliet," selling merchant on idea of making the catalogue more acceptable by an insert on the picture attached to the first page. Thousands of booklets were distributed house to house all over the section with merchant expressing himself as pleased with the tiein.

In addition to the school tieins and various contests inaugurated by MGM, Grotte also printed and had distributed four page tabloid of his own, cost of which was taken care of by outside advertising.

Skate Matinee

Using the skate sequence in "Shall We Dance" for unique exploitation, Manager T. J. Kempkes and publicist Jimmy Redmond, Bonham Theatre, Fairbury, Neb. advertised special matinee for all school children with lowered admission for those who arrived on skates. Idea went over well enough to earn endorsement of school board and special heralds distributed to the students spread the word. As a further buildup five pairs of skates were offered as prizes.

Another gag was use in lobby of giant government postcard measuring eight by four feet addressed to the stars at the RKO Studios, requesting patrons to fill in their signatures for mailing to Hollywood. Copy was to effect that signers were looking forward to the local date of the picture. Thousands of names were secured and caused sufficient comment to have newspapers carry story on it.

MAY "FIRST MENTION" CAMPAIGN DETAILS

Australian and Texas Members Execute Many Exploitations On Quigley Award Entries

Twelve days ahead of "Romeo and Juliet" opening, George Limerick, Yale Theatre, Cleburne, Texas, started a teaser newspaper campaign with "12 days more to wait for," etc. Cartoon ads also were used and few days ahead, Limerick advertised for the three oldest sets of Shakespeare's works. To the owners, passes were awarded and books formed part of window displays in leading bookstore.

Local Shakespeare Club also publicized the date.

Added publicity was secured when one of George's staff, dressed as "Juliet," called on Mayor Goldsmith and presented him with giant pass to the show. Stories and cut ran in local dailies. Special letters calling attention to the picture addressed to visitors were placed in hotel letter boxes and special communications were also forwarded to teachers and graduating seniors of high schools. Student contest was arranged with tickets to those correctly answering list of questions pertaining to the picture.

Neat gag was the stamping on bottom of all newly soled shoes, picture title and cast, usher from theatre doing the stamping at all shoe repairing shops. Everything that Limerick could imprint was taken care of, including match boxes, blotters, shirt stuffers, bakery boxes, paper bags, napkins, menus, theatre stationery, etc.

Girl in Window Gag

Windows were numerous and unusual was display in leading store wherein girl dressed in one of the costumes worn by Norma Shearer was placed in window at telephone calling various numbers. Same girl was also stationed in theatre lobby night ahead of opening distributing promoted roses to women patrons.

Large parade was staged with police escort, headed by boy inside dummy dressed as a mammoth woman, copy on back reading, "I'm looking for a date to take me to see," etc. High school band of 60 pieces participated and was followed by 14 boys each carrying a large four-foot letter spelling out the title.

Giant red hearts stenciled with "Romeo and Juliet is coming soon" were placed in prominent windows well in advance of playdates, on tire covers and in rest rooms of theatre. Large directional arrows were planted on all highways leading into Cleburne and largest department store cooperated by hanging valance around front and side of store building.

Entire front was covered with picture copy with large cameos of the stars planted on either side and center of display. The decoration was enhanced by background painted in shaded effects to give antique Venetian effect.

Through tieup with men's haberdasher, store paid for printing and distribution of theatre programme. Front cover carrying merchant's ad and inside spread devoted to rave review.

Dancing teachers throughout Sydney, Australia, were contacted by Manager Mel Lawton, Prince Edward Theatre, and Hermann Flynn, publicist, in connection with contest to sell "Champagne Waltz," which was sponsored by leading dance spot. Entry blanks were available at the ballroom and theatre, winning couple presented with loving cup suitably inscribed from Fred MacMurray and Gladys Swarthout. Runners-up received small cup, bottle of champagne and tickets to the show.

Window displays provided smart angle when florist with numerous branches throughout the city cooperated with displays of flowers as suggested by those worn by Gladys Swarthout in the picture. So that all of the stores would make stand-out displays at the same time, the firm itself started a competition in which company window dressers were offered prizes for the best trimmed displays, including advertising for the picture.

Yarn Dealer Tied Up

Knitting mills tied up and arranged for special wool displays as well as knitting instructions as suggested by sweater worn by the star in the film. Various music stores were also contacted for window and counter displays of hit tunes and dance halls supplied with orchestrations.

Girl staff was dressed in formal attire and stationed in lobby distributing special programs, imprinted balloons were also given away and special letter was addressed to theatre's mailing list calling attention.

An intensive outdoor billing campaign was embarked upon covering downtown areas and extending to outlying districts. For lobby Lawton arranged a display of silk banners carrying title and cast, at bottom of which were placed bottles of champagne.

Photos illustrating exploitations on above campaigns will be found in this week's Round Table picture section.

"Tell Us What You Did"

Stores Aid Redmond On "Waikiki Wedding"

Various merchants cooperated with Jimmie Redmond, Bonham Theatre, Fairbury, Neb., on "Waikiki Wedding," department store featuring window displays of print dresses and wedding finery tying in with the picture.

For street bally Jimmie dressed chaps in tuxedo to parade with back banner reading "I am dressed and waiting for the big Waikiki Wedding." Beside these chaps walked another dressed in tattered overalls playing a bazooka; his back banner carried copy "I am playing a bazooka until Bob Burns gets here."

Week ahead lobby was decorated in Hawaiian atmosphere with palms, hula dancers and large comic cutouts of the stars; center of display carried list of song hits together with sheet music and catch comedy line "Sing with Bing."

Unique Broadcast Arranged by Wise

The University of Dayton lays claim to the fact that Tyrone Power had attended that school in the Ohio metropolis, which fact allowed Nathan Wise, RKO Theatre publicist in Dayton, an opportunity to tiein with the university's annual June Jamboree for some extra publicity on "Cafe Metropole" at the RKO Keith's. First gun in the campaign was an invitation tendered the star by the college president to be present during the Jamboree which Wise utilized for an opening page one two-column story and picture, which was good enough to build up much local attention.

Then finding it impossible to promote the star's attendance, Nathan again contacted the studios and arranged for a long-distance interview between Power and picture editor of the Dayton *Daily News,* to be held three days ahead of the opening. Permission was also obtained following the interview for station WHIO to broadcast a transcription of the same interview. Paper is equipped with Wirephoto and arranged to have a shot of the star on the phone wired to the local daily where it was run in a three-column cut and detailed story of the tiein. Transcription was made and put on the air right before opening, introduced by a program devoted to the star's rise and his new picture.

Program widely advertised in advance as an unusually unique feature found favor with the air-audience and other papers in the drawing area found the stunt interesting enough to run as a feature story.

"Tell Us What You Did"

NEWSPAPER ADS TO THE RIGHT

Origin of ads on next page and who did them are as follows:

One-column type, top left and right, St. James, Wellington, New Zealand, on "3 Smart Girls"; Manager Tano Fama. State, Dunedin, on "Champagne Waltz."

Two-column Beverly, Chicago, Jerry McWhorter; two-column "Wife Vs. Secretary," Garden, Greenfield, Mass., to Wm. T. Powell, Western Mass. Theatres ad head; two-column "Day at Races," Midwest, Oklahoma City, Bert Sterns, Standard Theatres ad head; two-column "Star Is Born," Manager Pat Patchen, Main, Pueblo, Col.

Four-column "Parnell," Capitol, New York City, Ernie Emmerling, Loew Theatres; two-column "Elephant Boy," Garrick, Chicago, Art Catlin, United Artists; "Beloved Enemy" and "Fire Over England," United Artists Theatre ,San Francisco, Charley Schlaifer, ad head and the three-column cool ad, Loew Washington theatres, Ray Bell, district publicist.

REPRESENTATIVE NEWSPAPER ADS

The Talk of the Town. ....

MAIN TOWN HALL

CHAMPAGNE WALTZ
CARNIVAL
DANCE
DANCE

SATURDAY. SATURDAY.

DOORS OPEN 7 P.M.

Flashlight Photo.
Flashlight Photo.

This Flashlight Photo will Appear in
Everyone's Magazine, Sydney.
Motion Picture Herald, New York.
Film Weekly, Sydney.
As well as in N.Z. Papers.

Prizes for One Who Takes the Best Photo

Hear—JACK M'CAW and his MAYFAIR BOYS, assisted by

JIMMIE MACFARLANE.
Playing Special Numbers from the Film "Champagne Waltz"

By Arrangements with Paramount Pictures and State Theatre Dunedin.

CHAMPAGNE WALTZ COMPETITION.

First Prize—
Two Large Bottles Seppelt's Fine Champagne and One Month's Double Ticket to State Theatre and Town Hall Dance.

Second Prize—
½ Guinea ½ and One Double Ticket to State Theatre and Town Hall Dance.

Third Prize—
Two Double Tickets to State Theatre and Town Hall Dance.

PRIZES FOR MOST HANDSOME COUPLE.

1st—½ Guinea ½ and One Large Bottle Seppelt's Fine Champagne.

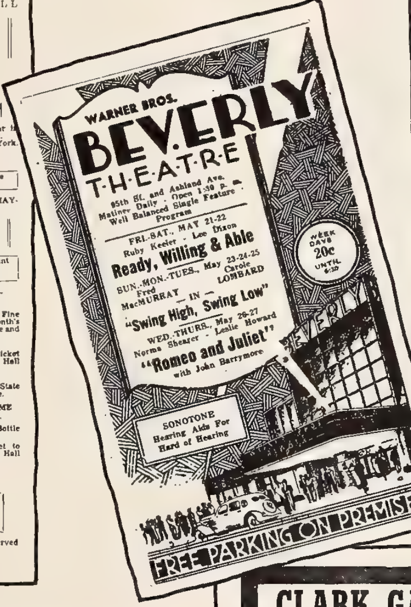
2nd—One Month's Double Ticket to State Theatre and Town Hall Dance.

3rd Special Prize

Three Consolation Prizes

4ZM
WILL BROADCAST
RUNNING COMMENTARY.

Right of Admission Strictly Reserved
ADMISSION, 2s



WARNER BROS.
BEVERLY
T·H·E·A·T·R·E
95th St. and Ashland Ave.
Matinee Daily - Open 1:30 p.m.
Well Balanced Single Feature Program

FRI.-SAT., MAY 21-22
Ruby Keeler - Lee Dixon
Ready, Willing & Able

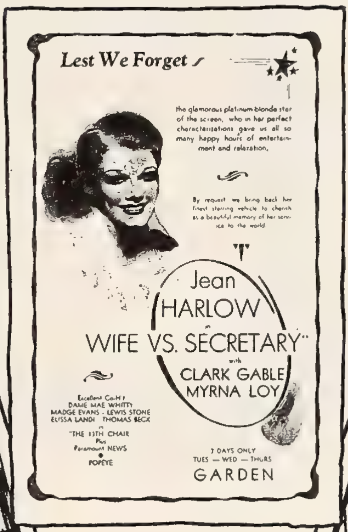
SUN.-MON.-TUES., May 23-24-25
Fred MacMURRAY — IN — Carole LOMBARD
"Swing High, Swing Low"

WED.-THURS., May 26-27
Norma Shearer - Leslie Howard
"Romeo and Juliet"
with John Barrymore

WEEK DAYS 20c UNTIL 6:30

SONOTONE
Hearing Aids For Hard of Hearing

BEVERLY
FREE PARKING ON PREMISES



Lest We Forget

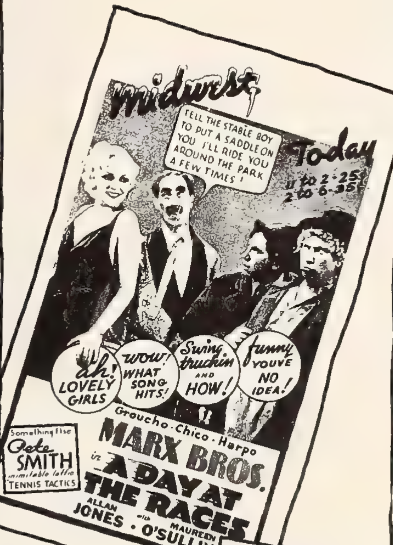
the glamorous platinum blonde star of the screen, who in her perfect characterizations gave us all so many happy hours of entertainment and relaxation.

By request we bring back her finest starring vehicle to cherish as a beautiful memory of her service to the world.

Jean
HARLOW
in
"WIFE VS. SECRETARY"
with
CLARK GABLE
MYRNA LOY

Excellent Co-Hit
DAME MAE WHITTY
MADGE EVANS - LEWIS STONE
ELISSA LANDI THOMAS BECK
in
"THE 13TH CHAIR
Plus
Paramount NEWS
●
POPEYE

3 DAYS ONLY
TUES — WED — THURS
GARDEN



midwest
TELL THE STABLE BOY TO PUT A SADDLE ON YOU I'LL RIDE YOU AROUND THE PARK A FEW TIMES!
Today
11 to 2 - 25¢
2 to 6 - 35¢
ah! LOVELY GIRLS
wow! WHAT SONG HITS!
Swing truckin AND HOW!
funny YOU'VE NO IDEA!

Groucho · Chico · Harpo
MARX BROS.
in A DAY AT THE RACES
with ALLAN JONES · MAUREEN O'SULLIVAN

Something Else
Pete SMITH
inimitable fellow
TENNIS TACTICS

ST. JAMES
ST JAMES
ST JAMES

Direction, Sir Benjamin Fuller.

DAILY: 2.15 and 8 p.m.
Shoppers' Session at 5 p.m.

SEASON EXTENDED.
SEASON EXTENDED.
SEASON EXTENDED.
SEASON EXTENDED.
SEASON EXTENDED.
SEASON EXTENDED.
SEASON EXTENDED.
SEASON EXTENDED.

ANOTHER WEEK OF GLORIOUS ENTERTAINMENT COMMENCES TONIGHT.

Capacity Business Nightly. Speaks for itself

No one can afford to miss.

DEANNA DURBIN.

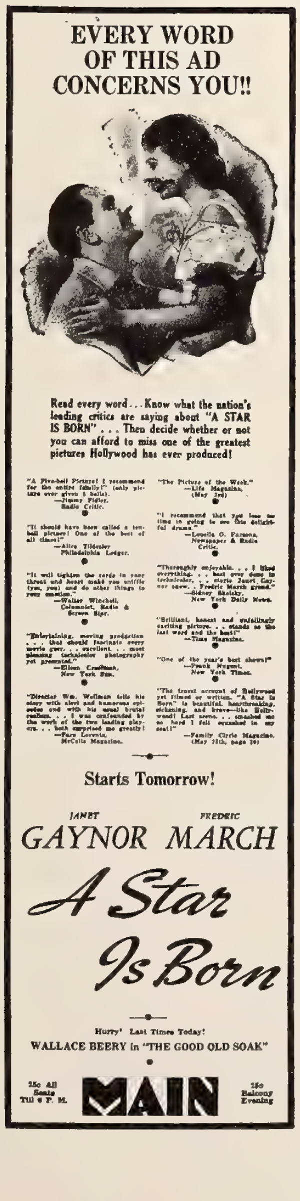
The world's new sweetheart has taken all Wellington by storm in the most original light comedy the screen has ever produced.

"THREE SMART GIRLS."

(Approved for Universal Exhibition.)

BOOK NOW AT D.I.C.
It's the only sure way to see this great show.

Theatre 'Phone 54-775.



EVERY WORD OF THIS AD CONCERNS YOU!!

Read every word...Know what the nation's leading critics are saying about "A STAR IS BORN" ... Then decide whether or not you can afford to miss one of the greatest pictures Hollywood has ever produced!

"A Five-bell Picture! I recommend for the entire family!" (only picture ever given 5 bells).
—Jimmy Fidler, Radio Critic.

●

"It should have been called a ten-bell picture! One of the best of all times!"
—Alice Tildesley Philadelphia Ledger.

●

"It will tighten the cords in your throat and heart make you sniffle (yes, you) and do other things to your emotion."
—Walter Winchell, Columnist, Radio & Screen Star.

●

"Entertaining, moving production ... that should fascinate every movie goer. .. excellent .. most pleasing technicolor photography yet presented."
—Eileen Creelman, New York Sun.

●

"Director Wm. Wellman tells his story with alert and humorous episodes and with his usual brutal realism. .. I was confounded by the work of the two leading players. .. both surprised me greatly!
—Pare Lorentz, McCalls Magazine.

"The Picture of the Week."
—Life Magazine. (May 3rd)

●

"I recommend that you lose no time in going to see this delightful drama."
—Louella O. Parsons, Newspaper & Radio Critic.

●

"Thoroughly enjoyable. .. I liked everything. .. best ever done in technicolor. .. starts Janet Gaynor anew. . Fredric March grand."
—Sidney Skolsky, New York Daily News.

●

"Brilliant, honest and unfailingly exciting picture. .. stands as the last word and the best!"
—Time Magazine.

●

"One of the year's best shows!"
—Frank Nugent, New York Times.

●

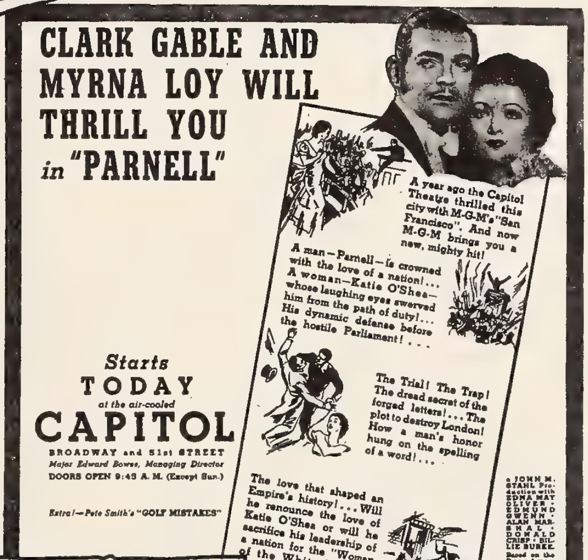
"The truest account of Hollywood yet filmed or written. "A Star Is Born" is beautiful, heartbreaking, sickening, and brave—like Hollywood! Last scene. .. smashed me so hard I felt squashed in my seat!"
—Family Circle Magazine. (May 15th, page 10)

Starts Tomorrow!

JANET GAYNOR FREDRIC MARCH
A Star Is Born

Hurry! Last Times Today!
WALLACE BEERY in "THE GOOD OLD SOAK"

25c All Seats Till 6 P.M.
MAIN
25c Balcony Evening



CLARK GABLE AND MYRNA LOY WILL THRILL YOU in "PARNELL"

A year ago the Capitol Theatre thrilled this city with M-G-M's "San Francisco". And now M-G-M brings you a new, mighty hit!

A man—Parnell—is crowned with the love of a nation! ... A woman—Katie O'Shea—whose laughing eyes swerved him from the path of duty! ... His dynamic defense before the hostile Parliament! ...

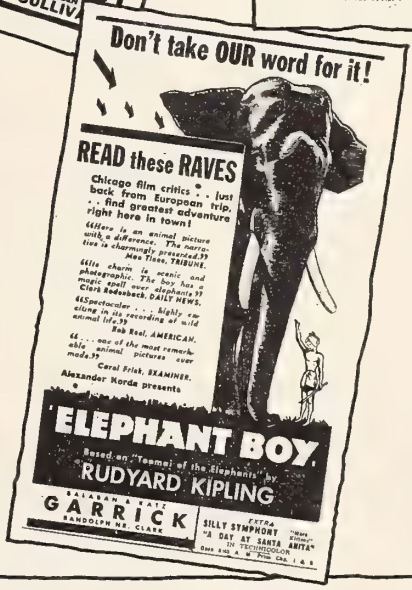
The Trial! The Trap! The dread secret of the forged letters! ... The plot to destroy London! How a man's honor hung on the spelling of a word! ...

The love that shaped an Empire's history! ... Will he renounce the love of Katie O'Shea or will he sacrifice his leadership of a nation for the "Woman of the White Roses"?

a JOHN M. STAHL Production with EDNA MAY OLIVER · EDMUND GWENN · ALAN MARSHAL · DONALD CRISP · BILLIE BURKE. Based on the Broadway Stage Success. An M-G-M Picture.

Starts TODAY
at the air-cooled
CAPITOL
BROADWAY and 51st STREET
Major Edward Bowes, Managing Director
DOORS OPEN 9:45 A. M. (Except Sun.)

Extra!—Pete Smith's "GOLF MISTAKES"



Don't take OUR word for it!

READ these RAVES

Chicago film critics ● .. just back from European trip, .. find greatest adventure right here in town!

"Here is an animal picture with a difference. The narrative is charmingly presented."
Mae Tinee, TRIBUNE.

"Its charm is scenic and photographic. The boy has a magic spell over elephants."
Clark Rodenbach, DAILY NEWS.

"Spectacular ... highly exciting in its recording of wild animal life."
Rob Reel, AMERICAN.

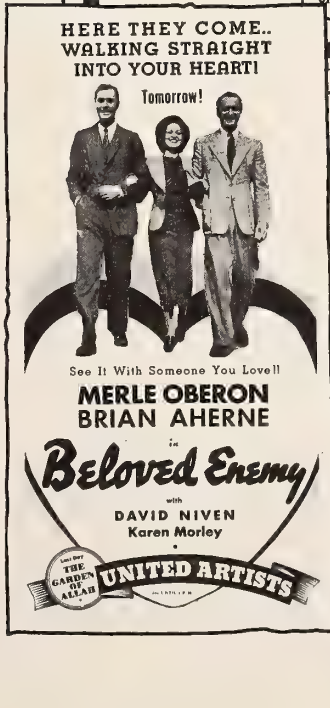
"... one of the most remarkable animal pictures ever made."
Carol Frink, EXAMINER.

Alexander Korda presents

ELEPHANT BOY
Based on "Toomai of the Elephants" by RUDYARD KIPLING

BALABAN & KATZ
GARRICK
RANDOLPH NR. CLARK

EXTRA
SILLY SYMPHONY "More Kittens"
"A DAY AT SANTA ANITA"
IN TECHNICOLOR
Open 8:45 A. M. Price Chg. 1 & 6



HERE THEY COME.. WALKING STRAIGHT INTO YOUR HEART!

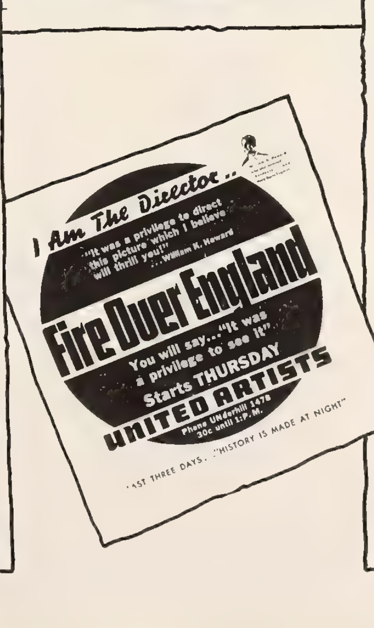
Tomorrow!

See It With Someone You Love!!

MERLE OBERON
BRIAN AHERNE
in
Beloved Enemy
with
DAVID NIVEN
Karen Morley

Last Day THE GARDEN OF ALLAH

UNITED ARTISTS



I Am The Director..

"It was a privilege to direct this picture which I believe will thrill you!"
...William K. Howard

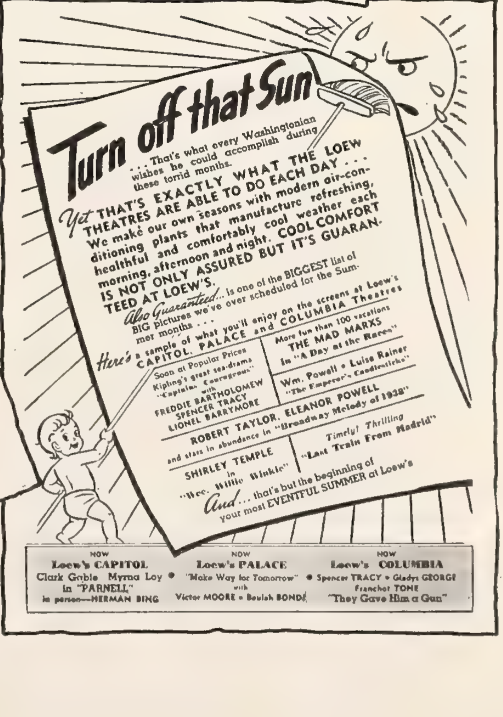
Fire Over England

You will say..."It was a privilege to see it"

Starts THURSDAY

UNITED ARTISTS
Phone UNderhill 1478
30c until 1 P.M.

LAST THREE DAYS. "HISTORY IS MADE AT NIGHT"



Turn off that Sun

... That's what every Washingtonian wishes he could accomplish during these torrid months.

Yet THAT'S EXACTLY WHAT THE LOEW THEATRES ARE ABLE TO DO EACH DAY ... We make our own seasons with modern air-conditioning plants that manufacture refreshing, healthful and comfortably cool weather each morning, afternoon and night. COOL COMFORT IS NOT ONLY ASSURED BUT IT'S GUARANTEED AT LOEW'S.

Also Guaranteed... is one of the BIGGEST list of BIG pictures we've ever scheduled for the Summer months ...

Here's a sample of what you'll enjoy on the screens at Loew's CAPITOL, PALACE and COLUMBIA Theatres

Soon at Popular Prices
Kipling's great sea-drama "Captains Courageous"
with
FREDDIE BARTHOLOMEW
SPENCER TRACY
LIONEL BARRYMORE

More fun than 100 vacations
THE MAD MARXS
in "A Day at the Races"

Wm. Powell • Luise Rainer
"The Emperor's Candlesticks"

ROBERT TAYLOR, ELEANOR POWELL and stars in abundance in "Broadway Melody of 1938"

SHIRLEY TEMPLE
in
"Wee Willie Winkie"

Timely! Thrilling
"Last Train From Madrid"

And... that's but the beginning of your most EVENTFUL SUMMER at Loew's

NOW
Loew's CAPITOL
Clark Gable Myrna Loy
in "PARNELL"
in person—HERMAN BING

NOW
Loew's PALACE
"Make Way for Tomorrow"
with
Victor MOORE • Beulah BONDI

NOW
Loew's COLUMBIA
Spencer TRACY • Gladys GEORGE
Franchot TONE
"They Gave Him a Gun"

personalities

HARVEY SMITH
manager of the Strand, has been transferred to Winston-Salem, N. C., to manage the Colonial. DAN AUSTELL replaces him at the Strand with R. A. BLALOCK replacing him at the Criterion.

▽

KEN GRIMES
formerly at the Warner Theatre, Morgantown, West Va., has been transferred to the Warner in Erie, Pa.

▽

M. L. KRESSNER
formerly manager of the RKO Strand, Yonkers, has been transferred to the RKO Park Hill, South Yonkers, N. Y.

▽

DONN WERMUTH
assistant publicity director Warners Theatres, Pittsburgh, has been transferred to the exploitation department and will cover Washington, Cleveland, Buffalo, Albany, Philadelphia and Baltimore. JAMES TOTMAN, manager of the Warner in Erie, Pa., succeeds him.

▽

HARRY ANGER
of New York has replaced GENE CURTIS as manager of Loew's, Montreal. The latter has gone to the Capitol in Ottawa.

▽

EDWIN PENTECOST
assistant manager of Loew's Grand, Atlanta, Ga., will succeed EDWARD J. MELNIKER, resigned, as manager of the house.

▽

SEYMOUR R. MAYER
was recently tendered a testimonial dinner to celebrate his promotion from manager of Loew's Pitkin Theatre, Brooklyn, to district manager.

▽

W. H. RAMSEY
for five years manager for the Malco Theatres, has resigned to become production director of Station WMC.

▽

JOHN CONCANNON
has been appointed manager of the Bayside Theatre, Boston, Mass.

▽

JOHN DUGAN
former manager of the Hippodrome, Cincinnati, has joined Big Features Rights as assistant to Don Duff, head booker.

▽

CHUCK SHANNON
manager of the Belmar, Pittsburgh, Pa., paid club headquarters a visit.

▽

IRVING COHEN
has replaced JOHN SIRICA as manager of the Rialto in New Britain, Conn., the former going to the State Theatre.

▽

ALLAN D. ROBERTSON
has been named to succeed the late HARRY M. DODD as manager of the Savannah Theatre, Savannah, Ga.

▽

FRED BARTON
manager for the Wilby houses in Jaspar, Ala., plans to reopen the New Theatre there.

▽

JOHN TUCKER
former manager of the Park, Roselle Park, N. J., is now managing the Manos Theatre in Vandergrift, Penna.

TIVOLI TALENT QUEST
Every WED NITE ON OUR STAGE
GOOD HUMOR
Amateur Show

This is not a shadowbox, but rather our genial Round Tabler Jack Purves, Tivoli Theatre, Hamilton, Ont., Can. The old maestro himself is standing beside his Talent Quest lobby display.

▽

WALLACE INGRAM
formerly manager of the Grandview, Columbus, Ohio, has been named manager of the Champion with R. S. PIERSON succeeding Ingram.

Birthday Greetings

Nelson S. Amos
L. S. Bach
Irving Blumberg
Russell Bovim
C. J. Brown
William G. Burke
Leo Albert Buskey
Thomas Cleary
Daniel C. Clinton
Merrill I. Cowan
Nelson Creswell
George A. Damon, Jr.
Jim B. Daugherty
Charles F. Deane
Norman Dietel
Irving Dreeben
Henry C. Earle
R. E. Eason
Charles L. Epler
George Feder
Walter Feist
Paul Fiset
Harold Gabrilove
J. B. Giachette
Marsh Gollner
Paul C. Gottschall
J. Stoner Hadden
L. P. Hagemann
N. R. Hamblin
Daniel Harris
Thor Hauschild
C. Spencer Hedge
Leo H. Henderson
Ken Henry
J. Dillard Hill
Allen Kahn
M. R. Katz
G. B. Kemble
Paul M. Ketchum
James J. Kolbeck
Mac Krim
Phillip Lerner
George Littman
Samuel J. London
W. Ray McCormack
Robert D. McGran
Christopher W. McHale
Charles H. McKinney
T. W. Lewis
Bob Manderson
Stewart R. Martin
Edward C. May
Eugen Moll
Larry Morris
Harold J. Murphy
Eric Paulson
Roy O. Prytz
Thomas N. Pyke
T. Kenneth Reeves
Cecil B. Rosson
Joseph G. Seyboldt
Chas. "Chuck" Shannon
Howard Simerson
Louis Stone
J. Knox Strachan
H. P. Thompson
Jack G. Van
Dwight Van Meter
Fred S. Vassar
L. Vaughan
Bob Watson
Wilbur Werthner
William D. Yeakle
Clyde Young

RICHARD McKAY
has been appointed assistant manager of the Star, Westbrook, Maine.

▽

JOSEPH REDMOND
manager of the Fox Apollo, Kansas City, Mo., has been shifted to the Fox Tower, succeeding C. C. MURRAY, who goes to Belleville, Ill., to manage the Lincoln and Washington Theatres there.

▽

HENRY RODERICK
former chief of service at the Tower, Kansas City, Mo., has been advanced to assistant.

▽

IRV STEIN
is now managing the Garden Theatre, Richmond Hill, N. Y.

▽

JOHN TAYLOR
has taken over the management of the Piedmont Theatre, Spruce Pine, N. C.

▽

HAL S. ORR
in addition to his duties as manager of the Carolina and Lyric Theatres, Rocky Mount, N. C., will also headquarter at and manage the new Center Theatre there.

▽

ALICE SIMMONS
has just opened the new Strand Theatre, Jefferson, Texas. This is the second house owned and operated by Miss Simmons and her sister.

▽

DAVE LUSTIG
formerly manager and publicist with leading circuits has inaugurated a theatre service whereby he will not only take care of special publicity and exploitation campaigns, but will investigate individual theatre problems and suggest remedies for ailing conditions. Lustig is headquartering temporarily at 334 West 44th Street.

▽

JOE RYAN
is now managing the Eastman Theatre in St. Cloud, Minn.

▽

A. J. BANDLER
formerly of Washington, D. C., has replaced MILT WINICK as assistant at the Riviera Theatre, Brooklyn, the latter going to the Colonial there.

▽

BILL NELSON
has been named assistant manager of the Carolina, Spartanburg, S. C.

▽

T. R. TUBMAN
has been appointed Ottawa district manager for Famous Players Canadian with GENE CURTIS transferred to the Capitol in Ottawa.

▽

WALT JANCKE
has been transferred to the Rex Theatre in Brighton, Col.

▽

WILLIAM DARBY
is now managing the United States Theatre, Paterson, N. J.

▽

ROBERT H. HART
is the new assistant manager of Loew's Grand, Atlanta.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36†		
Young Dynamite	Frankie Darro	July 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Fall in Love	Pinky Tomlin	July 12,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36†	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10,'36†	66	Oct. 10,'36
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	Oct. 31,'36
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23,'36†	60	Oct. 24,'36
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14,'36†	80	Sept. 26,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36†	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil Is Driving, The	Richard Dix-Joan Perry	June 25,'37†	68	
(See "In the Cutting Room," Feb. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18,'36†	72	Nov. 21,'36
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†		
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36†	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36†	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36†	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
Man Who Lived Twice, The (G)	Marian Marsh-Ralph Bellamy	Sept. 25,'36†	73	Oct. 24,'36
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36†	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36†	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†	59	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36†	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36†	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36†	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 8,'36
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Counsel for Crime	Otto Kruger-Jacqueline Wells			
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith			
Flashing Skates	Chas. Quigley-Rita Hayworth			
I'll Take Romance	Grace Moore-M. Douglas			
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†		
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours	Francis Lederer-M. Carroll			
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Outlaws of the Orient	Jack Holt-Mae Clarke			
Park Avenue Dame	Fay Wray-Richard Arlen			
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37†	*60	June 19,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15,'36†	65	July 18,'36
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36†	60	Oct. 17,'36
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10,'36†	90	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1,'36†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25,'36†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26,'36†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15,'36†	90	
Three Spinsters	Emille Markus-Rajnay	Dec. 1,'36†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1,'36	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

FIRST NATIONAL

(See also Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36†	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	66	July 18,'36
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug 29,'36
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36†	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitatien: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12,'36†	91	Aug. 19,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26,'36
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36†	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Campus Scandals	Frank McHugh			
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
Empty Holsters 179	Dick Foran-Patricia Walthal	July 10,'37†		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37†	*80	June 26,'37
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Gold Is Where You Find It	George Brent-O. de Havilland			
Grand Opera Goes West	Dick Foran-Virginia Dale			
Great Garrick, The	Brian Aherne-O. de Havilland			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After	Leslie Howard-O. de Havilland			
(See "In the Cutting Room," May 29,'37.)				
Life of Emile Zola, The	Paul Muni-Gale Sondergaard			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Pit and the Pendulum, The	Patric Knowles-Mary Maguire			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37†	*60	June 12,'37
Two Platoons	Dick Foran-Ann Sheridan			
Varsity Show	Dick Powell-Fred Waring			
(See "In the Cutting Room," May 29,'37.)				
War Lerd 164	Boris Karloff-Beverly Roberts			
(See "In the Cutting Room," Apr. 10,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11,'36†	95	
Exo Ftohea	B. Argyre	Sept. 20,'36†	96	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16,'36	70	Dec. 8,'36
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12,'36
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1,'36†	74	Sept. 12,'36
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36†	69	Mar. 31,'36
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	63	May 30,'36
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1,'36	66	Oct. 10,'36
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 10,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10; exploitation: Oct. 3,'36, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15,'36†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29,'36
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20,'36†	64	Apr. 4,'36
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
King Solomon's Mines 3618	Cedric Hardwicke-Roland Young	July 17,'37†		
(See production article, May 22,'37, p. 16.)				
Non Stop New York	Anna Lee-Desmond Tester			
Two of Us	Jack Hulbert-Gina Malo	July 10,'37†	64	
Where There's a Will	Will Hay	July 26,'37†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36†	66	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11,'36†	70½	Oct. 8,'36
Forever Yours (G) 155	Benjamino Gigli	May 15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Contrad Nagel-Eleanor Hunt	Apr. 10,'37†	85½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36†	61	Dec. 12,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37†	71½	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37†	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'36†	79½	Sept. 19,'36
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14,'36, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36†	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15,'36
(Revieewd under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36†	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36†	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	July 16,'37		
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept. 3,'37	76½	May 29,'37
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Aug. 20,'37		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37		
Murder at the Rancho	Ken Maynard			
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37†		
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleaner Hunt			
Rendezvous in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37†	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renfrew of the Mounted				
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37†		
Shadow Strikes, The 202	Rod La Rocque-Lynn Anders	July 9,'37		
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37		
Snow Covered Wagons				
Something to Sing About	James Cagney			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes	Tex Ritter			
Tex and the Boy Scouts	Ken Maynard	Aug. 27,'37		
Trailing Trouble 208				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Oil Raider, The	Buster Crabbe	Nov. 1,'36†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		
White Ivory	Jack Mulhall	Dec. 1,'36†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36†	82	
Uncle from America	Czeck Film	Dec. 15,'36†	90	
Voice of India	Hoefler Expedition	Nov. 1,'36†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	82	
Wedidng of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	I. Raday-Klari Tolnay	June 11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37†	8 rls.	
Honeymoon On Cut-Rate	P. Javor-I. Agai	Feb. 6,'37†	8 rls.	
Pay, Madame	P. Javor	May 30,'37†	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy. Kabos	Sept. 11,'37	9 rls.	
Bride from Torocko	Paul Javor	Oct. 1,'37	10 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37	9 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36†	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36†	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,'36†	112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,'36†	108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37†	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18,'36	92	Sept. 12,'36
(Exploitation: Oct. 17,'36, p. 73; Dec. 26,'36, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Emperor's Candlesticks, The 733	William Powell-Luise Rainer	July 2,'37†	90	
(See "In the Cutting Room," May 22,'37.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36†	72	Oct. 31,36
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4,'36†	180	Apr. 6,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66; Oct. 10,'36, p. 92; Nov. 28,'36, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36†	51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36†	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Callela-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Married Before Breakfast (G)	Robt. Young-Florence Rice	June 18,'37†	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69.)				
Mister Cinderella 707	Jack Haley-Betty Fruness	Oct. 23,'36†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Our Relations (G) 710	Laurel and Hardy	Oct. 30,'36†	74	Nov. 21,'36
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37†	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 2[illegible],'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36†	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36†	78	July 11,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8,'36†	89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Two Women 737	Virginia Bruce-Franchot Tone	July 9,'37†		
(See "In the Cutting Room," June 26,'37.)				
Big City	Spencer Tracy-Luise Rainer			
Bride Wore Red, The	Joan Crawford-Franchot Tone			
Broadway Melody of 1938	Eleanor Powell-Robt. Taylor	July 23,'37†		
(See "In the Cutting Room," June 12,'37.)				
Double Wedding	William Powell-Myrna Loy			
Firefly, The	Jeanette MacDonald-Allan Jones			
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37†	138	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94.)				
Marie Walewska	Greta Garbo-Charles Boyer			
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Saratoga	Clark Gable			
Topper 738	Constance Bennett-Cary Grant	July 16,'37†		
(See "In the Cutting Room." June 26,'37.)				
Umbrella Man	George Murphy-Rita Johnson	July 30,'37†		

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill	Aug. 20,'37		
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37		
Boy of the Streets	Jackie Cooper	Aug. 30,'37		
Bride for Henry, A				
Federal Bullets				
Hoosier Schoolboy	Mickey Rooney-Anne Nagel	July 7,'37		
Land of the Sky Blue Water	Movita			
Legion of Missing Men	Ralph Forbes	June 28,'37		
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Aug. 11,'37		
Marines Are Here, The				
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37		
Paradise Isle	Warren Hull-Movita	July 21,'37		
Riders of the Dawn	Jack Randall	July 14,'37		
Romance of the Limberlost				
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37	65	Feb. 15,'36
Telephone Operator				
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37		
Where the West Begins				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36†	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36†	66	Feb. 20,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9,'36†	100	Oct. 10,'36
(Exploitation: Oct. 24,'36, p. 69; Oct. 31,'36, p. 75; Nov. 28,'36, pp. 96, 98; Dec. 5,'36, p. 78; Dec. 12,'36, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12,'36
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,'36†	87	Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary A (G) 3627	John Trent-Helen Burgess	Jan. 22,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36†	67	
(See "In the Cutting Room," Oct. 3,'36.)				
Forlorn River	June Martel-Larry Crabbe	July 2,'37†		
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36†	98	Sept. 2,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 9,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36†	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 11,'37†		
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29,'36†	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36†	75	Aug. 22,'36
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 16,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36†	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Last Train from Madrid (G)	Lew Ayres-Dorothy Lamour	June 25,'37†	*75	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13,'36†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Midnight Madness (G)	Warren William-Mady Correll	July 2,'37†	*60	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19,'36
Mountain Music (G)	Bob Burns-Martha Raye	June 18,'37†	*75	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25,'36†	71	Sept, 6,'36
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 18,'37†	*65	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30,'36†	80	Oct. 24,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20,'36	73	Dec. 21,'35
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36†	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Wm. Gargan-Orien Heyward			
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
Ebb Tide	Oscar Hamolka-Frances Farmer			
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
(See "In the Cutting Room," June 12,'37.)				
Good Night Ladies	Eleanore Whitney-Johnny Downs			
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hopalong Rides Again	William Boyd-George Hayes			
On Such a Night	Karen Morley-Grant Richards			
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†		
(See "In the Cutting Room," May 15,'37.)				
She's No Lady	Ann Dvorak-John Trent			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
This Way Please	C. (Buddy) Rogers-Betty Grable			
Wild Money	Edward Everett Horton	July 9,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36†	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5,'36
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21,'36†	56	Sept. 28,'36
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36†	68	Oct. 31,'36
Dangerous Holiday 6026	Ra Hould-Hedda Hopper	June 7,'37†	57	
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†	53	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
(Exploitation: Nov. 7,'36, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36†	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37†	71	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36†	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36†	63	Nov. 29,'36
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36†	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36†	78	Oct. 8,'36
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†		
Rhythm in the Clouds 6017	Warren Hull-Patricia Ellis	June 21,'37†	63	
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30,'36†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36†	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15,'36†	66	Sept. 8,'36
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21,'36†	56	Sept. 12,'36
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24,'36†	56	
(See "In the Cutting Room," Sept. 12,'36.)				
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37†	60	June 26,'37

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Borrowed Trouble	Olsen and Johnson			
Love Ahoy	Weldon Heyburn-Jeanne Madden			
Meet the Boy Friend	Carol Hughes-David Carlyle	July 5,'37†		
(See "In the Cutting Room," June 12,'37.)				
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†		
She Didn't Want a Sheik	Ramon Novarro-Lola Lane	Aug. 2,'37		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12.'37
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
(Exploitation: Nov. 14,'36, p. 90; Dec. 19,'36, p. 88.)				
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	*65	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16,'36†	77	Oct. 31,'36
(Exploitation: Oct. 31,'36, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†		
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36†	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
New Faces of 1937 732	Joe Penner-Harriet Hilliard	July 2,'37†		
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36†	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	*70	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
(Exploitation: June 19,'37, p. 85.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27,'36†	58	Nov. 7,'36
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67; Oct. 10,'36, p. 91; Oct. 24,'36, pp. 70, 72; Oct. 31,'36, pp. 76, 77; Nov. 7,'36, pp. 82, 84, 87; Nov. 21,'36, pp. 109, 110; Nov. 28,'36, p. 99; Dec. 5,'36, p. 83; Dec. 12,'36, p. 82; Dec. 19,'36, pp. 91, 92, 94; Dec. 26,'36, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26,'36
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17.'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17.'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20.'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36†	64	Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36†	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37†	*60	June 5,'37
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
(See "In the Cutting Room," June 26,'37.)				
Big Shot, The 735	Guy Kibbee-Cora Witherspoon	July 23,'37†		
(See "Take the Heir," "In the Cutting Room," May 22,'37.)				
Fit for a King	Joe E. Brown-Helen Mack			
Hideaway	Fred Stone-Marjorie Lord			
(See "House in the Country," "In the Cutting Room," June 12,'37.)				
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Make a Wish	Bobby Breen-Marion Claire			
Music for Madame	Nino Martini-Joan Fontaine			
On Again—Off Again 725	Wheeler and Woolsey	July 9,'37†		
(See "Easy Going," "In the Cutting Room," May 22,'37.)				
Stage Door	Kath. Hepburn-Ginger Rogers			
Super Sleuth	Jack Oakie-Ann Sothern	July 16,'37†		
(See "In the Cutting Room," May 22,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	July 30,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth			
(See "In the Cutting Room," May 29,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16,'36	72	Oct. 10,'36
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21,'36.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17,'36†	75	Sept. 28,'36
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15,'36	69½	Mar. 28,'36
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28,'36†	59	Sept. 26,'36
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,'36†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36†	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36†	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36†	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29,'36
Crack-up (G) 727	Peter Loree-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	Oct. 17,'36
(Exploitation: Nov. 28,'36, p. 97; Dec. 12,'36, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	64	Oct. 3,'36
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37†	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†	97	Oct. 19,'36
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36†	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23,'36†	93	Oct. 24,'36
(Exploitation: Nov. 28,'36, pp. 96, 97; Dec. 12,'36, p. 87; Dec. 19,'36, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article: July 4,'36, p. 16; exploitation: Dec. 5,'36, p. 85; Dec. 19,'36, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36†	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4,'36†	101	June 6,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat	Rochelle Hudson-Jack Haley	June 11,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1.'37)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37†	*95	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36†	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	87	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37†	*90	May 22,37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36†	63	Nov. 14,'36
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36†	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born Reckless (G)	Rochelle Hudson-Brian Donlevy	July 9,'37†	*60	June 26,'37
(See "In the Cutting Room," May 29,'37.)				
Californian, The	Ricardo Cortez-Marjorie Weaver	July 16, '37†		
(See "In the Cutting Room," June 26,'37.)				
Charlie Chan on Broadway	Warner Oland-Joan Marsh			
Danger—Love at Work	Ann Sothern-Jack Haley			
Heidi	Shirley Temple-Jean Hersholt			
Lady Escapes, The (G)	Gloria Stuart-Michael Whalen	July 23,'37†	*65	June 5,'37
Lancer Spy	Peter Lorre-Dolores Del Rio			
Love Under Fire	Loretta Young-Don Ameche			
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven	Claire Trevor-Michael Whalen			
(See "In the Cutting Room," Apr. 17,'37.)				
Thin Ice	Sonja Henie-Tyrone Power			
(See "In the Cutting Room," May 29,'37.)				
Too Much Limelight	Jed Prouty-Spring Byington			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		66	Apr. 17,'37
Wee Willie Winkle	Shirley Temple-V. McLaglen	July 30,'37†		
(See "In the Cutting Room," Mar. 6,'37.)				
Wild and Wooly	Jane Withers-Robt. Wilcox			
You Can't Have Everything	Alice Faye-Don Ameche			
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

..Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36†	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36†	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29,'36
(See production article, Aug. 8,'36, p. 16; exploitation: Oct. 3,'36, p. 78; Oct. 24,'36, p. 77; Oct. 31,'36, p. 77; Nov. 7,'36, p. 87; Nov. 14,'36, p. 92; Dec. 5,'36, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36†	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36†	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Sept. 4,'36†	91	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78; Sept. 12,'36, p. 68; Sept. 26,'36, p. 72; Oct. 3,'36, pp. 82, 83; Oct. 10,'36, pp. 92, 97.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36†	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie			
Dead End	Sylvia Sidney-Joel McCrea	Aug. 27,'37		
52nd Street	Kenny Baker-Pat Paterson	Sept. 3,'37		
Goldwyn Follies		Dec. 25,'37		
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall	Nov. 1,'37		
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37	107	June 19,'37
Nothing Sacred	Carole Lombard-Fredric March			
Prisoner of Zenda	Ronald Colman-M. Carroll	Aug. 20,'37		
Stella Dallas	Barbara Stanwyck-John Boles	Aug. 6,'37		
(See "In the Cutting Room," June 26,'37.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Tom Sawyer	Tommy Kelly-Walter Brennan	Sept. 17,'37		
Walter Wanger's Vogues of 1938	Warner Baxter-Joan Bennett	July 30,'37		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36†	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36†	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36†	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	74	Sept. 26,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love in a Bungalow 1009	Kent Taylor-Nan Grey	June 27,'37†	66	
(See "In the Cutting Room," June 12,'37.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36†	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36†	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36†	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36†	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept 12,'36, p. 66; Oct. 10,'36, p. 91; Nov. 21,'36, pp. 109, 115; Nov. 28,'36, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20,'36†	60	Dec. 5,'36
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20,'36†	63	Nov. 28,'36
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†	82	Oct. 10,'36
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	85	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
I Cover the War 1016	John Wayne-Gwen Gaze	July 4,'37†	68½	
(See "In the Cutting Room," May 22,'37.)				
Idol of the Crowds	John Wayne-Judith Barrett			
Lady Fights Back, The	Irene Hervey-Kent Taylor			
Law for Tombstone	Buck Jones-Muriel Evans			
Reported Missing	Wm. Gargan-Jean Rogers			
Road Back, The (G)	Richard Cromwell-John King	July 18,'37†	104	June 26,'37
(See production article, Apr. 24,'37, p. 16.)				
That's My Story	Claudia Morgan-Wm. Lundigan			
Too Clever to Live	Tom Brown-Barbara Reed			
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†	66	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36†		
Winning Stroke, The	Herman Brix	June 15,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel			
Lost Ranch	Tom Tyler	July 10,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Oct. 3,'36, p. 83; Oct. 17,'36, p. 75; Oct. 24,'36, pp. 69, 72, 75; Oct. 31,'36, p. 76; Nov. 7,'36, p. 84; Nov. 21,'36, pp. 111, 112, 115; Dec. 5,'36, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16; Oct. 17,'36, p. 75; Oct. 31,'36, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	Oct. 31,'36
(See production article, Aug. 29,'36, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	58	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36†	58	Oct. 31,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64; Oct. 24,'36, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37†	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	60	Sept. 5,'36
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
(Exploitation: Dec. 5,'36, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36†	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl 116	Frank McHugh-Mary Boland	July 1,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36†	65	Sept. 26,'36
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 6,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim 114	Pat O'Brien-Henry Fonda	June 12,'37†	86	
(See "In the Cutting Room," Jan. 16,'37.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
(See "In the Cutting Room," May 29,'37.)				
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts			
Food for Scandal	Fernand Gravet			
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Inside Story	Ronald Regan-June Travis			
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Missing Witness	Dick Purcell-Jean Dae			
Perfect Speelmen, The	Errol Flynn-Joan Blondell			
Prairie Thunder	Dick Foran-Ellen Clancy			
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Singing Marine, The 101	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Submarine D-1	Pat O'Brien-Gloria Dickson			
That Certain Woman	Bette Davis-Henry Fonda			
(See "In the Cutting Room," May 29,'37.)				
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tovarich	Claudette Colbert-Charles Boyer			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18,'36†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15,'36†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37.
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26,'36
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11,'36	95	Dec. 13,'36
Cloistered (G)		Best	May 9,'36	80	Nov. 7,'36
(Exploitation: Mar. 27,'37, p. 78.)					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6,'36	90	Oct. 17,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5,'36
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18,'36	70	Sept. 26,'36
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigelia di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24,'36
La Paloma (G)	Charles Kullman	Casino	Oct. 16,'36	83	Oct. 24,'36
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8,'36	102	Oct. 17,'36
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4,'36	70	Nov. 14,'36
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24,'36	87	Oct. 10,'36
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2,'36	96	Nov. 14,'36
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9,'36	81	Oct. 17,'36
(Reviewed under the title, "Ein Liebesroman Im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 8,'36
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20,'36	90	Dec. 19,'36
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1,'36
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25,'36	94	Oct. 8,'36
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17,'36	90	Dec. 5,'36
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept.30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde (11-21-36)	Sept.18,'36†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36†	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	
Loves Comes to Mooneyville (1-2-37)	Nov. 14,'36†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Whoops, I'm an Indian (3 Stooges) (11-14-36)	Sept. 11,'36†	20
Wrong Miss Wright, The Charlie Chase	June 18,'37†	
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36†	7½
Bon Bon Parade	Nov. 26,'36†	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17-36)	Sept. 3,'36†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7-36)	Oct. 2,'36†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	
Two Lazy Crows (11-28-36)	Nov. 26,'36†	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	
Star Gazers (11-7-36)	Oct. 15,'36†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14-36)	Sept. 4,'36†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5-36)	Sept. 4,'36†	11½
Runaway Marriage, The (1-16-37)	Dec. 18,'36†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	
Community Sing (No. 4)	June 18,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18,'36†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
14. Highway Snobbery (8-22-36)	Aug. 9,'36	7
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36†	7
16. Merry Cafe (1-23-37)	Dec. 26,'36†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time (6-26-37)	May 6,'37†	7
19. Masque Raid, The	June 25,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29-36)	Aug. 22,'36	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10-36)	Aug. 30,'36	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14-36)	Sept.25,'36†	10
Little Champs (8-29-36)	Aug. 10,'36	10
Plane Devils (1-9-37)	Nov. 28,'36†	9½
Riding the Waves	June 4,'37†	
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14-36)	Oct. 26,'36†	10
Sport of the Seasons	June 18,'37†	
SCRAPPY CARTOONS		
Dizzy Ducks (12-19-36)	Nov. 28,'36†	6½
Looney Balloonists (11-28-36)	Sept.24,'36†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14-36)	Sept.11,'36†	10
No. 2—(11-21-36)	Oct. 23,'36†	10
No. 3—(1-9-37)	Nov. 28,'36†	10
No. 4—(2-6-37)	Dec. 28,'36†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No. 9—	May 22,'37†	
No. 10—	June 4,'37†	
No. 11—	June 25,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36†	8½
Castle Town of France (2-20-37)	Nov. 1,'36†	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36†	8½
Robinson Crusoe (12-5-36)	Sept. 7,'36†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23,'36†	10
Going Native	Aug. 28,'36†	11
Pink Lemonade (9-24-36)	Sept.18,'36†	11
Play! Girls	Nov. 6,'36†	11
Queen's Birthday, The	Aug. 14,'36†	10
Ring Goes 'Round, The	Aug. 21,'36†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11,'36†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10-36)	Sept.18,'36†	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	1 rl.
Kiko Foils the Fox (11-7-36)	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36†	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36†	7
Kiko and the Honey Bears (9-22-36)	Aug. 21,'36†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	7
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	1 rl.
Pink Elephants	July 9,'37†	1 rl.
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29-36)	Aug. 7,'36†	10
Krazi-Inventions (10-31-36)	Oct. 9,'36†	11
Legend of the Lei (1-2-37)	Dec. 4,'36†	11
Nature's Songsters (9-23-36)	Sept. 4,'36†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10-36)	Sept.11,'36†	9
Symphony in Snow (11-7-36)	Oct. 16,'36†	9
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27,'36†	20
Any Old Port (1-2-37)	Nov. 6,'36†	18
Bashful Buddies	Aug. 7,'36†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy (9-22-36)	Aug. 14,'36†	19
Chemist, The (9-24-36)	Oct. 9,'36†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept.25,'36†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3-36)	Sept.11,'36†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	16
Happy Heels (8-22-36)	Aug. 1,'36†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4,'36†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19-36)	Nov. 20,'36†	17
Modern Home (11-28-36)	Nov. 13,'36†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20,'36†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19-36)	Dec. 13,'36†	19
Spring Is Here	Oct. 30,'36†	20
That's the Spirit	June 25,'37†	17
Transatlantic Love	Dec. 25,'36†	20
Wacky Family, The (9-26-36)	Sept. 4,'36†	20
Whose Baby Are You? (11-7-36)	Oct. 2,'36†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers (6-5-37)	Aug. 15,'36†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)		12
Isle of Paradise	Sept.15,'36†	20
Spanish Interlude, A		11
Sport of Flying	Sept.12,'36†	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14-36)	Oct. 10,'36†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan	July 24,'37†	8
Hong Kong, Hub of China (6-26-37)	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14,'36†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept.12,'36†	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36†	9
Rocky Mountain Grandeur	June 26,'37†	8
Serene Siam (6-26-37)	May 29,'37†	9
Yellowstone Park (12-19-36)	Oct. 24,'36†	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26-36)	Dec. 12,'36†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage	June 12,'37†	10
Hollywood Extra (11-7-36)	Sept.19,'36†	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36†	10
How to Be a Detective (1-23-37)	Oct. 17,'36†	9
How to Vote (9-5-36)	Sept. 5,'36†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7-36)	Sept.26,'36†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Bored of Education (9-5-36)	Aug. 29,'36	10
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay as You Exit	Oct. 24,'36†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet (6-26-37)	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5,'36†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7-36)	Sept.26,'36†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5-36)	Sept.12,'36†	11
Dexterity (2-27-37)	Jan. 16,'37†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily	Feb. 6,'37†	8
Golf Mistakes (6-26-37)	June 12,'37†	10
Grand Bounce, The (6-26-37)	May 22,'37†	11
Hurling (1-9-37)	Nov. 14,'36†	10
Olympic Ski Champions (11-7-36)	Oct. 3,'36†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	Oct. 10,'36†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26,'36†	10
SPECIAL		
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31,'36†	10
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28,'36†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5,'36†	11
Song of Revolt	May 29,'37†	11
Swing Banditry (9-5-36)	Sept. 19,'36†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20,'36†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me (9-22-36)	Aug. 21,'36†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The	June 18,'37†	7
Making Friends	Dec. 18,'36†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18,'36†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36†	8
Hawaiian Birds	Aug. 28,'36†	9
Play Safe	Oct. 16,'36†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites Rudolf Firml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22-36) Yasha Bunchuk and Orch.	Aug. 7,'36†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18,'36†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,36†	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36†	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywoood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36†	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11,'36†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20,'36†	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11,'36†	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14,'36†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9,'36†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23,'36†	10
Straight As an Arrow (11-21-36)	Sept. 18,'36†	10
That's Their Business	Nov. 13,'36†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9
PARAMOUNT PICTORIAL		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22-36)	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18,'36†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36†	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36†	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—	July 2,'37†	10
POPEYE THE SAILOR		
Hold the Wire	Oct. 23,'36†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25,'36†	7
Little Swee' Pea	Sept. 25,'36†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club (6-26-37)	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug. 28,'36†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36†	17
Spinach Roadster, The	Nov. 27,'36†	7
Twisker Pitcher, The	May 21,'37†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1 (8-22-36)	Aug. 28,'36†	11
No. 2 (11-28-36)	Oct. 30,'36†	10
No. 3	Dec. 25,'36†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
I Can't Escape from You Joe Reichman and Orch.	Sept. 25,'36†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came to My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 27—Neptune's Scholars (8-22-36)	Aug 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36†	10
No. 31—Chimp Champs	Dec. 4,'36†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions	June 11,'37†	10
No. 39—Rhythm of the Game	July 9,'37†	

RKO RADIO

Title	Rel. Date	Min.
EASY ACES		
Etiquette	Nov. 29,'36	9
HEADLINER SERIES		
1—Lalapaloosa	Nov. 20,'36†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Tramp Trouble	Aug. 6,'37†	16
Vocalizing (10-10-36)	Oct. 23,'36†	20½
MARCH OF TIME		
No. 2	Oct. 2,'36†	21½
No. 3	Nov. 3,'36†	21
No. 4 (12-12-36)	Nov. 27,'36†	22
No. 5	Dec. 25,'36†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11	June 11,'37†	18
No. 12	July 9,'37†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4,'36†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4,'36†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3-36)	Oct. 9,'36†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36†	7
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18,'36†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18,'36†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30,'36†	11
Golf Timing	July 23,'37†	
High, Wide and Dashing	Sept. 4,'36†	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36†	11
Pardon My Spray (10-10-36)	Oct. 2,'36†	10
Putting On the Dog	Feb. 12,'37†	
Royal Steeds	July 2,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26-36)	Nov. 20,'36†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13,'36†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Jungle Playmate	July 30,'37†	
Swamp Land	Sept. 18,'36†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
One Live Ghost	Nov. 6,'36†	21
Wife Insurance	July 9,'37†	16
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25,'36†	11
Graveyard of Ships (1-2-37)	Nov. 27,'36†	11
Heart of the Sierras	Nov. 6,'36†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11,'36†	10
Washington in Virginia (10-3-36)	Oct. 9,'36†	10
Workshops of Old Mexico	July 9,'37†	

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13,'36†	10
Looking for Trouble	Dec. 18,'36†	10
Pacing the Thoroughbreds	Sept. 25,'36†	
Scouring the Skies	Aug. 14,'36†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22-36)	Aug. 7,'36†	9½
Land of Genghis Khan (2-6-37)	Dec. 18,'36†	10
Memories of Spain (10-3-36)	Sept. 18,'36†	10
Philippine Fantasy (11-7-36)	Sept. 25,'36†	
Touring Brazil (12-18-36)	Nov. 13,'36†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
102. Mickey's Rival (8-15-36)	Aug. 27,'36	9
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.
SILLY SYMPHONIES		
35. Toby Tortoise Returns (8-22-36)	Sept. 23,'36†	8
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	8½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 25 (8-15)	Aug. 3,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 26	Aug. 17,'36	10
No. 27 (10-10-36)	Sept. 14,'36†	9
No. 28 (10-17-36)	Oct. 19,'36†	8
No. 29	Oct. 26,'36†	9
No. 30	Nov. 23,'36†	10
No. 31	Dec. 21,'36†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 5,'37†	10
No. 39	Aug. 2,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37†	7
Country Store	July 5,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28,'36†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30,'36†	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7-36)	Oct. 28,'36†	10
Gus Van's Garden Party (10-10-36)	Sept. 2,'36†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10-36)	Sept. 30,'36†	11
Royal Cafe	Nov. 25,'36†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes with Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The	July 7,'37†	10
Television Highlights	Dec. 23,'36†	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Beachcombers (10-3-36)	Oct. 5,'36†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30,'36†	7
Kiddie Revue	Sept. 21,'36†	7
Music Hath Charms (8-8-36)	Sept. 7,'36†	8
Night Life of the Bugs (10-3-36)	Oct. 9,'36†	8
Playful Pup, The	July 12,'37†	7
Puppet Show (10-13-36)	Nov. 2,'36†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36†	8
Wily Weasel, The	June 7,'37†	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 25—Novelty (8-1-36)	Aug. 10,'36	10
No. 26—Novelty (8-8-36)	Aug. 24,'36	9
No. 27—Novelty	Sept. 28,'36†	8
No. 28—Novelty (9-24-36)	Oct 12,'36†	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36†	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty	June 21,'37†	9
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty	Aug. 16,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14,'36†	9½
You Can't Get Away With It	Nov. 30,'36†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Gaieties Jack Pepper	Sept. 19,'36†	11
Vitaphone Internationals Holtz-Lee	Oct. 17,'36†	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36†	11
Vaude-Villians Marty May	Dec. 12,'36†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37†	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Good Old Plumbertime, The Johnny Berkes	July 11,'36	20
Oily Bird, The Ken Murray	July 25,'36	20
Joe Palooka in "Punch and Beauty" Shemp Howard-Robert Norton	Aug. 15,'36	20
Dough-Nuts Yacht Club Boys	Nov. 14,'36	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
When You're Single Cross and Dunn	July 18,'36	20
Shake Mr. Shakespeare (7-11-36) Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	20
Rush Hour Rhapsody (9-19-36) Jean Sargent	Sept. 5,'36†	19
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard-Robert Norton	Sept. 12,'36†	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36†	21
Say It with Candy Virginia Verrill	Oct. 3,'36†	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36†	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7,'36†	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36†	18
"Give Me Liberty" John Litel	Dec. 19,'36†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37†	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	
Rhythm Roundup, The Estelle Taylor	June 19,'37†	
Little Pioneer, The Sybil Jason	June 26,'37†	

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11-36)	Sept. 5,'36†	10
Colorful Occupation (9-19-36)	Oct. 3,'36†	10
Northern Lights	Oct. 31,'36†	10
Along the Mediterranean	Dec. 5,'36†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa (6-12-37)	June 12,'37†	10

LOONEY TUNES

Title	Rel. Date	Min.
No. 22—Porky's Pet (7-18-36)	July 11,'36	7
No. 23—Porky, the Rainmakes (8-29-36)	Aug. 1,'36	7
No. 24—Porky's Poultry Plant (9-19-36)	Aug. 22,'36	7
No. 25—Milk and Money	Oct. 3,'36†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24,'36†	7
No. 28—Village Smithy, The	Nov. 14,'36†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37†	8
No. 36—Porky's Building	June 19,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra (7-14-36)	Sept. 5,'36†	11
Harry Reser and Eskimos	Sept. 26,'36†	9
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36†	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36†	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch. 6-19-37)	June 19,'37†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 23—I Love to Singa (6-20-36)	July 18,'36	7
No. 24—Sunday Go to Meetin' Time (9-5-36)	Aug. 8,'36	7
No. 25—At Your Service, Madame	Aug. 29,'36	7
No. 26—Toy Town Hall (9-19-36)	Sept. 19,'36	7
No. 27—Boulevardier of the Bronx	Oct. 10,'36†	7
No. 28—Don't Look Now	Nov. 7,'36†	7
No. 29—Coocoonut Grove	Nov. 28,'36†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37†	8
No. 39—Sweet Sioux	June 26,'37†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 12—Can You Imagine	July 11,'36	10
No. 13—For Sport's Sake	Aug. 8,'36	10

PEPPER POT

Title	Rel. Date	Min.
Pictorial Review	June 27,'36	1 rl.
When Fish Fight	July 11,'36	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12,'36†	10
No. 2—George Rector—Fashions	Oct. 10,'36†	10
No. 3—Girl Football—Knitted Wear	Nov. 21,'36†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	
No. 11—Milk—Rugs	June 19,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21,'36†	10
Logging Along	Sept. 26,'36†	10
Ounce of Invention, An Ray Gross	Oct. 24,'36†	10
Oklahoma As Is Cal Tinney	Dec. 19,'36†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Cruose of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36†	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 epsiodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36†	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37	2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Last night, for the third time, we went and saw "The Go Getter" with George Brent, Anita Louise and Charles Winninger. No matter how often this picture is shown, should we be in the neighborhood, we'll go and see it. It isn't often that we go and see a picture more than once, but when we see it for the third time, there must be a reason. The reason for this was the cast, especially Charles Winninger, and another reason was because of the reasonableness of the story and the superb direction of the picture.

Seldom do the critics of pictures give the directors the credit they are entitled to. Busby Berkeley, the director of this one, is entitled to the thanks of the theatre-going public for giving them some excellent entertainment.

As we view pictures it is our conviction that the writer of the story and the director of the picture should receive the same measure of commendation as the players who portray the story. This, we have observed, has been too often overlooked.

To our mind, Charles Winninger carries the banner at the head of the cinema world. When you see him in "The Go Getter" he will make you personally acquainted with old Cappy Ricks himself, and old Cappy Ricks was a "go getter," although George Brent and Anita Louise got the best of him in the end.

▽

The *World-Telegram* of Omaha prints this from the New York *Herald-Tribune*:

"A film authority reports that attendance at the movies is running about 90 millions a week. Out of that number there must be fully seven or eight people who like those pictures of jazz orchestras." Our observation has been that the New York *Herald-Tribune* has placed the number of jazz lovers a little too high.

A man doesn't have to be a musician to play jazz. Anyone, even the driver of a garbage wagon, can do that if he can squawk a horn or scrape a fiddle. Those who love jazz will part their hair in the middle, wear spats and chew gum at a funeral.

▽

We just received a letter from Conklin & Neely of the Globe theatre at Griswold, Iowa, enclosing a check and requesting us to send them the HERALD. Thanks, boys, we'll do it, that is, we will request Denny to do it. There is something rather peculiar about that boy Denny; we never sent him a request to mail the HERALD to someone that he failed to do so. Maybe, though, it was because we always enclosed a check with the request. Somehow checks always demanded attention.

▽

In our 110 years in Nebraska (more or less) we have never seen the crops at this season of the year look any better than they do right now, and if this condition continues until harvest time the government will have to increase the number of alphabetical bureaus to harvest them. The main thing that worries the farmers right now is the fear of the lack of rain and the damage caused by the cutworms. What we are afraid of is grasshoppers. Last year they ate up everything in our garden but our housekeeper's hoehandle.

▽

We have just received a letter from Miss Gertrude Merriam of the Managers' Round Table department of the HERALD. Miss Merriam is assisting A-Mike Vogel in editing that department and is collecting theatre passes from theatre boys all over the world —England, Scotland, Wales, Italy, Germany, Australia, the United States, the Fiji Islands, Missouri, and some from Indiana.

Miss Merriam is making a collection of these passes for her scrapbook and I know you boys will be glad to contribute to her collection, so be ready when we call on you over there in Iowa, which will be as soon as we can borrow money enough to buy gas for April Shower. You might even mail one to her in care of the HERALD or to us here at Neligh, Nebraska, the cow town of the west, where the roosters awaken us of mornings in time to slop the shoats before breakfast.

▽

We heard Edwin C. Hill announce that an English caravan transporting several hundred pounds of gold to the Egyptians and about to be attacked by a band of robbers, hid the gold in the desert sand and it was drifted over and lost.

If you boys will send us a good stout-handled shovel and a round trip ticket and some sowbelly and beans, we will go over there and dig for it and will give you 50 per cent of what we find. You will find this to be as safe an investment as an election bet. We did.

▽

We hear a whole lot nowadays about old lady "Justice" holding court in this country. This makes us wonder if she ever was inside a court room. We recently read an account of a woman who got drunk, drove her car into a bunch of children, killed one of them and crippled three others. She was convicted of manslaughter, sentenced for five years and then paroled on good behavior.

A man recently was hailed before our local court for drunken driving and for having smashed up another machine besides his own. The court fined him a small sum and then suspended sentence.

Suspended sentences can generally be traced to politics.

Regardless of what you may think about it, politics rather than justice, has gotten the upper hand in this country. Old lady "Justice" is entirely too slow for this generation. We know of a number of boys who went "Over There" to fight in the trenches for something or other who came back home maimed and crippled for life and who are receiving but a scanty dole. They faced the bullets of the enemy in muddy trenches while others wearing epaulets on their shoulders and stripes on their arms were drinking champagne, free from danger, in sumptuous headquarters paid for by the government. "Justice" has her headquarters on the other side of the "bar" while politics rules on this side, and our judgment is that there won't be a whole lot of mourning when some people cross the "bar" and our further judgment is that there won't be any epaulets, stripes or stars "Over There."

▽

Maybe we have said enough. Maybe we have said too much already, and maybe we are like old Uncle Leazer back in Indiana. When Aunt Polly asked him if he had washed his feet before coming to bed he said: "By gosh, Polly, I'll be gosh dinged if I know."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD *Covers the Field Like an April Shower.*

SHORT PRODUCT PLAYING BROADWAY

Week of June 26

CAPITOL		
	Song of Revolt	MGM
CENTRAL		
	Grand Hooter	Columbia
CRITERION		
	The Wrong Miss Wright	Columbia
	Porky's Super Service	Vitaphone
	Pictorial, No. 9	Vitaphone
MUSIC HALL		
	Fun in the Water	Columbia
	Going Places, No. 37	Universal
PARAMOUNT		
	Pictorial, No. 11	Paramount
	Rhythm of the Game	Paramount
RIALTO		
	Community Sing, No. 3	Columbia
	Braddock-Louis Fight Film	Super Sports
RIVOLI		
	Magician Mickey	United Artists
ROXY		
	Hamlet and Eggs	Educational
	House Cleaning Blues	Paramount
	Workshops of Old Mexico	RKO Radio
STRAND		
	Day at Santa Anita	Vitaphone
	David Mendoza and His Orchestra	Vitaphone

Two Theatres Purchased

W. N. Youngclaus of Grand Island, Neb., has purchased the Sterling and Lyric Theatres at Superior, Neb., from J. L. Galbreth. Mr. Youngclaus now owns five houses.

Fanchon and Marco has taken over the Uptown and Downtown Lyric Theatres in St. Louis from Clarence M. Turley. Acquisition of the two houses brings to 42 the total number of theatres the circuit is operating.

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COMPLETE LINE OF LAFAYETTE FACSIMILI-Tone theatre sound systems, theatre accessories and amplifying equipment. Send for free descriptive theatre bulletin No. T-30-GR, **WHOLESALE RADIO SERVICE CO., INC., 100 Sixth Ave., New York; 901 W. Jackson Blvd., Chicago; 430 W. Peachtree St., N.W., Atlanta.**

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BOOKS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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MOTION PICTURE PROJECTIONIST DESIRES a permanent position in Imperial Valley or Southern California. A-1 references. MARTIN L. WASCHAU, 385 Third St., San Francisco, Calif.

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JUST A FEW SPECIALS FROM USED EQUIPMENT stocks. Standard makes giant exponential horn units, $5 up. Amplifiers, Operadio, Webster, Radiart, Mellaphone, RCA, $19.50 up. Soundheads for Simplex, Powers, $15 up. S. O. S., 636-AZ Eleventh Avenue, New York.

NO BARGAINS! REAL VALUE FOR YOUR dollars. Re-conditioned theatre equipment: chairs, Simplex projectors, Strong, Peerless, Brenkert, Super Morelite low-intensity lamphouses, motor generators, Forest rectifiers, General Electric mazda lamphouses and General Electric transformers, ticket registers and all projection room accessories. Tell us your needs. Trades accepted. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y. C.

200 USED VENEER THEATRE CHAIRS, $45. WOOLLEY, Saybrook, Ill.

ONE SIMPLEX ACME RCA SOUND PROJECTOR complete with 20 watt amplifier and speaker—2,000 ft. magazines equipped with baby type Strong low-intensity reflector arc lamps and 15 amp. rectifier, valued $1800. Our bargain price, $450. Free 10-day trial to any one. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash Ave., Chicago, Ill.

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WEATHER KEEPING PROFITS DOWN? S.O.S. blowers, complete with pulleys and belts, $37.50 up. Special air washer combinations, $495.00 up. Corozone Ionizers, $7.95 up. Free air conditioning bulletin. Get yours. S. O. S., 636-AZ Eleventh Avenue, New York.

ROTO-MIST ATOMIZING SPRAY NOZZLES. Involute rotary jet, non-clogging. Work at low pressure, $1.50 value. 50 or more, 65c, less—67c each. S. O. S., 636-AX Eleventh Ave., New York.

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GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.

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GENERAL REPRESENTATION FOR THE Netherlands and the Netherlands East Indies wanted of a first-class American manufactory of 8 mm. motion picture projectors and cameras (fit for Kodak 8 mm. films). State full particulars as to prices to MR. A. M. A. VAN TETERING, C/O MOTION PICTURE HERALD, New York.

HELP WANTED

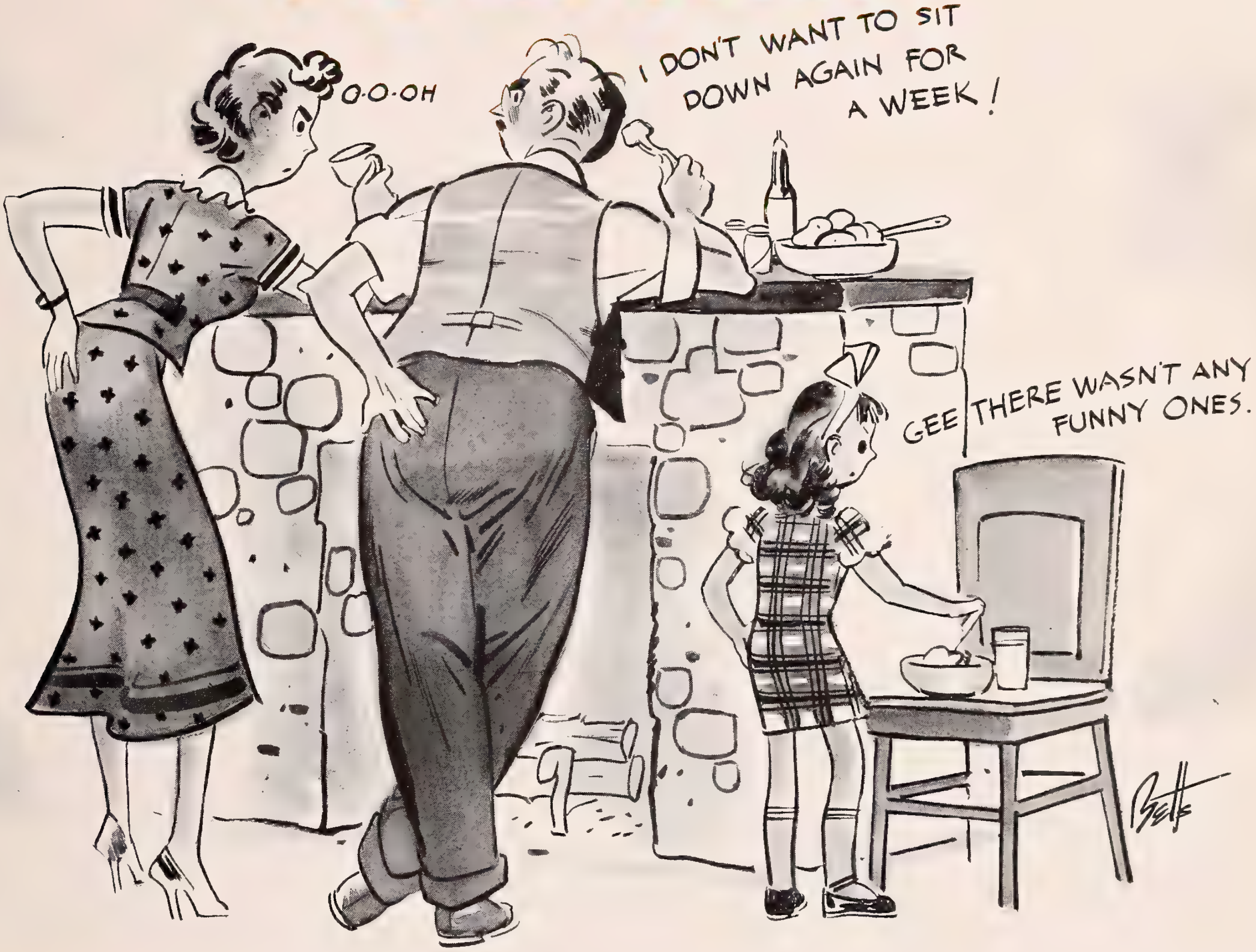
SOUND MAN. EXPERIENCED, RCA AND Western Electric. Good proposition for right man. Reply giving references and salary expected. BOX 891, MOTION PICTURE HERALD.

THEATRES

WANTED—NEIGHBORHOOD OR SMALL TOWN theatre in Central States. Box 892, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

THIS FAMILY HAS *Doubleitis**


O-O-OH
I DON'T WANT TO SIT DOWN AGAIN FOR A WEEK!
GEE THERE WASN'T ANY FUNNY ONES.
Betts

**Kinks in the back, accompanied by mental sluggishness, due to the strain of sitting through double feature shows that are too long and lacking in variety vitamins.*

Statistics show that four out of five are asking for shows of sane length and variety. Give them a chance to get back to normal. Get set now to show them the Showmanship Shorts with these and many other big hit stars.

WILLIE HOWARD

NIELA GOODELLE

BERT LAHR

Educational Pictures
"THE SPICE OF THE PROGRAM"
REG. U.S. PAT. OFF.

DISTRIBUTED IN U.S.A. BY 20TH CENTURY-FOX FILM CORPORATION

Presented by
E. W. HAMMONS

What's he laughing at?

The Funniest Picture of the Year!

JEAN ARTHUR, EDWARD ARNOLD in "EASY LIVING"

with RAY MILLAND, Luis Alberni, Mary Nash • A Paramount Picture

Directed by Mitchell Leisen

MOTION PICTURE HERALD

61 Stories Are Purchased In Month by 19 Producers

British Exhibitors Would Improve Public Relations

Hollywood Backs Stage Despite New Restrictions

Italy Adds More Curbs On American Productions

American Stars Lead in English Circuit's Poll

Crafts Fight Dismissals In WPA Theatre Project

Out Next Week:
THE 1937-'38 INTERNATIONAL MOTION PICTURE ALMANAC

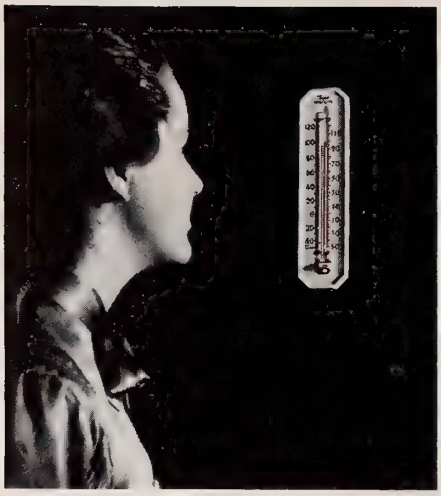
VOL. 128, NO. 2 JULY 10, 1937

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

HOT!

but

"DAY AT THE RACES"
packs 'em in. Held over 2nd week and 3rd week! Give it plenty of Extra Time!



HOT!

but

"CAPTAINS COURAGEOUS"
does sensational business in all pop price engagements. It's an extended run attraction!

HOT!

but

"EMPEROR'S CANDLESTICKS"
brings WILLIAM POWELL, LUISE RAINER in their first joint hit since "Great Ziegfeld." It's a honey!

HOT!

but

CLARK GABLE · MYRNA LOY
in your electric lights in their romantic drama "PARNELL" is lovely for romantic summer crowds!

M-G-M NOW!

HOT!

but

JEANETTE MacDONALD's
glorious musical "THE FIREFLY" is on the way. Her successor to "Maytime" grosses! In mid-summer!

HOT!

but

"GOOD EARTH" COMING!
Showmen are preparing far in advance for its pop price presentation. Watch next week's trade press!

HOT!

but

"BROADWAY MELODY of '38"
with ROBERT TAYLOR, ELEANOR POWELL and a screenful of stars is the greatest musical comedy of all time!

HOT!

but

HIT FOLLOWS HIT!
Flash! "BETWEEN TWO WOMEN" and "TOPPER" just previewed on coast are two more Big M-G-M Summer Sensations!

(Are you listening 1937-1938?)

M-G-M ALWAYS!

THEY WON'T FORGET
"Little Caesar"
1930

THEY WON'T FORGET
"Public Enemy"
1931

THEY WON'T FORGET
"I Am a Fugitive"
1932

THEY WON'T FORGET
"42nd Street"
1933

THEY WON'T FORGET
"G-Men"
1934

THEY WON'T FORGET
"Bullets or Ballots"
1935

THEY WON'T FORGET
"Marked Woman"
1936

And Again from

WARNER BROS.

comes the companion-epic to these memorable milestones of screen success – a vivid, living drama sure of universal acceptance and certain to be remembered forever – the mightiest of all MERVYN LEROY PRODUCTIONS

"THEY WON'T FORGET"

AUGUST 1937

"SLAVE SHIP"

SUMMER BOXOFFICE INSURANCE
(See Below)

Held for 4th Week in NEW YORK (Broadway's current long-run champ)! Held over in DENVER, MONTREAL, INDIANAPOLIS (after pre-release run hold-overs in BOSTON, BALTIMORE, KANSAS CITY)! Topping 20th's biggest in TOLEDO, DETROIT and SPRINGFIELD, ILL. Sockeroo in TORONTO, SEATTLE, PORTLAND, ME. *Trust 20th to give you the hits ...summer, winter...all the time!*

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 2

July 10, 1937

PROGRESS!

MR. ADOLPH ZUKOR, who is as much of a seer as there may be in the world of the motion picture, is either predicting or promising that the bigger pictures of the coming season will be having extended runs, five weeks, perhaps, instead of the two weeks or occasional three that weightier attractions have been enjoying in larger centers.

This is a ready consequence of, or rather a part of, a trend that has been on the way since the screen assimilated sound.

The tendency has been most continuously toward bigger pictures, more costly, winning greater grosses and greater individual production profits—or losses.

Showmen, perennial optimists, perennial expansionists, are always addressing themselves at the bigger and better, or at least the bigger whether it is better or not.

Today it is being contended in many quarters that there should be much fewer pictures, bigger pictures, and that there is no place in the world for what is called "B" product, meaning anything that costs less than a million dollars.

RAPIDLY the motion picture tends toward a pattern that partakes considerably of that of the stage of two and three decades ago. In the era of Klaw & Erlanger dominance, with Shuberts rising, and with theatre domination an important inter-acting factor, the Broadway-and-road show runs made an amusement map, while smaller and less complex in its ramifications, which had many aspects of identity with that made now by the usurping industry of the screen.

What would have happened to that map of then in the world of the handmade drama of the stage never happened because the motion picture came along to absorb lower strata markets and eat up "the road."

Stage shows of Broadway origin were after all too big and expensive to penetrate the provinces beyond certain concentrations of population and buying power. Out beyond in the hinterlands, and down below in the cities, the motion picture began its attrition, the march on the capital.

Now the motion picture rules the amusement world. But it seems possible that the bigger-and-bigger program may yet so concentrate on the keys that the frontiers will be left open.

THE motion picture came to greatness in and through periods of vastly less competition than now, and on a basis far less costly to the consumer. There was no place else to go and you could go for a dime. Today there is everywhere to go, motor cars to go in, and besides there's a continuous flow of show radioed into the home if you do not want to go. There is also a flood of better, cheaper printing, purveying all possible, and many impossible, forms of entertainmen in type and picture.

Ahead, sometime, not now, is television, which if it arrives will proceed against the motion picture even as the motion picture proceeded against the stage. Television will, by all indications, start lower in the intelligence scale than the motion picture level of today, and it will likely reach farther into the back country than the screen.

Just now, more importantly, there are the beginnings of 16 millimeter showmanship in little Ford car roadshow equipments, traveling the dirt roads and taking entertainment to the far and small places. The various economies of non-inflammable, cheap and unrestricted 16 mm. film showings starting thus in the remote regions, can be the start of a movement which will again make the motion picture a low priced entertainment, for millions, requiring no such vast machinery of presentation and piles of architecture on costly land as the theatre necessary to today's distribution to the consumer.

In all our pride at the greatness and vastnesses of the motion picture of today, it will be seemly to remember that things can get too infernally big.

EVERY now and then it is wholesome to turn to "What the Picture Did for Me" pages of *Motion Picture Herald*, and note that there are many places, large areas of the United States in the aggregate, where Buck Jones is more than a Barrymore, where Gene Autry is greater than a Garbo. And it is to be remembered that Miss Gracie Fields rose to unprecedented star-grosses in the dialect service of a British region that could be lost in Coconino county.

It would be pessimism indeed to dispute that there is not to be a place for the greatest and most imposing motion pictures that talent can produce. It is, however, just possible that there can be too much competition for the top brackets, for address to a world market of too many pictures.

Plainly enough we are now in an evolutionary state due to the rise of walls of nationalism and the creation of indigenous motion picture arts behind them.

Not much farther away is the inevitable classification of regions, social strata, audiences, and theatres in the home market of the United States.

If the process must happen to the existing motion picture institution it may be costly. But if the motion picture industry makes it happen it may be profitable. It is inevitable.

△ △ △

EMPTY MONOPOLY

CONTINUING some of last week's thoughts about the motion picture industry and the causes of education, it is to be remarked that all programs addressed at trying to keep camera and screen exclusively under control of "the industry" are solicitations of trouble.

Monopoly of the art would imply expensive responsibility.

A large proportion of the external difficulties of the motion picture industry have been from pressuring groups and persons who want things done on the screen that have nothing to do with entertainment.

These pressures will be relieved in ratio as it is made possible for those who want pictures to say something to be able to say it for themselves, with pictures, at their own expense.

The motion picture industry of today means really the amusement picture. That is its job. It is in no manner equipped to tend to other jobs and never should be.

The linotype and printing press afford another, older way of saying things. They have become available to everybody. That saves printers and publishers a lot of trouble.

This Week

61 Stories Bought

While the last of the sales organizations of the large companies were meeting in annual conventions and receiving lists of the pictures they would handle in 1937-38, Hollywood producers continued to add properties to their lists chiefly for inclusion in the coming season's schedule. During the month of May, some 19 producers bought 61 vehicles from the regular sources.

A full list of the purchases, with all available production credits, is found in the story on page 13.

Trouble in Paris

The Paris International Exposition of Arts and Crafts has brought alarm and serious dissension to the French motion picture industry. Exhibitors, facing loss of revenue because of competition from the Exposition itself and from the free showing of foreign feature pictures before general release, say they may have to close their theatres. A large section of the industry, represented by the Confederation of the French Cinema, has withdrawn its support from the Exposition because French production was not given the prominent place it was thought to deserve.

Pierre Autre, in a story on page 58, *reports the dispute and describes the extent of motion picture participation in the Exposition.*

On the Road

Equipped with fountain pen and blank contracts salesmen for the distributors are on the road prepared to supply exhibitors with full details of the virtues of a total of 593 productions to be released during the 1937-38 season. The figure will be increased by further lists from Gaumont British and from the independents, many of whose plans are not completed.

Post convention product plans are listed on page 44.

Italian Decree

Italy has made its initial move toward an apparent plan to eliminate American pictures from the Italian market. A decree has been issued increasing the dubbing tax and also the number of films which may be dubbed free of tax in return for producing Italian films. The law also provides for a larger appropriation for prizes to producers of Italian films, and Italian theatres now are required to show one national film for every two foreign films shown. In a story from Rome, it is reported the decree makes it difficult and costly for the American industry to remain in business in Italy.

The effect of the decree is described on page 67.

Union Contracts

Tentative contracts have been completed for new exchange unions in 14 cities and distribution and labor executives continued their discussions of proposals for agreements in other territories. Arbitration also was the means employed by the Screen Actors' Guild and the Painters' Brotherhood in ironing out minor differences with employers.

The labor horizon is scanned on page 37.

Strike Newsreel Shown

Paramount Newsreel has voluntarily released its voluntarily suppressed "horror" pictures of the Memorial Day steel strike riot in Chicago, where police are charged with shooting nine and injuring scores of picketers. The company acted after the films were shown before the Civil Liberties Committee of the United States Senate, in Washington, last Friday, and before a "packed house" on Capitol Hill.

Repercussions from the films in governmental and press channels are described on page 27.

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British Poll Leaders

Norma Shearer and Gary Cooper are the most popular motion picture stars in England, according to a survey conducted in the Bernstein theatres in London and the British provinces. The poll, based upon the votes of 159,723 patrons of the theatres, also showed that adventure and society drama are the best liked types of production, that double programs are preferred, and that 60 per cent of the patrons like colored features.

Other facts the study disclosed are published on page 61.

Protest Theatre Ax

David Niles and Mrs. Ellen Woodward, deputy administrators of the Works Progress Administration, were visited by a delegation of seven representatives of theatrical unions who are protesting against discontinuance of Federal Theatre Projects. The WPA officials, after hearing the protest of the delegation, promised to take steps, if possible, to minimize distress.

Details of the conference are reported on page 82.

Backing the Stage

The stage of Broadway finishes its 1936-37 season this month, with as much dependence, if not more, than heretofore, on Hollywood's producers for financial support, Hollywood taking 16 of the biggest plays, and paying an average of $75,750 per manuscript, in a season that was remarkably low in stage producing activity.

The year on Broadway and its relation to Hollywood is described on page 35.

Roxy Plan Approved

The proposed film franchise between the Roxy Theatre and Twentieth Century-Fox was approved in the U. S. District Court by Federal Judge Francis G. Caffey this week at a hearing of the mooted Roxy reorganization plan. Formal approval of the plan is expected at the next hearing, Friday. Closing of the contract between the Roxy and Twentieth Century-Fox has been deferred until August 1.

Monopoly Denied

American and Mexican representatives of distributors of Hollywood pictures stoutly denied to a Mexican federal district attorney that their domination of the motion picture market particularly in Mexico City and Monterey, constituted a monopoly and was, in effect, stifling domestic production.

The hearing and the charges, first of their kind in Mexico, are reported by James Lockhart on page 75.

Protest Meeting

United Motion Picture Theatre Owners of Pennsylvania called for a mass strike meeting in Philadelphia to draft plans in its fight against Paramount for the allegedly unfair tactics of withholding six pictures listed for release during the 1936-37 season. The Pennsylvania organization already has voted to picket any theatre playing Paramount pictures during August.

Additional information about the contemplated strike is on page 38.

Aristocratic

The aristocratic New Amsterdam playhouse in New York has taken its place in the list of legitimate theatres which have been converted into motion picture houses. The theatre is now operated by Cinema Circuit Corporation.

Details of the change are on page 62.

GB Convention

GB Pictures will assemble in annual sales convention in New York from Friday through Sunday, to hear Arthur A. Lee and George W. Weeks outline product and policies for 1937-38.

The official GB convention program appears on page 38.

Stock Transfers

Stock ownership changes, some of them considerable, in eight motion picture companies are reported by the Securities and Exchange Commission at Washington, involving Warner Brothers, Paramount, Columbia, Educational, Loew, Pathe Film, Twentieth Century-Fox and General Theatres.

The transfers are described on page 30.

Public Relations

That British exhibitors' relations with the public press could be improved to advantage through the establishment of a Press and Propaganda Bureau was the outstanding topic at the open session of the Cinematograph Exhibitors' Association at Harrogate.

Bruce Allan's news from England is on page 41.

Circuit Convention

All divisional operating heads, film buyers, chief bookers, and home office representatives of National Theatres (Fox-Chase circuit) will attend a three-day convention at the Hotel Broadmoor, Colorado Springs, Col., next month for discussion of new product deals and management problems. The tentative date set is August 10-12.

Facts and Figures

"Where a Hollywood Million Goes," by Terry Ramsaye, is the title of an article which sets the pace for the compilation of facts and figures and general and personal data which comprises THE 1937-38 INTERNATIONAL MOTION PICTURE ALMANAC, a Quigley publication which comes off the press this weekend. The contents of the book, in the aggregate, constitute an imposing record of the empire which is the motion picture industry. In its individual sections the volume is an invaluable index to who is who and what is what within that empire.

A description of the Almanac *and a foretaste of its contents appears on page* 28.

Village Theatre

The village of Utica, Neb., is an exhibitor partner. The merchants, anxious for a theatre to attract trade, persuaded the village fathers to invest the public funds. This stake, increased by a PWA grant and a bond issue, was used to build a house which will be operated for the village by C. N. Howe & Sons of Sturgis, S. D.

The unique plan is explained on page 82.

* * *

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dept. 8, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306, Santiago de Chile, A. Weissmann, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Kansas Victory

The Kansas City, Kan., Chamber of Commerce and a committee of the Theatre Owners' Association, to the accompaniment of loud acclaim from the Kansas City *Kansan,* announced a victory in a rousing civic drive to place their city on the same first status as Kansas City, Mo. "Abatement of the discrimination is in sight," Ray T. Willette of the Chamber of Commerce said after an official visit to distributors' offices where it was indicated a reduction of the present-day 28-day clearance would be considered.

The story of a militant city's drive for equality is on page 37.

On the Up

Loew's, Inc., parent of the Loew theatre and Metro-Goldwyn-Mayer producing and distributing companies, released on Thursday the following comparative earnings statement for all of the units for the 40 weeks ended June 3, 1937:

	40 Weeks Ended June 3, 1937	40 Weeks Ended June 4, 1936
Company's share operating profit after subsidiaries' preferred dividends	$17,018,081	$11,488,106
Depreciation and taxes	5,303,359*	4,097,611
Company's share net profit	11,714,722*	7,390,495
Per share, preferred stock	$85.68	$54.06
Per share, average common stock	7.07	4.47

*Without provision for surtaxes on undistributed profits.

At the Fair

Participation by the motion picture industry in the New York World's Fair of 1939 is undecided as to extent and form, although many plans for such participation have been advanced. Indirectly, however, the screen will have an important role in the Fair program through its employment in many of the industrial and scientific exhibits.

See page 58.

Wall Street Angel

Still in the rumor class but apparently capable of substantiation is a report that the New York legitimate stage will receive new life through an injection of financial aid, specifically Wall Street money. Leading bankers are reported interested in investing a comfortable sum in legitimate production.

The report is treated in the general survey of the stage at the close of its season which appears on page 35.

STEWART BROS PHOTO

This Week in Pictures

DISTRIBUTORS of Bank Night hold an annual convention to discuss sales policies. Shown at this year's session, the second for Affiliated Enterprises, Inc., parent of the game, at the Broadwoor Hotel, Colorado Springs, are: L. R. Bach, of Denver, who, by the simple expedient of sitting first on one end, then on the other, of a panoramic photograph managed to appear twice in the picture; T. C. Lambden, Charlotte; Nat Lefton, Cleveland; Rick Ricketson, Denver; Major Wilson P. Ard, Denver; Emmett Thurmon, Denver; C. U. Yaeger, president of Affiliated; Claude C. Ezell, salesmanager; Samuel P. Halpern, Minneapolis; Ray Coffin, Des Moines; M. S. England, Pittsburgh; A. J. England, Philadelphia; R. W. McEwan, Kansas City; Harry Smythe, Chicago; Foster McSwain, Ada, Okla.; Earl Penrod, Indianapolis; B. F. Busby, Little Rock; Jack Nelson, Washington, D. C.; B. L. Dudenhefer, New Orleans; Fred Brown, Henry Friedel, Buzz Briggs, a visitor, and Dan Roberts; and standing, left to right: Al Hoffman, Frank Milton, a visitor, Roy E. Heffner, J. S. Jossey, Eddie Goldstein, I. Weiner, Hal Grabau, Dave Aevis, J. F. Dawson, Joseph Jacques, Joe Goetz, Sr., and Joe Goetz, Jr.; Duke Dunbar, Joe Ashby, Jack Langon, Ross Bluck, Mike Rosenberg, M. L. Stern, Wm. Heineman, Mike Lee. Charlie Lewis, A. P. Archer, Joe Dekker, Ralph Bachelet, John Keating, Chet Butler, E. J. Connor, and the ubiquitous Mr. Bach.

Five young New York stage stars who scored in "Dead End" have been given contracts for the screen version of the play by Samuel Goldwyn. On the threshold of Hollywood they are, from bottom to top, Bobby Jordan, "Angel"; Bernard Punsley, "Milty"; Leo Gorcey, "Spit"; Huntz Hall, "Dippy," and Gabriel Dell, "T. B."

Marvin McIntyre accepts for his chief, President Roosevelt, ticket No. 1 for the Washington Variety Club charity fights on July 20th. Arthur DeTitta, political editor of Movietone News, presented the ducat.

SYBIL JASON, young Warner Brothers star, turns the first shovelful, in this case a steamshovelful, of earth for a new $300,000 theatre to be built by the Warner circuit in Shaker Square, exclusive Cleveland residential suburb. Presiding at the ceremony and watching both the steamshovel and Sybil to make sure she doesn't take too big a bite is Nat Wolf, zone manager for the company in Cleveland. →

Stuart F. Doyle, whose retirement from participation in the affairs of Greater Union Theatres in Australia brought wide speculation as to its possible effect on the extension of the General Theatres merger with Hoyt's under which a major sector of Australian exhibition is controlled, is devoting his time to his radio and television interests and to a production project in England.

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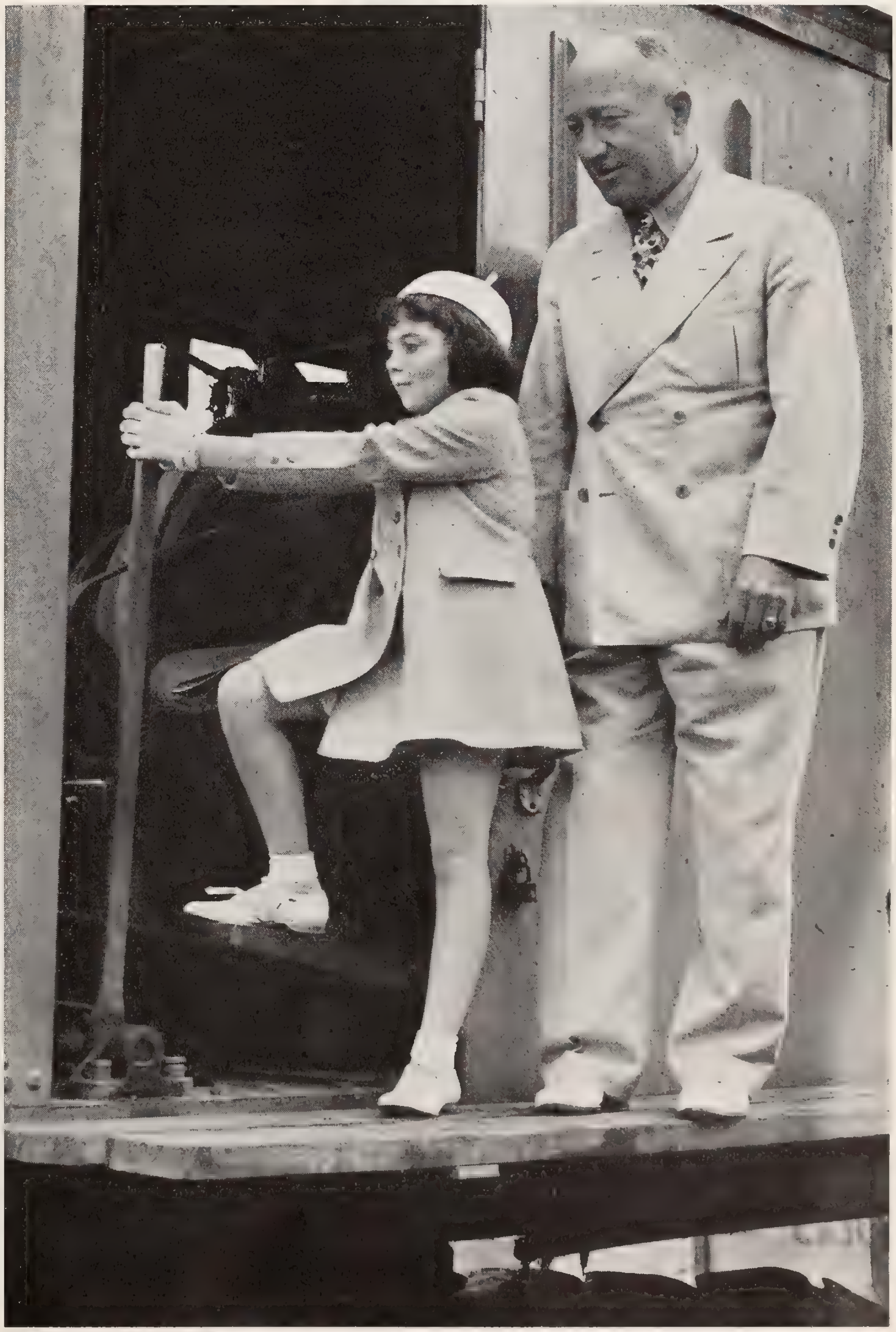


NEARLY every mail brings reports of a new medal, award or certificate presented to David O. Selznick for his Technicolor feature, "A Star Is Born." The producer is shown receiving a bronze plaque, in recognition of the film of course, from the Hollywood Chamber of Commerce. Otto K. Olesen, right, president of the Chamber, and Carl Bush, left, secretary manager, are making the presentation.

Jules Levy, general sales manager of RKO Radio Pictures, is shown with the immensely pleased Milton Berle, star of "New Faces of 1937" at the premiere of the picture in the Radio City Music Hall, New York.

Robert O'Donnell, executive of the Interstate circuit of Texas, was happy to initiate Ned E. Depinet, RKO Radio distribution chief, into the Texas Rangers, an honor similar in kind if not in degree to a Kentucky colonelcy. Shown at the Texas Pan American Exposition where the ceremony took place are, left to right, Mr. O'Donnell, Mr. Depinet and Colonel Paul L. Wakefield of the Rangers.

The M & P circuit of New England annually plays host at an outing for friends and employees. Martin J. Mullin and Samuel Pinanski, the M. and P. of the company, are shown seated in the center of the first row, in a picture taken at this year's affair.

61 STORIES PURCHASED FOR FUTURE PRODUCTION

Hollywood Producers Buying Additional Properties to Round Out Uncompleted Schedules for the New Season

As the last of the producing and distributing organizations finished their annual sales conventions and announced a large number of releases for the coming season, their Hollywood producers are buying additional stories for release in 1937-'38.

Some 19 producers bought 61 properties in May, with Sol Lesser, head of Principal Productions, leading with a total of 20 purchases. Nineteen of these were original stories by Edgar Rice Burroughs, who is also the author of the Tarzan stories, and the other will be used to star Bobby Breen. Metro-Goldwyn-Mayer made six purchases and Twentieth Century-Fox and Radio each bought five.

A breakdown of the source of supply shows that, besides Mr. Lesser's 19 original stories and one book, MGM took two originals, two books and two plays; Radio, four originals, one play; Monogram, three originals; Warners, one original and two plays; Grand National, two originals and one book; B. P. Schulberg, two originals; Paramount, two originals; Samuel Goldwyn, one original and one play; General Pictures, one original and one book; John Ford, one book; Leo McCarey, one book; Crescent Pictures, one book; Selznick-International, one original; Republic, one original; Universal, one play; Major Productions, one book, and Walt Disney, one novel.

The purchase by Mr. Lesser of the Edgar Rice Burroughs works was first announced a month ago when the producer secured an option on a large list of the author's stories. No titles were announced at the time, however, and it was only last week that Mr. Lesser made his selections. No announcement has been made as to which distributor will handle the film versions but it is expected that either Twentieth Century-Fox, or Radio, through which Mr. Lesser now distributes, will release.

Derr Buys 17 Properties

The purchases in May by E. B. Derr, head of Crescent Pictures, totaled 17 properties in all from Major R. T. M. Scott. The novels and stories included in the deal all have to do with the character, "Secret Service Smith," who will be the leading character, as well, in the six features Mr. Derr hopes to produce with the detective, Aurelius Smith, as the leading character. It was reported that Mr. Derr paid $60,000 for the stories.

Radio also attracted considerable attention with the official announcement of its purchase of the current Broadway legitimate play, "Room Service." Warner Brothers, through its affiliation with producer George Abbott, had a financial interest in the show and entered bids for the motion picture rights as well. Radio, however, topped all bids with an offer of $255,000. This price was reputed to be the highest ever paid for the screen rights to a play, with the exception of Anne Nichols' "Abie's Irish Rose," for which Paramount paid a reported $300,000.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
June	25	21(f)	5	51
July	20	12(g)	0	32
August	43	25(h)	5	73
September	40	32(i)	2	74
October	38	22(j)	10	70
November	34	16(k)	9	59
December	31	12(l)	3	46
January, 1937	55	23(m)	15	93
February	42	17(n)	9	68
March	42	16(o)	5	63
April	25	11(p)	8	44
May	42	10(q)	9	61
TOTALS FOR 12 MONTHS	437	217(r)	80	734

(e) Including 19 published magazine stories.
(f) Including 21 published magazine stories.
(g) Including 63 published magazine stories.
(h) Including 5 published magazine stories.
(i) Including 7 published magazine stories.
(j) Including 7 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 5 published magazine stories.
(m) Including 7 published magazine stories.
(n) Including 5 published magazine stories.
(o) Including 3 published magazine stories.
(p) Including 1 published magazine story.
(q) Including 4 published magazine stories.
(r) Including 152 published magazine stories.

The titles of the 61 original stories, magazine yarns, books and plays bought by Hollywood producers during May, principally for 1937-'38 release, together with all available production credits, is as follows:

Accidents Will Happen, original story by George Auberbach, bought by B. P. Schulberg for release through Paramount.

And Then Came Spring, musical original by Angela Sherwood and Rudolf Friml, bought by Paramount to star Bing Crosby opposite Franciska Gaal.

Apache Devil, The, original by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

At the Earth's Core, original by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Atlantic Flight, original story by Dick Grace, stunt flyer, bought by Monogram. Dick Merrill, trans-Atlantic flyer, will have a featured role in the picture.

Baby Face, magazine story by George Bruce, bought by MGM.

Bamby, novel by Felix Salter in which the chief character is a deer, purchased by Walt Disney for production in color as a feature-length cartoon.

Bandit of Hell's Bend, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Beware, original story by Edgar Rice Burroughs, bought by Sol Lesser, executive of Principal Productions.

Big City, original by Norman Krasna, bought by MGM to star Spencer Tracy and Luise Rainer.

Bonanza, original story by director Rowland Brown, bought by Monogram as a starring vehicle for Jackie Cooper.

Bread, Butter and Rhythm, original story by Milton Sperling and Boris Ingster, bought by Twentieth Century-Fox to star Sonja Henie.

Call Back Love, novel by Rose Franken and William Brown Meloney, bought by Emanuel Cohen as a starring vehicle for the child player, Kitty Clancy. Release will be through Columbia.

Cave Girl, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Damsel in Distress, original story by Morris Ryskind, bought by Radio to star Fred Astaire. The musical score will be written by George and Ira Gershwin.

Duchess of Broadway, original story by Barry Trivers and Robert Andrews, bought by Samuel Goldwyn for release through United Artists.

Efficiency Expert, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Eternal Lover, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, of Principal Productions.

Excursion, current Broadway play, by Victor Wolfson, bought by MGM.

Ex-Hero, original story by George Auberbach, bought by B. P. Schulberg for release through Paramount.

Face the Facts, magazine story by Clarence Budington Kelland, bought by Grand National to star Stuart Erwin. Richard A. Rowland will produce.

Fight for Your Lady, original story by Jean Negulesco and Isabel Leighton, bought by Radio to star Herbert Marshall. Jack Oakie and Margot Grahame will also have featured roles. Ben Stoloff will direct.

Finger of Fame, original story by Edward R. Sammis and Frederick James Smith, bought by Warners.

Follow the Sun, original story bought by Twentieth Century-Fox to star Annabella with Romney Brent and Paul Lukas. The picture will be made in England.

George and Margaret, current London play, bought by Warners.

Girl from Farris's, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Originals by Burroughs

Girl From Hollywood, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Gorgeous, original story by Arthur Caesar, bought by Grand National to star Anna Sten.

Half Gods, unproduced play by Sidney Howard, bought by Universal.

Hell on Wheels, magazine story published in the *Saturday Evening Post*, written by Thornton Martin, bought by MGM.

H.R.H., The Rider, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

I'd Give a Million, play produced in Italy, written by G. Savattini and George Mondaini bought by Twentieth Century-Fox.

Joe and Josette, play by George Fraser, German playwright, bought by Twentieth Century-Fox as a vehicle for Simone Simon.

Jungle Girl, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Katzenmusik, European best-selling novel by Rene Fulop Miller, bought by Sol Lesser to star Bobby Breen. Release will be through Radio

Land That Time Forgot, original story by

(Continued on following page)

19 BURROUGHS STORIES

(Continued from preceding page)

Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Lillie, Inc., novel by Tishla Naomi, bought by Leo McCarey.

Lost Horizons, play by Harry Segall, bought by MGM. Charles MacArthur will write the screen play.

Mad King, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Meet the Duchess, original story by Dixie Willson, bought by Republic.

Monster Man, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Moon Maid, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Murder in the Air, original story by Edward Lansing, bought by General.

Nothing Sacred, original story by James Street, bought by Selznick-International for release through United Artists. The screen play will be written by Ben Hecht.

Outlaw of Torn, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Pellucidar, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Prince Charming of Podunk, original story by Edmund L. Hartmann, bought by Radio.

Room Service, current Broadway hit by John P. Murray and Allen Boretz, bought by Radio for $255,000.

Secret Service Smith, series of novels and stories, numbering 17 in all, by Major R. T. M. Scott, bought by E. B. Derr. Crescent Pictures plans to get at least six features for this season out of the properties.

Stage to Lordsburg, magazine story by Ernest Haycox, bought by John Ford.

Substitute Prisoner, novel by Max Marcin, bought by General Pictures.

Suez Canal Story

Suez, original story dealing with the construction of the Suez Canal and the career of its engineer, Count Ferdinand de Lesseps, bought by Twentieth Century-Fox to star Simone Simon.

Sweet Land of Liberty, play of the Federal Theatre Project by George Bradshaw and Joseph Bigelow, has been bought by Samuel Goldwyn for release through United Artists. The film will be a musical built around the original Federal Theatre Project.

Tanor of Pellucidar, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Two Well-Dressed Men, original story by Jack Neville, bought by Monogram.

Ugly Duckling, original story by Florence Ryerson and Edgar Allan Woolf, bought by MGM. Allan Jones, Judy Garland, Billie Burke and Frank Morgan have been assigned leading roles.

Untitled Original, by Benny Rubin and Bert Granett, bought by Radio to star Wheeler and Woolsey.

War Chief, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal.

White Rider, original operetta by Betty Laidlaw and Robert Lively, bought by Joe Rock in London. Release will be through Grand National in America.

Without Warning, play by Spenser Zink, bought by Warners.

Yellow Nightingale, original story by Herman Bahr of the Mississippi River showboat era, bought by Paramount to star Gladys Swarthout. John Boles and Adolph Menjou will appear in the two leading roles.

ORIGINALS STILL MAIN SOURCE

According to statistics compiled by Metro-Goldwyn-Mayer, in 1936 nearly 70 per cent of all motion picture stories were originals written by studio writers. In 1935, these stories represented only 50 per cent of Hollywood's outlet.

Novels seem to be falling off, the report also says, as a source of story supply for, whereas 142 were made into pictures in 1935, only 92 reached the screen in 1936.

Stage plays continue to hold their own since there was no decrease in the supply of plays and short stories for the screen. However, these still form only a minority among all material used.

The MGM report concluded that in 1936 no less than 371 original stories written for the screen were produced.

Paramount Suits Up for Settlement

Conferences having an out-of-court settlement as their aim have been opened by the Paramount reorganization trustees in their two suits to recover alleged damages and losses from former officers and directors of the company. The trustees, whose action was started in 1934, charge losses of several million dollars resulting from excessive sums paid to company executives, socalled profits made by the defendants out of an employees' stock purchase plan, and fulfillment by the company of the agreements for stock repurchase.

Discussions were reported to be in the early stage, with no definite proposals made as yet. Indications pointed, however, to mutual desire between Root, Clark, Buckner & Ballantine, attorneys for the plaintiffs, and counsel for the 24 defendants that out-of-court settlement be made in preference to costly litigation.

Defendants in the first action include Paramount's board of directors from 1927 to 1931. They are: Jules Brulatour, Harold B. Franklin, Daniel Frohman, Sam Katz, Sidney R. Kent, Ralph Kohn, Jesse L. Lasky, the estates of Elek J. Ludvigh, Maurice Newton, Sir William Wiseman, Herbert Wobber, Adolph and Eugene Zukor.

Defendants charged with "unreasonable compensation" are Eugene Zukor and Messrs. Lasky, Kent, Katz and Kohn. Those who would be compelled to return profits—"actual or potential"—accruing from the employees' stock purchase plan are Felix M. Warburg, Jerome J. Hanauer, Gordon Leith, George W. Bovenizer, Lewis L. Strauss, Wiseman, and the estates of Otto M. Kahn and Mortimer L. Schiff.

Germany, Italy Seen Continuing Congress Control

by PIERRE AUTRE

in Paris

Continued control of the International Film Chamber by Germany and Italy and use of the group as an instrument for propaganda by the two countries seemed apparent at the annual meeting in Paris this week.

Georges Lourau, vice-president of the French Cinema Confederation and manager of the French Films Sonores Tobis, was named president of the Chamber to succeed Oswald Lehnich, president of the Reichs Filmkammer. At the conclusion of Mr. Lourau's term the presidency will be given an Italian, thus destroying all hopes for changes in control from the hands of Germany, Italy and their supporters, which include all countries in Central Europe, even Poland.

Before the Chamber convened it had been the hope that its complexion would change sufficiently to induce the United States and England to participate in its activities. The election of Mr. Lourau gave rise to the belief because of his position in the French branch of Tobis, that Germany would continue its leadership of the Chamber. Informal opinions were that France, Belgium and Luxembourg sought to gain control through the entrance of the United States and England.

Besides the official delegates the majority of those attending the meetings were German, Italian and Central European. Luigi Freddi, Italian cinema chief, was present as a visitor.

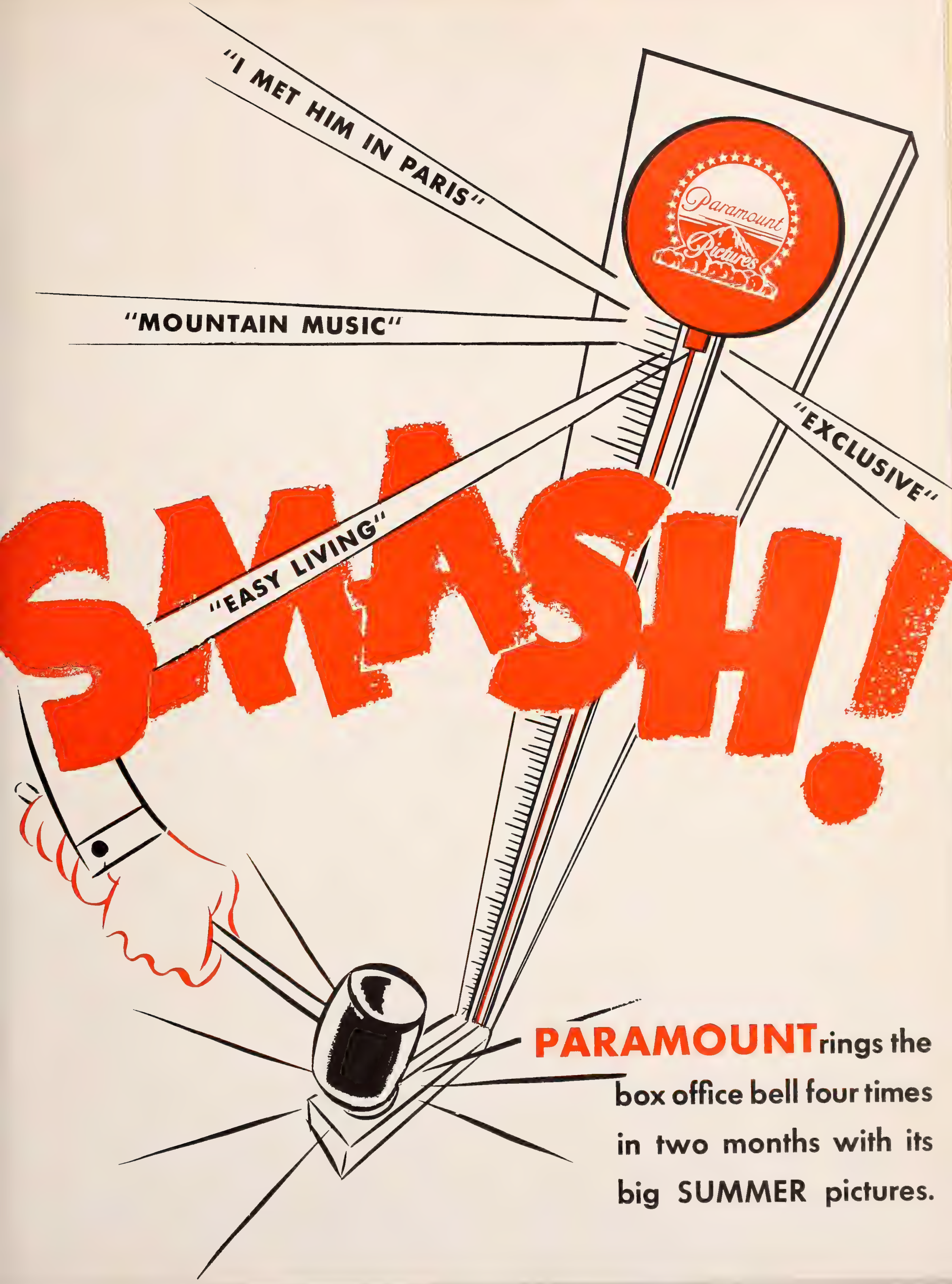
In addition to the French Confederation members who acted as hosts, 17 other nations were represented with the delegates divided as follows: Germany, 17; Italy, 12; Austria, 10; Belgium, 14; Czechoslovakia, three; Norway, four; Switzerland, two, and one each for Finland, Denmark, Luxembourg, Hungary, Yugoslavia, Sweden, Rumania, Japan and India.

Neville Kearney, secretary of the Film Group of the Federation of British Industries, attended the meeting as a member of the authors' rights commission, the first session of which was attended also by Harold Smith, European representative of the Motion Picture Producers and Distributors of America, to whom the copyright situation is of interest.

Fanchon and Marco Pool Four St. Louis Houses

Nine theatres in St. Louis are involved in a pooling agreement made this week by Harry C. Arthur, executive operating head of Fanchon and Marco, with Bess Schulter and Alex Papand. The F and M's houses are Granada, Maplewood, Kingsland and Shaw while the Schulter-Papand units are the Avalon, Roxy, Whiteway, Columbia and Powhattan.

Under the agreement, which gives F and M 47 theatres in the St. Louis territory, the F and M circuit will do the buying and will supervise operations.


"I MET HIM IN PARIS"
"MOUNTAIN MUSIC"
"EASY LIVING"
"EXCLUSIVE"
SMASH!
Paramount Pictures

PARAMOUNT rings the box office bell four times in two months with its big SUMMER pictures.

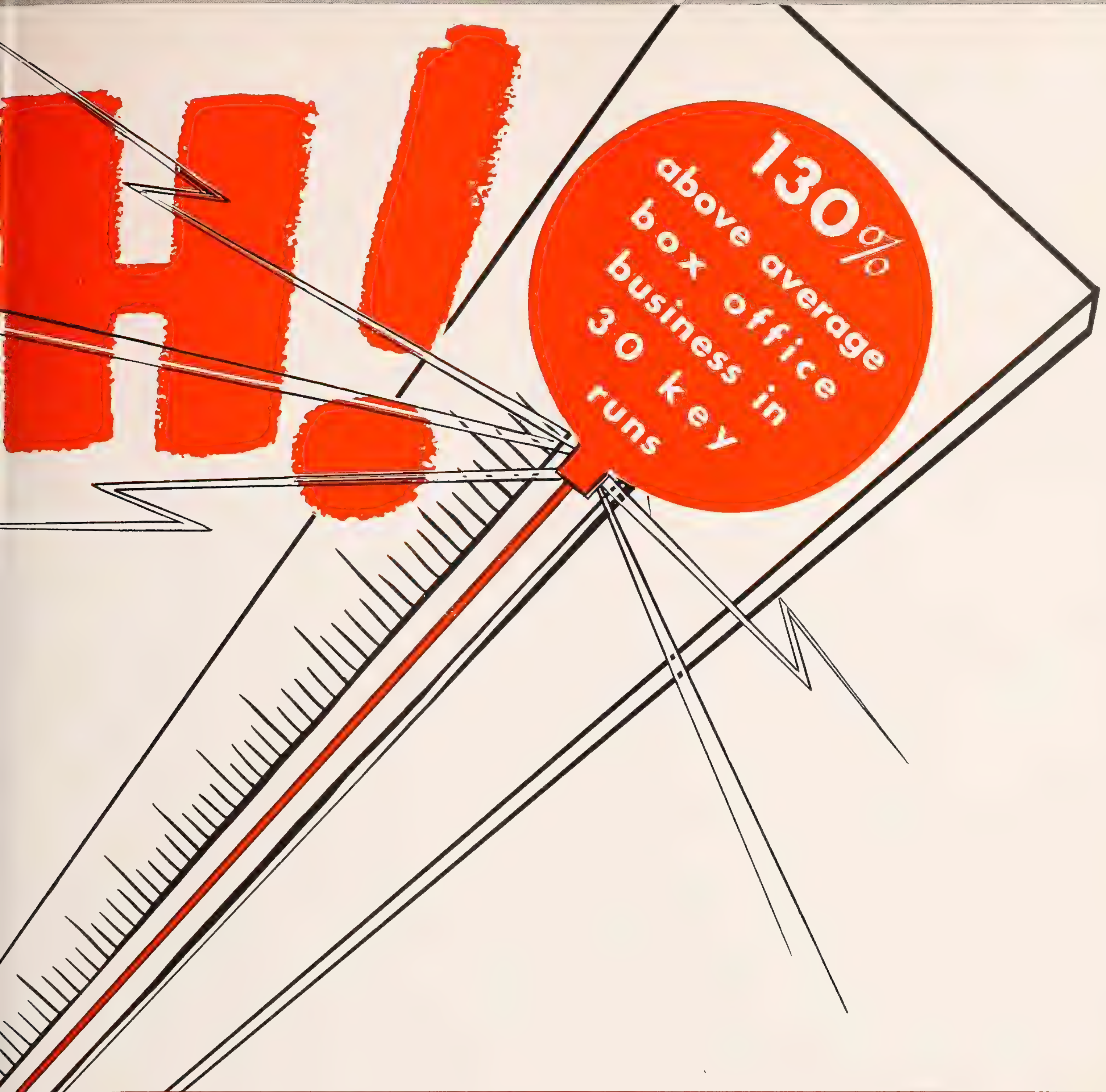
SMAS

"I MET HIM IN PARIS" does smash business to start summer off with, doing 130% above average business in 30 key runs.

Second Weeks, Hold-overs, Carry-overs, Extended playing time in almost every house.

Look at the record:

Seattle	first run 5 weeks	New Orleans	first run 2 weeks
Portland, Ore.	first run 4 weeks	Chicago	first run 2 weeks
San Francisco	first run 3 weeks	Indianapolis	first run 2 weeks
New York	first run 3 weeks	Kansas City	first run 2 weeks
Brooklyn	first run 2 weeks	Denver	first run 2 weeks
Rochester	first run 2 weeks	Louisville	first run 2 weeks
Washington	first run 2 weeks	Oakland	first run 2 weeks
Columbus	first run 2 weeks	San Diego	first run 2 weeks
Cincinnati	first run 2 weeks	Hartford	extended playing time
Dayton	first run 2 weeks	New Haven	extended playing time
Cleveland	first run 2 weeks	Memphis	extended playing time
Boston	first run 2 weeks		


H!
130% above average box office business in 30 key runs

CLAUDETTE COLBERT

in

"I MET HIM IN PARIS"

with

Melvyn Douglas • Robert Young

Produced and Directed by Wesley Ruggles

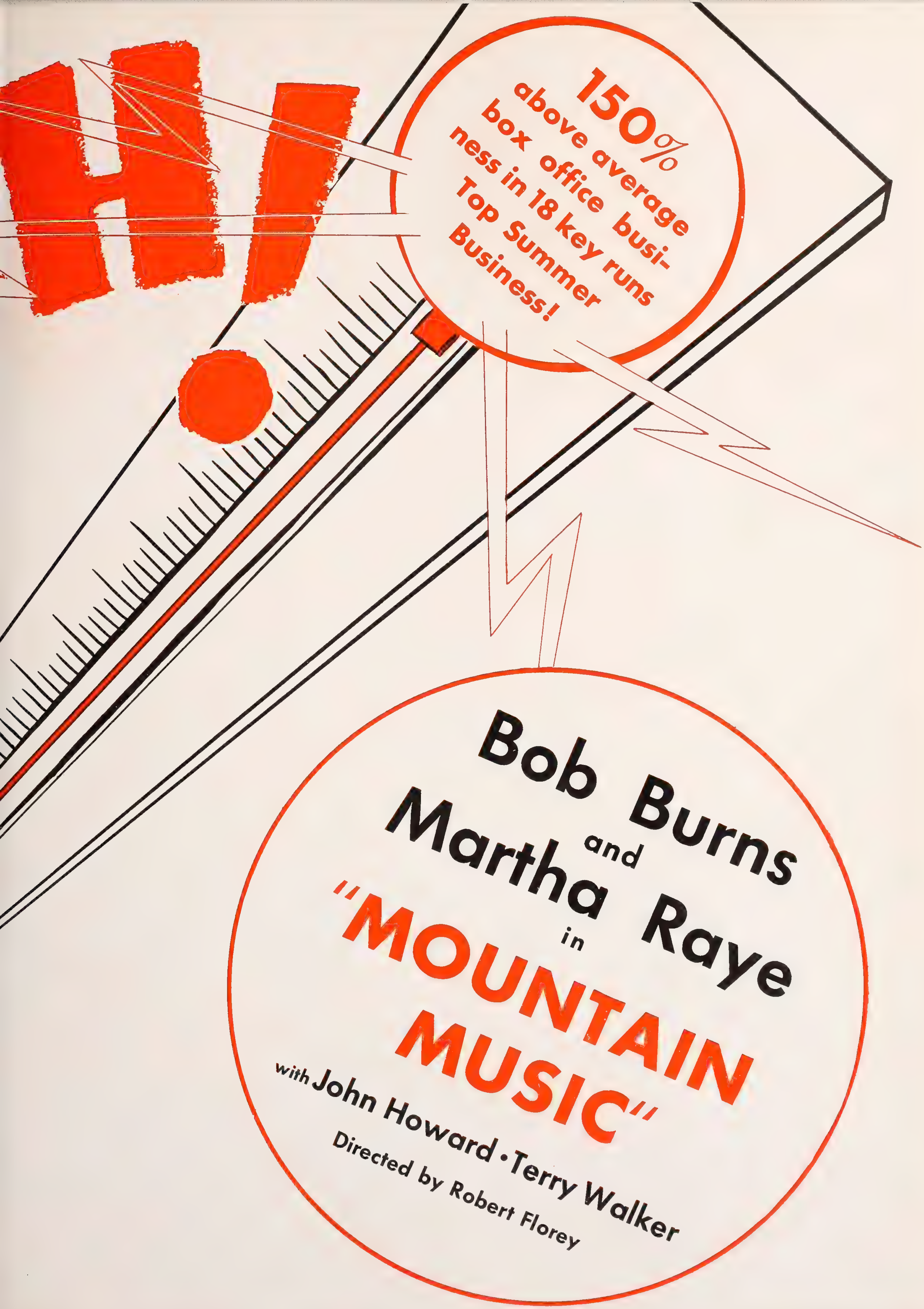
SMAS

Two weeks after "I Met Him in Paris"

PARAMOUNT releases "MOUNTAIN MUSIC" to do the Top Summer Business of any picture, doing 150% above average business in 18 key runs at the box offices already and going higher every day.

Look at the record!

Seattle	first run 3 weeks	Rochester	first run 2 weeks
Chicago	first run 2 weeks	Cincinnati	first run 2 weeks
Indianapolis	first run 2 weeks	Hartford	first run 2 weeks
San Francisco	first run 2 weeks	Dallas	first run 2 weeks
Los Angeles	first run 2 weeks	Columbus	extended playing time
Louisville	first run 2 weeks	New Haven	extended playing time
San Diego	first run 2 weeks	Memphis	extended playing time
New York	first run 2 weeks	Knoxville	extended playing time



150% above average box office business in 18 key runs Top Summer Business!

Bob Burns
and
Martha Raye
in

"MOUNTAIN MUSIC"

with John Howard • Terry Walker
Directed by Robert Florey

SMA

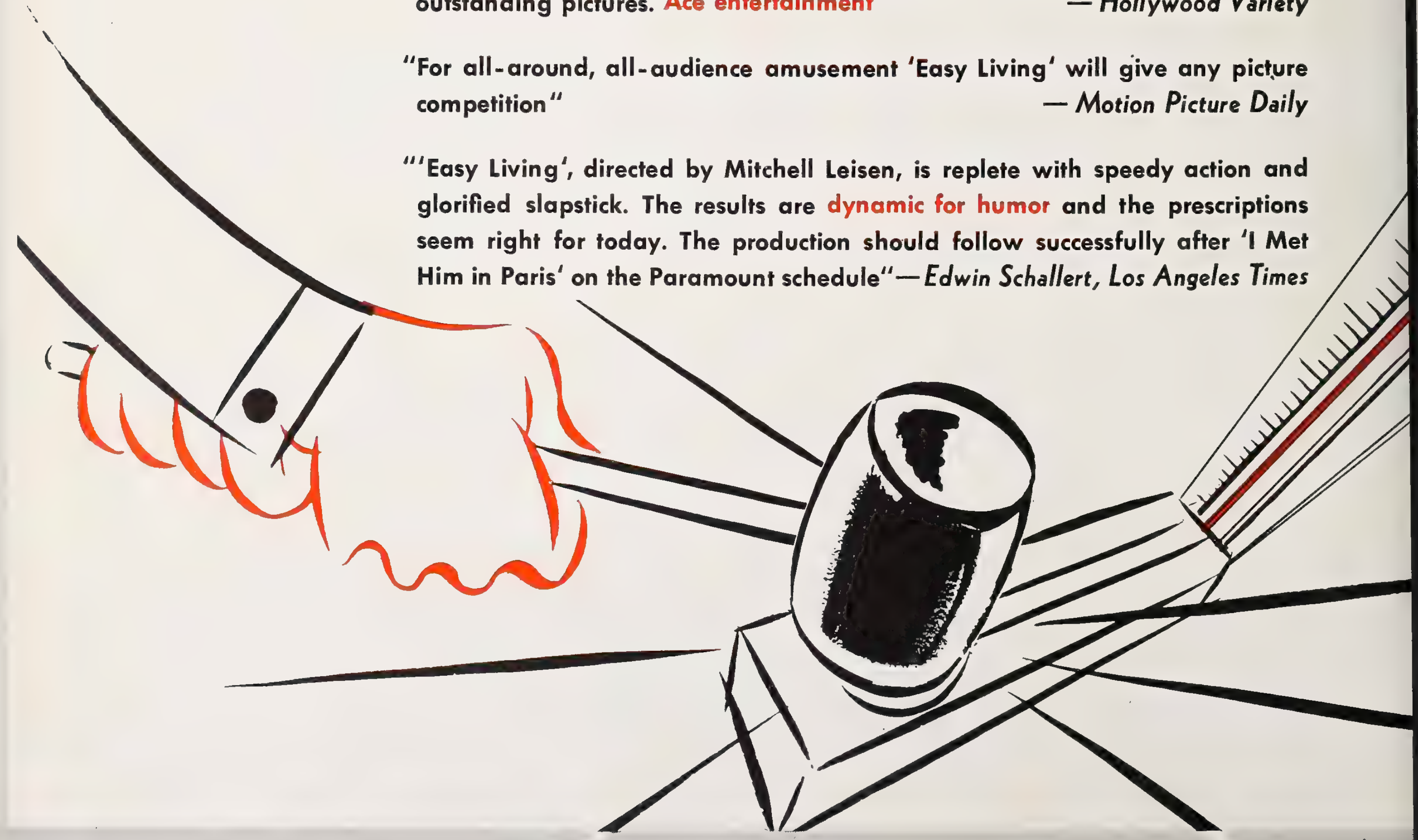
And right on top of "**Mountain Music**" comes "**EASY LIVING**"...we say it's the **Funniest Picture of the Year**...and so do all the trade papers!

"'**Easy Living**' farce **smash** Headed for **smash business** wherever it plays. Designed for the sole purpose of giving the public exactly what is wanted. It's **roughhouse**. It's **slapstick** **It's a long howl** — *Hollywood Reporter*

"'Easy Living' is healthy boisterous entertainment. Promises to be one of year's outstanding pictures. **Ace entertainment** — *Hollywood Variety*

"For all-around, all-audience amusement 'Easy Living' will give any picture competition" — *Motion Picture Daily*

"'Easy Living', directed by Mitchell Leisen, is replete with speedy action and glorified slapstick. The results are **dynamic for humor** and the prescriptions seem right for today. The production should follow successfully after 'I Met Him in Paris' on the Paramount schedule"—*Edwin Schallert, Los Angeles Times*



JEAN ARTHUR
EDWARD ARNOLD
and
in

"EASY LIVING"

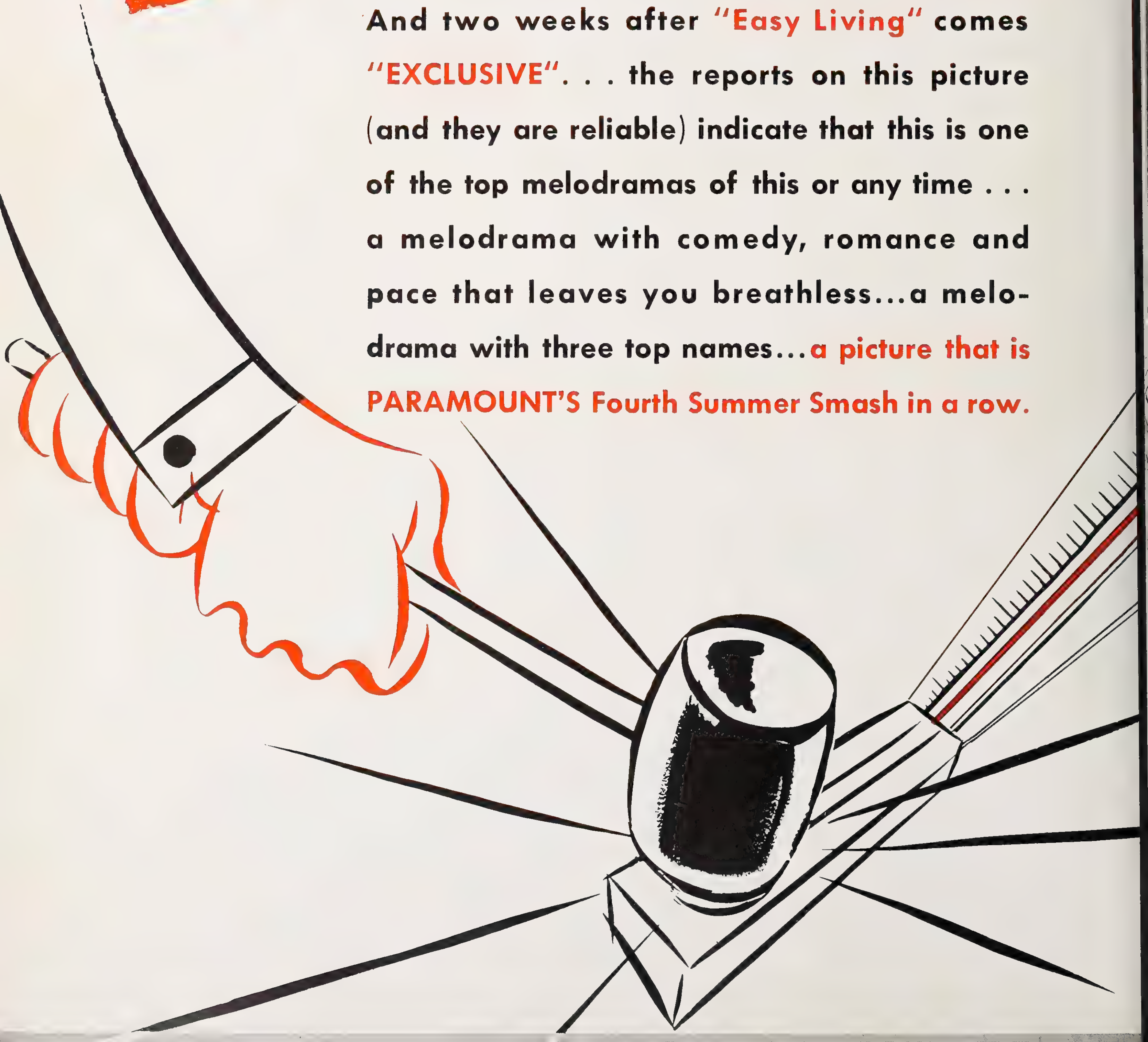
with **RAY MILLAND**

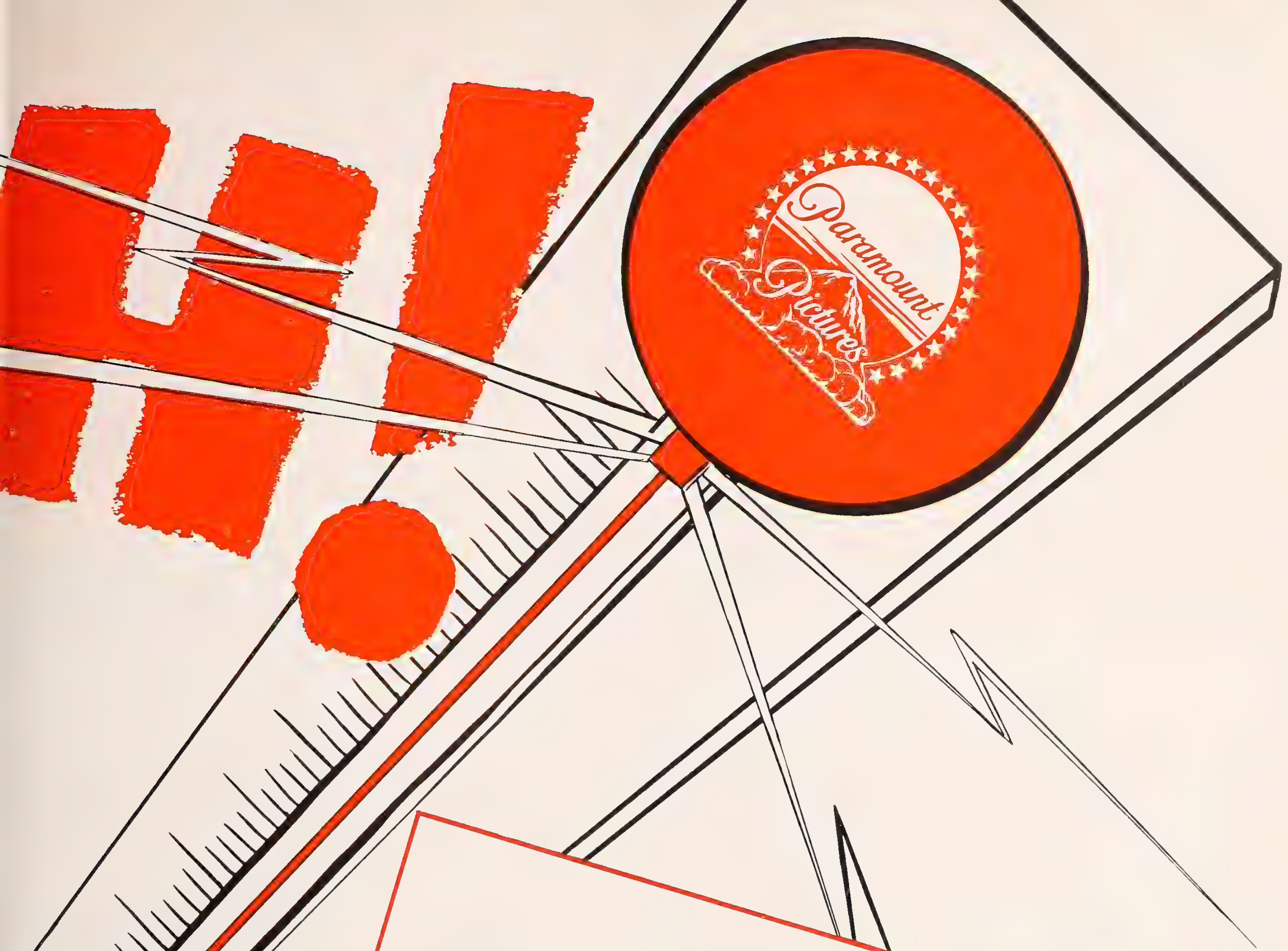
Luis Alberni • Mary Nash • Screen Play by Preston Sturges

Based on a Story by Vera Caspary • Directed by Mitchell Leisen

SMAS

And two weeks after "Easy Living" comes "EXCLUSIVE". . . the reports on this picture (and they are reliable) indicate that this is one of the top melodramas of this or any time . . . a melodrama with comedy, romance and pace that leaves you breathless...a melodrama with three top names...a picture that is PARAMOUNT'S Fourth Summer Smash in a row.




H!
Paramount Pictures

Fred MacMurray
Frances Farmer
Charlie Ruggles in

"EXCLUSIVE"

with **LLOYD NOLAN**
Fay Holden • Ralph Morgan • Screen Play by
John C. Moffitt, Sidney Salkow and Rian James • Directed by Alexander Hall

GET THIS STRAIGHT

May 28th **"I MET HIM IN PARIS"**
—a definite hit at the box office

June 18th **"MOUNTAIN MUSIC"**
—a definite hit at the box office

July 16th **"EASY LIVING"**
—rave reviews predict it a big hit

July 30th **"EXCLUSIVE"**
—keen showmen call it a smash

4 smashes in a row from PARAMOUNT
...and in Summer!

But that's not all...

SMASH!

PARAMOUNT opens the last summer month AUGUST (and the first month of its 1937-38 season)

WITH 3 MORE SMASHES

Paramount Pictures

Paramount Pictures

August 6th, 1937-38 Release

JACK BENNY in

"ARTISTS and MODELS"

with **Ida Lupino, Richard Arlen**
Gail Patrick, Ben Blue, Judy Canova
The Yacht Club Boys, Louis Armstrong

Specialties by **Martha Raye,** Andre Kostelanetz and His Orchestra, Russell Patterson's "Personettes" Judy, Anne and Zeke, Connie Boswell

Directed by Raoul Walsh

August 27th, 1937-38 Release

BING CROSBY
and **MARTHA RAYE**

"DOUBLE OR NOTHING"

with
Andy Devine, Mary Carlisle
William Frawley, Fay Holden, Samuel S. Hinds, William Henry, Benny Baker

Directed by Theodore Reed

September 3rd, 1937-38 Release

GARY COOPER
and **GEORGE RAFT**
in

"SOULS AT SEA"

with
Frances Dee, Henry Wilcoxon, Harry Carey, Olympe Bradna, Robert Cummings, Porter Hall, Virginia Weidler, Joseph Schildkraut

Directed by Henry Hathaway

...AND THE PARAMOUNT PARADE WILL BE CONTINUED

New Financing is Consummated by Condor Pictures

Financial and executive reorganization of the comparatively new Condor Pictures was effected this week, following the continued inaction by the Securities and Exchange Commission on Condor's application for approval of a proposed stock issue. The company, producing for RKO Radio and Grand National, issued the following statement on Tuesday:

"Following meetings which have taken place during the past two weeks, negotiations were consummated yesterday with a strong financial group which has joined in the financial operations and policies of Condor Pictures, Inc.

"The resignation of Mr. George A. Hirliman as president of the corporation has been accepted with regret by the board of directors of Condor. Mr. Hirliman has withdrawn from the company entirely and will produce independently. (Richard Dix pictures.)

"M. H. Hoffman has been appointed executive vice-president in charge of production. Mr. Hoffman has returned to the West Coast to take complete charge of production, where he is completing the remaining pictures of this year's schedule.

"The companys' production program for 1937-38, for which national distribution has already been arranged, comprises 20 features and 26 shorts. Of this schedule four features and three shorts have been completed.

"Mr. Frank M. Snell has been elected treasurer and will depart for the West Coast immediately for permanent residence as the chief financial officer on the West Coast of the corporation.

To Produce on Coast

"All business and production activities will be centered in the West Coast with the exception of sales and exploitation, which will be maintained in New York. Mr. Amedee J. Van Beuren, chairman of the board, will continue to make New York his headquarters.

"Mr. Edwin N. Clark of New York, a newly elected director, has been chosen chairman of the executive committee. Mr. Clark has served extensively as counsel to various New York investment trusts and as their financial adviser in connection with various companies in which they had an interest. Mr. Clark as chairman of the executive committee will take complete charge of the financial operations of the company and will shortly leave for the West Coast for the purpose of formulating complete plans for the future operations of the company, particularly as they relate to the 1937-1938 season.

"At a special meeting of the board of directors of the company held July 6th, Messrs. Harold H. Anderson of Chicago, a director of Northwestern University; Edwin N. Clark of Robb, Clark and Bennitt, attorneys of New York; George A. Fry of Booz, Fry, Allen and Hamilton, industrial counsel of Chicago, and Lewis C. George of B. E. Buckman and Co., investment bankers of Madison, Wis., were elected directors.

"The new financial group is not replacing the original underwriters of the company. Messrs. B. E. Buckman and Company is retaining its position and interest in Condor as its underwriters."

Arnow in Charge of Talent

Max Arnow, for five years casting director of Warners, is succeeded by Steve Trilling, having been promoted to studio executive in charge of new talent. Mr. Trilling was for 12 years in charge of booking for Warners.

PARAMOUNT RELEASES STEEL STRIKE FILMS

Paramount News, after withholding its pictures of the Memorial Day steel strike riot in Chicago for one month, has released the film with the explanation that feeling on the labor question is not at the fever pitch it was immediately after the shootings occurred. Previously the company refused to have the film exhibited on the ground the "horror" of the contents might incite riots in theatres.

Says Tension Has Eased

Following exhibition of Paramount Newsreel's pictures of the Chicago steel strike riot before the La Follette Committee last Friday in the Senate Office Building, Washington, A. J. Richard, Paramount newsreel editor, ordered the general release and issued the following signed statement in explanation:

"Paramount News is releasing its pictures of the Memorial Day clash between strikers and police at South Chicago, Ill., to all of its theatre clients throughout the country.

"More than a month has elapsed since the riot pictures were made. A month ago more than 70,000 men were on strike in seven states; feeling ran at white heat. Today, generally speaking, conditions have changed for the better and the feelings of yesterday have subsided.

"Moreover, the pictures have been presented as evidence at a public hearing before the La Follette committee in session at Washington, D. C.

"For these reasons Paramount News now releases the pictures, unedited and exactly as they came from the camera, as a matter of public service."

Paramount alone obtained the pictures of the riot in which several were killed and scores injured, near the Republic Steel Plant, South Chicago. In a subsequent statement issued by Paramount, announcement is made that the films constitute an "extra" edition, Number 95-A, and that "the pictures of the clash, made before and during the trouble, are shown exactly as they came from the camera without editing."

Paramount also released a statement by Senator La Follette, of Wisconsin, chairman of the strike investigating committee of the United States Senate, as follows:

"Following the Memorial Day clash between strikers and the police in Chicago, the Senate Committee requested the Paramount News to furnish it with a print of the pictures they had made on the spot. The committee has taken testimony from police officers, from strikers and from others who were present at the time this incident took place. These pictures, therefore, are not a complete portrayal of all the incidents leading up to, nor of the events which took place on that day. They have provided, however, an exhibit which has been of great value to the committee in endeavoring impartially to ascertain all of the facts relating to this particular phase of the investigation. Senator Thomas and I wish to express our appreciation for the cooperation of Paramount News in making this picture available to the committee. This film having been offered in evidence at a public hearing of the subcommittee now becomes a part of that committee's public record and as such merits the attention and study of all citizens of this country."

There is strong likelihood, however, that the films will be independently censored by communities and local boards in some places. Police Lieutenant Harry Costello, in Chicago, acting as Police Department censor there, banned the exhibition of Paramount's riot reel, on the ground that it "violates a local ruling which stipulates that pictures likely to incite patrons cannot be shown." Chicago's police are seen in the pictures wielding clubs and shooting strikers.

Andrew Rooney, of East Chicago, where the steel strike activity was centered, declared that the films may be shown in that section. But, in St. Louis, city officials banned the pictures because they are "unfit for women and children to see."

British theatres screened the films two weeks ago, after Paramount in this country declared it was using its editorial right of withdrawing from the screen pictures as "not fit to be seen." The British showings were explained by Paramount as "a mistake."

Shown Publicly

The Senate Civil Liberties Committee showed the films publicly for the first time, last Friday afternoon, before a packed house on Capitol Hill, after the existence of the pictures and weeks of controversial discussion over their existence almost became a national issue. During that period the press of the country and newspapers everywhere engaged in the controversy.

Senator Thomas, of Utah, a member of the LaFollette Civil Liberties Committee, said the reel showed an "unprovoked attack on a peaceful group of strike demonstrators."

A graphic description of the newsreel's account was published in scores of newspapers, the St. Louis Post-Dispatch expressing a typical press opinion with the remark that those who saw the film "were shocked and amazed by the scenes showing scores of uniformed policemen firing their revolvers point blank into a dense crowd of men, women and children and then pursuing and clubbing the survivors unmercifully as they made frantic efforts to escape."

A resolution that the newsreel be exhibited to all members of the House of Representatives was introduced last week by Representative Teigan, of Minnesota, after Senator LaFollette got possession of a print.

The Senate Civil Liberties Committee showing is said to be the first instance where the motion picture was introduced into a Congressional investigation as definite evidence.

The darkened, velvet-draped LaFollette Senate hearing room was packed with about 500 spectators as the newsreel was shown.

Fred Wehrenberg, president of the MPTO of Missouri and Illinois, announced he will advise exhibitors in those states against exhibiting the pictures, and L. C. Hill, of Fanchon and Marco theatres, declared it will not be shown in F. and M. houses.

Agreement Awaited On Recording Fees

Negotiations have been in progress for more than a year between Electrical Research Products, Inc., and eight major producing companies with the view of reducing charges of recording license agreements. No definite understanding has been reached as yet, but one is expected shortly.

It is said that reductions may be as much as one-third. Charges are expected to continue on a per reel basis, but with the rate determined by cost of the individual production.

FOURTH OF FILM BUDGET TO CAST, SAYS ALMANAC

Federal Taxes Take 10 Per Cent 'Off the Top', Says Terry Ramsaye in 1937-'38 Edition, Out Next Week

Where a Hollywood Million For a Picture Is Spent

With a budget of $1,000,000 *for production of a motion picture, the disbursement of the money is as follows, as presented in Terry Ramsaye's article on "Where a Hollywood Million Goes," in* The 1937-'38 International Motion Picture Almanac:

BUDGET $1,000,000

Cast	$250,000.00
Extras, bits and characters	50,000.00
Director	100,000.00
Director Assistants	20,000.00
Cameraman and crew	15,000.00
Lights	20,000.00
Makeup, hairdressers and supplies	9,000.00
Teachers	2,000.00
Crew and labor	12,000.00
Story preparation	70,000.00
Story costs	50,000.00
Costumes and designers	20,000.00
Sets and art directors	125,000.00
Stills and photographs	4,000.00
Cutters	10,000.00
Film negative	10,000.00
Tests	12,000.00
Insurance	20,000.00
Sound—Engineering and negatives	31,000.00
Publicity, transportation, research, technical, miscellaneous	20,000.00
Indirect costs	150,000.00
TOTAL	$1,000,000

When Hollywood makes a million dollar picture, federal taxes take about 10 per cent of the cost "right off the top", what with income taxes payable to the United States treasury ranging up to and even in excess of 50 per cent of the star salaries, and assessments against executives' pay checks also figuring in the "indirect costs". Of the outlay of one-fourth of the picture's budget for the cast, $200,000 of this goes into the socalled star salaries. The 10 per cent lopped off by federal tax collectors in these classifications represents, furthermore, only "the beginning of the tax items that contribute to screen costs".

The foregoing facts, and quotations, are from an article on "Where a Hollywood Million Goes," by Terry Ramsaye, editor, in the 1937-38 edition of THE INTERNATIONAL MOTION PICTURE ALMANAC, a Quigley Publication, out next week.

"Everywhere there is a factory chimney smoking there is something being made that will sell to the movie mills of Hollywood," writes Mr. Ramsaye. That the motion picture "contributes vastly to the building materials industry, with its large component of labor costs," is reflected in the fact that "lumber of all sorts, metals, structural and electrical, glass, oil, paints, hardware, chemicals, electrical machinery, fabrics, plumbing, make-up materials, carbons, rubber and plaster are consumed by the train and shipload." An illustrative detail is this: nearly 40 per cent of the world's output of a certain class of synthetic, and specially treated woods and wall boards is consumed in the making of pictures.

Besides the contributions of the industry toward meeting the costs of operation of federal as well as state and local government, and making work for others to satisfy its demands for raw materials, the motion picture enters directly into the business of writing larger figures into the pay envelope of Mr. Citizen by the expansion of the industry in the past year, says the ALMANAC.

There was an increase of 9,500 permanent employees, to an estimated total of 282,000 persons directly employed in one or another of the three general branches of the industry, production, distribution and exhibition. By far the largest number of these, 241,000, are concerned with the final step in the course of a production, the presentation of it on the theatre's screen. The fact that 4,500 individuals were added to exhibition's payroll is evidence in itself that more theatres have returned to operation and new theatres have been built.

With a ten million dollar expansion in picture production costs, the spreading out of activity at the studios, particularly in the direction of concentration upon larger pictures, there was over the year a $7,800,000 rise in the payroll of Hollywood alone, to a total of $85,800,000 a year, according to the ALMANAC estimates. In terms of persons employed, production ranked second to exhibition. At the end of the period there were 28,-

(Continued on following page)

14,640 NAMES IN ALMANAC WHO'S WHO

Some Pertinent Statistics From the New Almanac

Among the resume listings of statistical information regarding the industry, here and abroad, in The 1937-38 International Motion Picture Almanac, *appear the following estimates:*

Attendance weekly in the United States	83,000,000 to 88,000,000
World attendance weekly	215,000,000
Gross annual admissions (United States)	$900,000,000 to $1,000,000,000
Average admission price	22c.
World capital investment	$2,650,000,000
Investment in the United States	$2,000,000,000
Studio capital investment	$100,000,000
Production cost for 1936-37	$135,000,000
Production volume in U. S. compared with world production	
Estimated by volume	65 per cent
Estimated by value	85 per cent
Estimated total employed in the industry in the United States	282,000
Extras placed at Central Casting Corporation	268,436
Annual Hollywood payroll	$85,800,000
Total motion picture theatres in the United States	18,818
Total seating capacity	11,470,899
Number of prints required on each feature	50 to 250
Average number of simultaneous daily runs per picture	200
Average playing dates to complete bookings	40
Average screening per print	200
General minimum bookings per picture	2,000
General maximum bookings per picture	10,000
Maximum capacity inside exchange storage vaults in cubic feet	750
Width of strip of positive film in inches	1⅜
Thickness of strip of positive film in inches	.00575
Average number of film shipments per working year between exchange and theatre	15,000,000
Number of feet of film each of the 600 exchanges handles daily	285,120
Average weekly field distribution payroll	$530,000
Number of persons employed at all 600 exchanges	12,500
Average individual weekly salary in exchanges	$42.50

(*Continued from preceding page*)

000 holding jobs in the production field, as against 12,500 in distribution and the 241,000 in distribution. The business of selling the picture to the showman added 4,500 names to the bookkeeper's ledgers.

Studio capital investment, estimated roundly at an increase to a hundred million dollars, represented one-twentieth of the investment in the industry as a whole in the United States, which was in turn four-fifths of the total the world over. The studios in this country, which is practically to say in Hollywood, put that capital to work on an outlay of approximately $135,000,000 for production for the 1936-37 season.

880 More Theatres

New employment ranged from an increase of 18,436 placements of "extras" by the Central Casting Corporation in Hollywood, for a total of 268,436, to the 4,500 more employees in theatres. The records showed 880 more houses operating than a year ago.

In theatre construction, with all the wide range of labor involved, there were 465 new theatres built between April of 1936 and June this year. In dollars, from 1929 to the middle of 1937, theatre construction, including remodeling, brought an expenditure estimated at $424,914,000, almost a half billion dollars.

Increased attendance and increased admission prices together showed the progress made in the year. The Almanac records an average advance of one and one-half cents in the prices charged patrons, to a general average of 22 cents a ticket. With the total number of purchased tickets estimated within the range of 83,000,000 to 88,000,000 a week, in the United States, gross annual admissions, in dollars, were placed upward of nine hundred million dollars. World attendance weekly was approximately 215 to 220 million persons.

Most of the tickets were bought between 7:30 and 8:30 in the evening, but should everyone living within the borders of the United States set out to attend the theatre at exactly 7:30 p. m. the same day, there would be a problem for the exhibitors, though one they would enjoy experiencing, because the ratio of population to seats in 93 cities of more than 100,000 population averages 8.9. For the country as a whole, exclusive of the large cities, 14.4 persons, in the decimations by statistical fractions, would be trying to get into the same seat.

14,640 Names

Approximately one-half of the 1,378 pages in this season's edition of The International Motion Picture Almanac are given to biographical information regarding persons in and close to the industry and of sufficient importance to warrant individual mention. There are 14,640 names in the Almanac's Who's Who, including stars, players, producers, directors, technicians, company executives, exhibitors, motion picture journalists and newspaper critics, and leaders of other societies and associations indirectly allied with the business which is the motion picture.

The international character of the Almanac is reflected in two special divisions of information, one on the British market, the other on the world at large.

World Problems

Despite the increasing motion picture consciousness of men in high places in other countries, with economists and politicians alike seeing in the theatre screen a powerful ally, the one to a national income, the other to propagandistic outpourings, productions from Hollywood represented 65 per cent of world output in motion picture production volume and 85 per cent in value, according to the Almanac. However, in individual articles by correspondents of Quigley Publications throughout the world, as well as in resumes of annual compilations by attaches of the Department of Commerce for the Motion Picture Division at Washington, the growth of the quota movement in principal nations and others of less importance on the world scene reflects the tightening competition.

A complete summarization of the year's earnings statements of companies in production, distribution and exhibition, also in theatre equipment and other concerns serving the business, is made in one of the 68 sections of the Almanac.

Among the sections are listing of product of the past season, with the most important credit details, both by company and alphabetically, and the titles of all features released in this country since the advent of the talking picture. Concomitantly, there is a list of stories and plays purchased in the past twelve months, some already made into pictures for the season now ending.

SEC REPORTS STOCK CHANGES IN 8 UNITS

Warner Brothers Sell Preferred; Hertz Disposes of Paramount Stock; Loew Buys Common

by FRANCIS L. BURT
in Washington

The Securities and Exchange Commission reported this week considerable activity by officers and/or directors of motion picture companies in changes of stock ownership, particularly in Warner Brothers, Paramount, Loew's, Twentieth Century-Fox, Columbia, Educational, Pathe Film and General Theatres.

Disposition by Renraw, Inc., (the Warners' private holding company), of 858 shares of Warner Brothers preferred stock and, by each of the three Warner brothers, of 286 shares of preferred, through their holding companies, was reported by the Commission in its first May summary of stock transactions. During the month, S. P. Friedman, New York, acquired 5,000 six per cent Warner debentures.

At the close of the month Renraw, Inc., held 13,500 shares of preferred; S. P. Friedman, 600 shares of common and 46,000 debentures; Albert Warner, vice president, held, directly, 59,260 shares of common, 10,618 shares of preferred and 1,530,000 debentures and, through holding companies, 5,988 shares of common, 4,500 shares of Warner preferred and 269,460 debentures; H. M. Warner, president, directly, held 62,860 shares of common, 10,618 shares of preferred and 1,404,000 debentures and, through his holding company, 4,500 shares of Warner preferred; Jack L. Warner, vice president, directly, held 88,060 shares of common, 10,618 shares of preferred and 1,502,000 debentures and, through the holding company, 4,500 shares of preferred.

Hertz Releases Shares

A report from Paramount showed the disposition by John D. Hertz, through Lehman Brothers, of 6,000 shares of common stock, 2,500 shares of second preferred stock and 55,000 three and one-quarter per cent debentures, holding, at the close of May, some 5,500 shares of second preferred and 32,000 debentures. The report also showed that Maurice Newton disposed of 400 shares of Paramount common and acquired a like number of second preferred, directly, and, through Hallgarten and Company, disposed of 200 shares of common; at the close of the month he held 8,118 shares of common and 2,813 shares of second preferred directly, and 200 shares of first preferred and 97,000 debentures through Hallgarten and Company.

2,196 Shares to Arthur M. Loew

In Columbia Pictures, Harry Cohn, president, disposed of purchase warrants covering 18,587 shares of common voting trust certificates and at the close of the month held 1,639 shares of common and 67,127 common voting trust certificates.

In Educational Pictures, Bruno Weyers, New York, disposed of 100 warrants for common stock, holding 1,540 at the close of May.

Through liquidation of his holding company, Arthur M. Loew acquired 2,196 shares of Loew's common during the month and disposed of 1,901 shares, holding 295 shares at the close of the period.

Also reported was acquisition by Robert R. Young, New York, of 1,900 shares of Pathe Film common in April and 3,000 shares in May, bringing his holdings at the close of May to 35,715 shares, directly, and 10,283 shares through a holding company.

In Twentieth Century-Fox, A. R. Jenkins, through his wife, disposed of 25 shares of common stock.

A report on the holdings of officers and directors of Educational Pictures when the company's registration became effective showed that Hugh MacNair Kahler, Princeton, N. J., director, held no securities, while E. W. Hammons, New York, president, held 700 shares of common and 17,683 warrants, and Theodore R. Williams, New York, officer, held five common warrants.

A similar report from Pathe Film showed that Theodore C. Streibert, New York, director, held 15 shares of preferred.

John E. McAuley, Chicago, elected a director in General Theatres Equipment Corporation in May, reported the holding of 100 shares of common stock.

Kincey Doubts Value Of Higher Admissions

Increased admission prices in the Southeast would bring no increase in gross profits, H. F. Kincey, cooperator with R. B. Wilby of one of the largest circuits in the south, said when he arrived in New York to confer with Frank Freeman, Paramount theatre head.

Attendance, Mr. Kincey said, would be curtailed in proportion to the increased scale. The Wilby-Kincey theatres, 105, are located in North and South Carolina, Virginia, West Virginia, Alabama and Georgia.

Representative Named

Barnette Pomerantz, for the last 15 years in charge of the construction and modernization of many theatres for independent operators and for Warner Brothers, is now New York representative of Amusement Supply Company, 341 West 44th Street, New York. Mr. Pomerantz is supervising the theatre construction, modernizations, furnishings and equipment departments.

Warning on Fight Films

Violators of the federal regulation prohibiting transportation of the Louis-Braddock fight pictures across state lines will be prosecuted in Alabama, James C. Smith, United States attorney of Birmingham, warned theatre owners.

Newsreel Theatres will open its third newsreel house in New York September 1st. It will be located on East Fordham Road, the Bronx, and will bring the total of this type theatre in New York to five.

IN THE NEWSREELS

MOVIETONE NEWS—No. 84, Vol. 19.—Franklin D. Roosevelt, Jr., weds Ethel Dupont....Army's Boeing YB-17, new aerial fortress, makes trial flight.... Boy Scouts' jamboree held on the banks of the Potomac River at Washington, D. C.....Gliders in Elmira meet offer aerial acrobatics....Battleship France, sunk in 1922, dynamited to surface....Stars of Hollywood pay honor to Shirley Temple on the gala premiere of her latest picture "Wee Willie Winkie"....Grand Prix motorcycle race in Australia provides thrills....Skiing on the slopes of Mt. Lassen in California

MOVIETONE NEWS—No. 85, Vol. 19.—Search undertaken for Amelia Earhart and companion....Pan American Clipper takes off for England....250 planes stage show at Hendon, England....Clergyman who married Duke of Windsor and Wallis Warfield arrives in New York....Mrs. Osa Johnson reaches England on her way to Africa....King Carol of Rumania and his son, Crown Prince Michael....British World War Veterans parade....Belgium veterans riot in demonstration against amnesty law for war traitors.... U. S. tennis stars at Wimbledon....Bing Crosby opens his Del Mar race track.

NEWS OF THE DAY—No. 282, Vol. 8.—President Roosevelt looks on as his son, Franklin, Jr., marries Miss Dupont....Boy Scouts from many states gather for national jamboree....Beach styles for French bathing resorts shown....Plague of grasshoppers hits farm districts of Colorado....Ban to forbid dogs in cities draws protest from urban canine owners.... Latest amusement park device modeled after fast winter bob sled sport.

NEWS OF THE DAY—No. 283, Vol. 8.—Navy sea and air forces rush to aid Amelia Earhart....A.A.U. Meet at Milwaukee....Donald Budge wins at Wimbledon....British war vessels in impressive display.... Rev. R. Anderson Jardine forecasts a happy marital future for the Duke and Duchess of Windsor....Ocean front blaze at Rockaway Beach, New York....Holiday seekers jam resorts....Boy Scouts display skill.

PARAMOUNT NEWS—No. 95.—125 glider experts compete in national contest....Albert Tangora sets new world's record in speed typing....Queen Mary praises work of district nurses on the occasion of the jubilee celebration of the Queen's Institute of District Nursing....25,000 Boy Scouts gather for jamboree gathering at Washington....Roosevelt-Dupont nuptials make a simple and impressive ceremony.

PARAMOUNT NEWS—No. 96.—Track stars compete in A. A. U. sport meet....Airplane carrier and destroyers conduct search for Amelia Earhart, lost woman flyer....Radium discovery in Canada hailed. ...Preliminary preparations made for trans-Atlantic air service....George VI reviews 80,000 war veterans. ...Motion picture stars attend the opening of Bing Crosby's turf club.

PATHE NEWS—No. 99, Vol. 8.—Dupont-Roosevelt wedding....Art display: Sixteenth centuries tapestries exhibited at Princeton University; latest modern art displayed in New York....Mr. and Mrs. Harry Fifield present their unique family, six sets of twins with a singleton thrown in for good measure. ...Colorado farmers utilize poison gas in their war on grasshopper scourge....Members of the 102nd Medical Regiment give demonstration of how wounded are cared for in battle....Boy Scouts gather at Washington.

PATHE NEWS—No. 100, Vol. 8.—Frantic search made for Earhart and Noonan....Glen Cunningham wins A.A.U. 1,500 meter race....Floods in the Ohio Valley....Survey flight for new sky route across the sea....Parson who officiated at the marriage of the Duke of Windsor and Mrs. Simpson comes to America ....Belgian police and war veterans clash during protest parade.

UNIVERSAL NEWSPAPER NEWSREEL—No. 576, Vol. 9.—F. D., Jr., marries Ethel Dupont in modern Romeo and Juliet fashion....Boy Scouts hold their giant meeting in the shadow of the nation's capital. ...584 assorted jungle animals landed in New York. ...Latest beach fad a rolled copper bathing suit.... The President appeals to the C.I.O. to halt strike violence....Graduation day at Sing Sing for the first class to complete state's course for guards....Female log roller downs brawny males in log rolling contest. ...Caterpillar plague ravages farms in North Ontario, Canada....Soviet fliers who spanned the North Pole receive official greeting from New York City's Mayor.

UNIVERSAL NEWSPAPER NEWSREEL—No. 577, Vol. 9.—Amelia Earhart Putnam, noted aviatrix, lost at sea in her attempted round the world flight. ...British bombers in raid demonstration....University co-eds devise new ways to bait fish....15,000 members of the United Mine Workers in rally voice their sympathy with striking C.I.O. steel workers.... Test flights conducted for contemplated air service across the Atlantic....Marble champion crowned at Wildwood, N. J.....Movie stars attend the opening of the latest race track....Ploughs clear mountain passes of summer snow.

Mackay Leaves RCA

David Mackay, assistant general counsel for the Radio Corporation of America Manufacturing Company, has resigned to join a law firm with Milton Diamond.

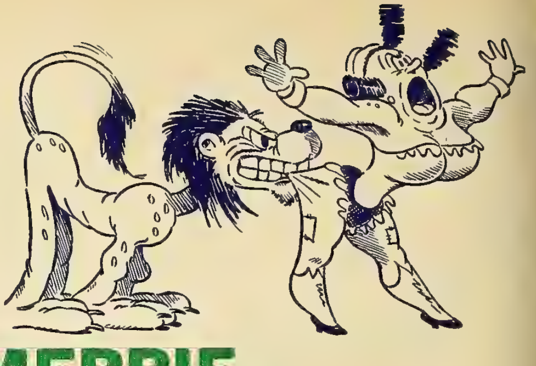
"These Shorts Have No Tops!"

That's What They're Saying about Warner Bros.' New-Season Set-Up for

VITAPHONE

Out in Front

With an Astonishing Parade of Feature-Strength Values, in Variety-Packed



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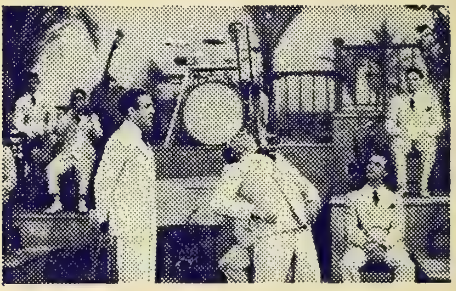
In Technicolor

Will maintain their remarkable stride forward with more and merrier advances in color cartoon technique by Leon Schlesinger!

COLOR-TOUR ADVENTURES

They see the world in class—and in *color*—in internationally famed E. M. Newman's thrill-trips to the world's most romantic ports!



MELODY MASTERS

Phil Spitalny & His Musical Queens —and the 'swing' and 'sweet' bands of 17 other favorites including Milt Britton, Rubinoff, Mal Hallett, Tommy Dorsey, Enric Madriguera, Russ Morgan, Clyde McCoy!

VITAPHONE SH

Broadway Brevities

Biggest things in 2-reel shorts—winners of both the Academy Award and Jay Emanuel's Exhibitor Trophy for the year's best! The series will this year offer—

TECHNICOLOR PRODUCTIONS

Continuing the 'Give Me Liberty' tradition with 'Man Without a Country,' 'Remember the Alamo,' 'Belle of New Orleans,' and more 'Changing of the Guard' type of musical. All filmed at Warner Bros.' giant West Coast studios!

BROADWAY HEADLINERS

Vitaphone combed stage, radio and night-clubs for top performers! Featuring Eddie Leonard, Georgie Price, Yacht Club Boys, Hal LeRoy, the Preisser Sisters and others!

ALL-STAR REVUE PRESENTATIONS

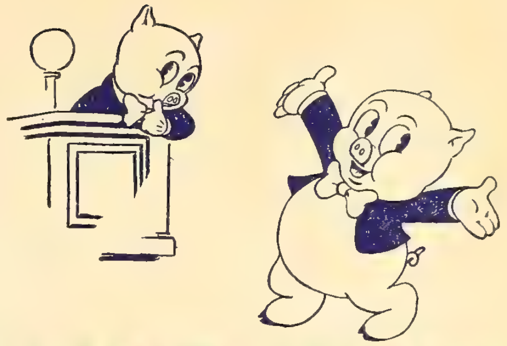
Comedy and music combined with a $6.60 revue feel and names like Bernice Claire, Donald Novis, Bob Hope, Georgie Tapps!

VITAPHONE COMEDIES

Ken Murray & Oswald from radio, Joe & Asbestos from Ken Kling's famous comic strip, Joe Palooka, from 250 key newspapers!

VITAPHONE GAY-ETIES

A whale of a new entertainment feature which will hit an all-time high for screen farce. Watch this one carefully!



LOONEY TUNES

New ideas in black and white cartoon animation—with the greatly augmented Vitaphone Orchestra and brand new story innovations for *Porky Pig*

PICTORIAL REVUES

The magazine of the screen—with the same mass human appeal of the major national publications. Thrills, sports, novelties and leading film stars in every issue!

VITAPHONE VARIETIES

Charlie McCarthy & Edgar Bergen, Mr. & Mrs. Jesse Crawford at the organ—The Radio Ramblers, The Unreal Newsreel, Salici's Puppets in color and 100 different novelties including four Vaude reels!

AND THIS SENSATIONAL PLUS +

ORTS *for* 1937-38

Floyd Gibbons

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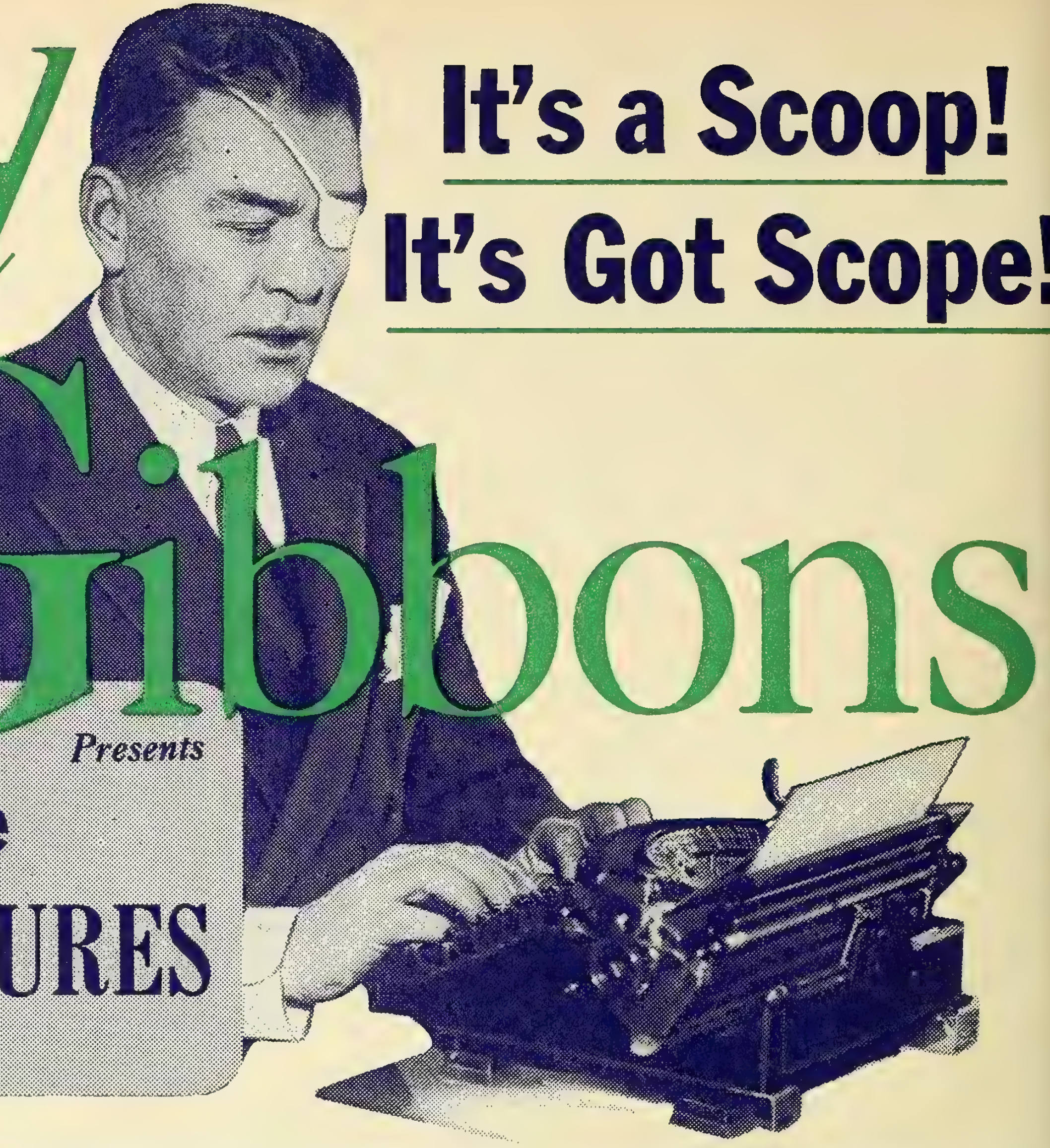
It's a Scoop!

It's Got Scope!



Presents

Your True ADVENTURES

Every story a true story—and every re-enactment will out-thrill anything on your bill! A tremendous drawing card even without this backing—it's super-colossal with it!

On the air every Thursday night —for the 7th year!... In 500 newspapers daily and Sunday reaching 20 million readers!.. Over 1,000,000 members in the 'Floyd Gibbons Adventurers' Club' right now!

EXTRA! EXTRA!

Thrill-Story Contest!

Thousands of dollars for picture audiences of the U. S. and Canada in Floyd Gibbons' 'Thrills Contest' for best true adventures submitted from Sept. 1, 1937 to May 15, 1938.

Contest to be conducted at your theatre. Details of unprecedented radio, newspaper and dealer activities in the big press book now being mailed!

THESE 2 BIG PRIZES!

Ⓐ **$1,000** for the best True Adventure Story submitted.

Ⓑ **A TRIP TO NEW YORK** and return via one of the American Airlines 'Flagship' planes, a visit to the Eastern Vitaphone Studios and 2 days at a leading New York Hotel.

In Addition

Ⓒ **$250** for every True Adventure Story submitted that is used as the basis of a Vitaphone True Adventure Picture. These also will be eligible for the grand prizes.

Ⓓ **$25** For every True Adventure used for broadcast by Floyd Gibbons on the Colgate Palmolive-Peet program.

Warner Bros. Pictures and Vitaphone Shorts Greater Than Ever!

HOLLYWOOD STILL BIGGEST BACKER OF STAGE, DESPITE RESTRICTIONS

16 Plays, Averaging $75,750, Bought by Films in '36-'37, When Broadway Production Hit a New Low for a Season

by FREDERICK W. AYER

The 1936-37 legitimate theatre season, now drawing to a close, has demonstrated more clearly than ever before just how much the Broadway stage has come to depend on Hollywood financing of plays in addition to the technical and creative talent of the film studios. Although Hollywood this season has paid higher prices for the film rights to Broadway plays—an average of $75,750 for each of the 16 plays purchased of the past season's crop—production on Broadway hit a new low with only 90 plays and musicals as against 99 the previous season and 120 during the 1934-35 cycle.

The total number of productions during 1936-37 would have been considerably larger, it is agreed, if Hollywood had participated as freely as it ordinarily would have done had not the stiffer contractual rights insisted on by the Dramatists Guild a year ago been put into effect at the beginning of this season.

The result of this has been, of course, that the motion picture interests were discouraged from entering financially into Broadway theatrical production and this is borne out by the fact that film money was involved this season in only 13 productions compared with more than twice that number during 1935-36 in spite of the fact that there were indications that the trend was toward even larger participation until the dramatists' action.

For more than a year Hollywood has abided by its agreement not to finance Broadway plays—those which were so financed this season being previous commitments—and the consensus along Times Square now is that shortly Broadway and Hollywood will get down to round table discussions of ways and means of counteracting the situation created by the new Minimum Basic Agreement of the Dramatists' Guild.

It is true, of course, that the immediate occasion for the dramatists' stipulations was the same kind of mercenary consideration which prompted the objections thereto, both in Hollywood and Broadway managerial circles. Regardless of the fact, which the dramatists themselves probably would not trouble to deny, the legitimate theatre as an institution would seem to have been saved a few possible headaches.

Use of Hollywood Financing

"While the public may regret any factor which curtails the selectivity and quantity of drama and entertainment, it is fitting that the public remember at the same time that under the prevailing circumstances a large-scale investment of motion picture backing in legitimate theatre enterprises could easily have the effect, say, of controlled inflation," observes Stirlring Bowen in the *Wall Street Journal.* "I am speaking now of the effects on product. And the reason is not prejudicial to Hollywood methods as such but only to their possible misapplication in the legitimate theatre at this particular time. For the motion picture interests would be investing in a Broadway product for the benefit of the motion picture industry, which is naturally their first concern, rather than in the interest of the best possible stage entertainment."

"GHOST GOES WEST" CALLED BEST BRITISH

"The Ghost Goes West," produced by London Films, with Alexander Korda as producer and Rene Clair as director, was the best film of the past season, according to a vote of the readers of the Film Weekly, *English trade publication. The awards were made at a luncheon last week at the Trocadero, London.*

The performance of Nova Pilbeam in "Nine Days a Queen" was voted the best of the year.

John Maxwell, head of Associated British Pictures, in replying to a toast to British films, declared, "I think the crisis is over. The industry has been deloused. Having gotten rid of the promoters and fly-by-nights, it will go on to prosperity."

Mr. Bowen points out that such an investment would entail a measure of authority, as in any other commercial enterprise and that, due to the problems of motion picture production, the influence presumably would be toward haste.

"There are a few theatrical managers who have succeeded in using Hollywood financing to fine purposes," says Mr. Bowen. "In these instances the managements and everyone else, including the public, have been the beneficiaries. It is easy, however, to imagine an instance in which a legitimate management in seeking to absorb such financing would find the arrangement detrimental to the product. No one would be particularly to blame, but there might be impaired the singleness of purpose which every worthwhile stage presentation requires.

"There is no reason why motion picture capital should not be invested in the future in good Broadway productions to the advantage of all parties concerned. Hollywood, for example, finds it profitable to buy the rights to Broadway plays without financial participation in advance. Thus far, however, there is lacking a sufficient understanding and agreement on all sides of the underlying factors involved in such a partnership."

From Artistic Viewpoint

Br. Bowen's plea for further film financing of Broadway is made purely from the investment angle and it remains for an official of the motion picture industry, itself, to come to the defense of film participation in the Broadway scene from an artistic, as well as commercial, standpoint.

Says Jacob Wilk, eastern scenario chief of Warner Bros.:

"There are still many plays produced without any consideration of their cinematic possibilities. There are still producers who play the theatrical production game by its own rules, taking chances on plays on their legitimate merits and regarding any Hollywood vein of gold that may later be tapped as 'gravy.' This way of producing plays is, of course, a gamble. It always has been. It was a gamble long before the movies began their portentous flickering. If it is today a bigger gamble than ever, I submit that the blame lies rather in the ever-mounting costs of theatrical production than at any door in Hollywood.

"As for the economic influence of the movies," Mr. Wilk continues, "there have been excellent plays of late years that might never have reached the boards but for the backing of motion picture firms. The obvious retort to that is, I suppose, that these plays were brought out as mere by-product of the Hollywood factories preliminary to their incarnation in celluloid.

"Let producers . . . take heart," Mr. Wilk concludes. "Let them nourish a faith in the ability of a good play to stand on its own feet. That is really the view that Hollywood 'money-grabbers' take when they invest some of their shekels in a Broadway production. An inferiority complex is a deadly thing, and a certain number of stage producers—a minority, I trust—are suffering from one."

Another Source

Meanwhile, another possible source of financing for stage producers was made known this week when it was reported, unofficially, that a group of Wall Street financiers are considering the formation of a corporation with the specific purpose of investing in the legitimate theatre's production branch.

It is said that, during the recent convention of the American Theatre Council held in New York, the president of one of New York's largest banks attended unobtrusively various of the business sessions and absorbed the information—dwelt upon at length by most of the speakers—that the cardinal problem of show business is lack of suitable or sufficient backing.

As things stand now, it is understood a group of financiers will form a corporation, charging the manager six per cent for the money. plus a share in profits to be settled on. There will be no stock sold. According to report the corporation will have an investment fund of from $500,000 to $1,000,000, and it further is asserted that it will transact business with producers on an individual basis only, it being recognzed that successful producers are at their most efficient peak when they are working as individuals.

Film Rights

With respect to motion picture rights, it is understood the organization would require the producer to keep his play running three weeks, so that, in the event the production fails, there would be a reasonable chance for the backers to balance their losses with film money. (N. B.: Uuder the terms of the Dramatists Guild the management of a Broadway play does not participate in the sale of film rights unless the play runs either three weeks in New York or for 75 consecutive performances on the road.)

Prognostications of financing and other plans for the theatre generally are rife, however, at the conclusion of each season and seldom, if ever, amount to anything. For the season just closing, no matter whether fewer plays were produced, whether there was a greater proportion of failures and whether or not Hollywood backed fewer plays than ever before, it cannot be denied that the 1936-37 season *did* prove that there still is a theatre-going public, not only in New York, but on the road as well.

Probably the most remarkable feature of this season was the fact that Shakespeare came into his own commercially and artistically, with two smash hits to his posthumous credit: "Hamlet," as portrayed by John Gielgud and presented by

(*Continued on following page*)

WALL STREET STAGE INVESTMENT

(Continued from preceding page)

Guthrie McClintic, and "Richard II," enacted by Maurice Evans and produced by Eddie Dowling and Robinson Smith.

It also should be noted that one of Hollywood's favorites, Leslie Howard, attempted a production of "Hamlet" and while Mr. Howard's production in many ways overshadowed that of the Gielgud-McClintic combine, it was duly recorded that Mr. Howard's histrionic ability hardly could be compared with that of Mr. Gielgud.

Of interest, too, is the fact that whereas the McClintic production of "Hamlet" reputedly cost in the neighborhood of $100,000—and Mr. Howard's, also—the Dowling-Smith production of "Richard II" actually cost only $23,000. The latter production cost, roughly, $6,500 weekly to operate and, for 16 weeks, grossed $285,000. The figures on the two "Hamlets" are not available, but they do not compare with those of "Richard II," which will reopen in September for a limited New York engagement before a road tour of 26 weeks.

With the Broadway season on the wane for ten weeks of the hot weather period, Summer stock, as is its annual custom, again steps into the theatrical limelight, a limelight which this year does not seem as potent as in seasons past. Last season saw the demise of many summer companies within a brief period of their openings and this, together with the fact that Actors' Equity has "cracked down" hard on the fly-by-night element which has marked this phase of theatrical activity in the past.

Fewer Summer Productions

In any event, there are far fewer companies planning summer productions this season and thus far it has been impossible to obtain even tentative schedules from the majority of those contemplating the usual ten-week season, even though the commencement of the season is only a few weeks away.

Steady growth of summer theatre activities in the past five years has unquestionably established the more responsible operators as an important branch of the theatre, but in the expansion process a great many irresponsible persons have been weeded out and thrown into the discard. For this reason it is thought that while this year there may be fewer theatres operating in the "cow-barns," there will be more dependable operators, running their enterprises on sound, businesslike methods, than ever before.

Interest in the summer theatre was slight until last year when expansion hit a new record. Actors Equity evinced interest when it found that the summer enterprises were affording more employment to more actors than the road. Action immediately was begun to organize groups, resulting in regulation of salaries, conditions, expenses, number of performances, salary and transportation guarantees and the number of Equity members used in each company. All of these factors have this year helped to eliminate the irresponsibility of former years.

Federal Theatre Factor

In a discussion of the Broadway theatre during the 1936-37 season the Government's Federal Theatre Project can scarcely be overlooked, for it has assumed a position of great importance in the Broadway scene.

Whether or not the complaints of Broadway's legitimate managers that the Federal Theatre is cutting into private enterprise are justified may now be more adequately aired, comparative attendance figures now being available for both Federal and Broadway drama.

Since the Federal Theatre's drama units began to function in New York in December, 1934, and up to January 1, 1937, the WPA presented 68 so-called "professional productions" for a total of 2,369 performances to a total attendance of 2,161,452. According to a previous checkup on Broadway commercial theatre attendance records as indicated by statistics on the distribution of *The Playbill,* 18,000,000 programs were distributed during the combined 1934-35 and 1935-36 seasons, and while the *Playbill* distribution is not to be taken as an exact indication of Broadway attendance, it is a close approximation.

COOPER, DIETRICH LEAD TOKYO POLL

Gary Cooper and Marlene Dietrich were chosen as the most popular motion picture stars in a poll conducted among patrons of six Tokyo first run theatres. Questionnaires were distributed by the Waseda University Advertising Research Club.

Five per cent of the voters reported they attended motion picture theatres ten times a month; three per cent, nine times; 3.5 per cent, eight times; 2.2 per cent, seven times; seven per cent, six times; 14.7 per cent, five times; 20.5 per cent, four times; 26.3 per cent, three times; 16 per cent, twice, and 4.5 per cent, once.

The voters ranged in age from 17 to 25 years. One-third listed themselves as students and 15 per cent reported they were unemployed. Paramount pictures were voted as the best liked.

Creating New Audience

One important factor to be considered in connection with the Federal Theatre's statement that it is creating a new audience and is not cutting into the commercial theatre is that houses used by the FTP are not concentrated in the Times Square area, some of them lying on the fringe of this section, some of them being completely outside it, though still in Manhattan, and others being in Harlem and Brooklyn. On the other hand, the FTP consistently has increased its production rate, 11 plays being produced between January 1, 1937, and the beginning of May.

Although accurate figures on grosses of the Federal Theatre are not available, officials of the government agency claim 80 to 90 per cent of attendance at their "professional productions" are paid admissions.

Second Play Competition

The second play competition of the Bureau of New Plays for college students and recent graduates is announced today by Theresa Helburn, director. The terms and requirements were decided after a series of preliminary meetings between Miss Helburn, the Advisory Council—Walter Pritchard Eaton of Yale, Chairman; Frederick H. Koch of the University of North Carolina and Kenneth Rowe of the University of Michigan—and the representatives of the seven major motion picture companies sponsoring the Bureau of New Plays. These last are: Marion Avery, Columbia Pictures Corporation; J. Robert Rubin, Metro-Goldwyn-Mayer Corporation; Russell Holman, Paramount Pictures, Inc.; Leda Bauer, RKO Radio Pictures, Inc.; Edwin P. Kilroe, Twentieth Century-Fox Film Corporation; Charles Beahan, Universal Pictures Company, Inc.; Jacob Wilk, Warner Brothers Pictures, Inc.

The Bureau of New Plays was founded May 4, 1936, by these same seven companies in association with Theresa Helburn to discover and encourage young playwriting talent for the theatre and to assist authors, not only with financial aid but with criticism and advice, toward a professional goal at a difficult period in their careers. To this end funds have been appropriated for competetive cash awards, as well as for scholarship and fellowship awards.

Awards May Be Increased

Awards of 500 will again be made to the authors of the six best plays submitted in the competition. At the discretion of the Bureau of New Plays, and on the basis of future promise and financial need, these awards may be increased to scholarship awards of $1,250 or to fellowship awards of from $1,500 to $2,500. More awards may be granted if the material submitted justifies it or, if in the opinion of the judges, the material submitted does not justify the full quota of awards, the Bureau reserves the right to grant only as many as they recommend.

The recipients of such scholorship or fellowship awards will be expected to submit at least two plays within the year's tenure of the scholarship or fellowship or within six months thereafter, and in case of production of one or both of such plays, part of the scholarship or fellowship awards shall be considered as advance on royalties to be returned to the Bureau of New Plays for the maintenance of awards.

It was decided to open this second competition October 1, close it December 15, and announce the awards not later than March 15. This change in dates from last year's competition was made to allow students who may have written scripts this summer to revise them with professorial criticism in the fall before submitting them in the competition, to obviate rushing professors in colleges at the last moment for letters of recommendation which must accompany the scripts, and to permit students new in the fall in playwriting courses likewise to enter the competition.

Any undergraduate or graduate student now attending any American or Canadian university or college, or who has attended such an institution at any time since September 1, 1931, whether or not the work for a degree was completed, is eligible to compete for the awards.

Plays must be full length, original, unpublished and unproduced by any professional theatre, and must have written recommendation by the head of the English or Drama Department or his authorized representative, of the college or university attended by the author.

Miss Helburn says, "The colleges are showing a great deal of interest already. The professors of playwriting report that their students are even now planning what plays they wish to submit in this competition. A great many of the competitors in last year's competition who received encouragement and advice on their manuscripts are working now on new plays which they expect to submit in this second play competition."

A committee of judges selected from a panel of leading producers, directors, educators, actors and critics, and Theresa Helburn, ex-officio, will make the final decisions in the second play competition. Their names will be announced in a few days.

Motion picture rights to plays produced on Broadway this season hit an all-time high last week when RKO-Radio paid to producer George Abbott and co-authors Allan Boretz

(Continued on following page)

FEDERAL THEATRE AS A FACTOR

(*Continued from preceding page*)

and John Murray the sum of $255,000 for their smash hit "Room Service."

Like "Abie's Irish Rose," "Three Men on a Horse" and many other subsequent smash hits, "Room Service" had been peddled for several months to Broadway producers. Rejected repeatedly, it finally was picked up last year by Sam H. Harris, who, with MGM backing, produced it in Philadelphia, put Pulitzer prize-winner George S. Kaufman to work on it and dropped it, reputedly taking a loss of $27,000 on the tryout.

Master-mind Abbott bought the play, tried it out in Baltimore a few weeks ago and opened in New York to paens of praise from the critics and substantial lines at the Cort Theatre box-office. Since the play opened in New York it has maintained a steady average weekly gross of $18,000—considered phenomenal for this time of year—and looks as if it might stay at the Cort for at least two seasons.

Hollywood buys of plays produced this season follow, listed according to prices paid:

PLAY	COMPANY	PRICE
Room Service	RKO-Radio	$255,000
You Can't Take It With You	Columbia	200,000
Stage Door	RKO-Radio	130,000
Excursion	MGM	125,000
The Women	Gordon-Goetz	125,000
Yes, My Darling Daughter	Warner Bros.	110,000
Having Wonderful Time	RKO-Radio	82,500
The Amazing Dr. Clitterhouse	Laemmle	55,000
Night Must Fall	MGM	40,000
Spring Dance	MGM	25,000
Swing Your Lady	Warner Bros.	25,000
Double Dummy	MGM	15,000
Miss Quis	Columbia	10,000
A House in the Country	RKO-Radio	10,000
Chalked Out	Warner Bros.	7,500
Without Warning	Warner Bros.	2,000
	TOTAL	$1,217,000

The above listing represents the outright purchases of plays by Hollywood. It should not be overlooked, however, that Warner Bros. bought two productions not listed. These were "White Horse Inn" and "Tovarich." Both of these buys were unusual in that, in consideration for paying Gilbert Miller $100,000 for "Tovarich," Warners agreed to finance the production of "The Amazing Dr. Clitterhouse" and "Promise." The loss on the two plays has been estimated at $40,000 and it is reported that Warners also secured the film rights to "White Hourse Inn" *gratis* in return for financing the stage production, the loss on which is estimated at $170,000.

The 16 plays listed above make up the sum total of plays purchased by Hollywood from the 1936-37 harvest, but during the season the motion picture companies also bought several plays which were produced last season and, in three instances, two and three seasons before. The list follows:

PLAY	COMPANY	PRICE
Boy Meets Girl	Warner Bros.	$175,000
Idiot's Delight	MGM	135,000
First Lady	MGM	75,000
On Your Toes	Warner Bros.	50,000
Yellow Jack (1933-34 season)	MGM	20,000
Lost Horizon (1933-34 season)	MGM	15,000
Jezebel (1933-34 season)	Warner Bros.	10,000
Moon Over Mulberry St.	Blackstone	1,000
	TOTAL	$481,000

Hollywood, during the legitimate theatre season just closed, backed only 13 Broadway plays as compared with an estimated 30 in the prior, 1935-36, season. In virtually every instance plays backed this season by film companies were contracted for prior to the time the new Minimum Basic Agreement of the Dramatists Guild went into effect.

The complete list of plays backed by Hollywood this season follows, with the name of the motion picture company:

Night Must Fall, Metro-Goldwyn-Mayer.
St. Helena, MGM.
Red Hot and Blue, Paramount.
Swing Your Lady, Warner Bros.
Sweet River, Warner Bros.
Brother Rat, Warner Bros.
White Horse Inn, Warner Bros.
Young Madame Conti, Warner Bros.
Promise, Warner Bros.
The Amazing Dr. Clitterhouse, Warner Bros.
Johny Johnson, John Hay Whitney.
200 Were Chosen, John Hay Whitney.
Babes in Arms, John Hay Whitney.

Out of these 13 plays only two, "Babes in Arms" and "Brother Rat," were considered to be in the "hit" class, while "Red, Hot and Blue," "White Horse Inn," "The Amazing Dr. Clitterhouse" and "Swing Your Lady" were in the category of moderate successes.

K. C. Fight Over Clearance Eases, Chamber Says

"Abatement of the discrimination is in sight," said Ray T. Willette, manager of the Chamber of Commerce of Kansas City, Kan., after a committee of the Theatre Owners' Association of the city last week called on distributors at nearby Kansas City, Mo., relative to quicker first runs. Members of the committee who called on the local exchange managers were George Baker, Electric; Charles Vaughan, Art, and Fred Meyn, Pershing.

Said the Kansas City *Kansan*, which is backing the fight for first runs to the finish: "Last week's call on the distributors, 13 of whom office on film row in Kansas City, Mo., was the second indulged in by the local Theatre Owners' Association, following the insistence of Kansas City, Kansas, theatre patrons that this, the largest city in Kansas, should be permitted to see new films as early as they are shown in other first-run communities throughout Kansas."

Because distributors said they would have to confer on the matter with home office executives, the *Kansan* went on, "the claims were not pressed with the distributors during the interim of several weeks to permit them to confer with their company superiors. But last week, at the insistence of the Chamber of Commerce that ample time had passed, the T. O. A. group returned to learn what prospects are in store for Kansas City, Kan., in the new film year that is approaching."

Contracts Given Exchange Unions In 14 Key Cities

With tentative contracts completed for exchange unions in 14 key cities discussions continued this week between home office distribution executives and officials of the International Alliance of Theatrical Stage Employees on proposals from other territories.

Although it was expected Salt Lake City would be among those on the immediate calendar, home office exchange heads were informed that none of the major companies was represented by a group which sent in a request for recognition. In all situations discussed so far, only contracts for the eight major companies have been involved. What action independent companies will take toward the new unions has not been decided.

Other labor organization activities included the enforcement of a closed shop for eastern production by the Screen Actors' Guild and the completion of an agreement between the painters, scenic artists and makeup men and producers in Hollywood.

The Guild, through Mrs. Florence Marston, eastern representative announced last week that Hollywood producers would be unable to film sequences in New York in which eastern talent is used without signing a Guild contract with her office, establishing Guild wage scales and working conditions for the talent employed. The ruling was made as a result of the filming by Metro-Goldwyn-Mayer of scenes for "Big City."

A closed shop for the studio employees went into effect on July 1st in accordance with the agreement reached with the Painters Brotherhood locals when the recent strike ended. Makeup men voted to remain in the Brotherhood and presented to Pat Casey, producer representative, salary demands calling for $2.25 an hour for make-up men, $1.50 an hour for hairdressers, a 48 hour week and time and a half for overtime.

Negotiations toward a settlement of the strike of the Commercial Artists and Designers Union against the Max Fleischer studio in New York were continued in the office of Louis Nizer, attorney for the producer. Attending the session in addition to Mr. Nizer were William Collins, American Federation of Labor vice-president, acting for the union, who was asked by Mayor LaGuardia to aid in the discussions, and Mr. Fleischer.

After Warner Brothers hired eight nonunion painters on Tuesday about a score of members of the studio painters' local walked out and picketed the studio but returned to work when the studio discharged the men. The strike was on for only about ten minutes when the studio capitulated. The walkout was called by Herb Sorrel, business agent of the local, who charged that the studio had violated a verbal agreement.

GB CONVENTION OPENS FRIDAY IN NEW YORK

Product for New Season To Be Outlined and New Sales Policies Defined by Lee

The 1937-38 sales convention period ends officially this week with the meeting in New York, at the St. Moritz, of GB Pictures, sales agency in this country for the parent Gaumont-British product of England.

Some 14 home office executives and 37 field representatives will hear the new product and new policies outlined by Arthur Lee, head of GB in this country, and George Weeks, sales manager here.

Home office representatives attending also include Clinton M. White, assistant general sales manager; Albert Margolies, publicity director; Al Selig, advertising and exploitation manager; Arthur Greenblatt, circuit sales manager; Charles W. Leach, secretary; Reg Wilson, Kenneth Hodkinson and William Berry, special sales representatives; Claude Macgowan, comptroller; C. E. Schwengeler, head of the print and negative department; B. J. Kearney, purchasing agent, and H. William Fitelson, counsel for the company.

From the GB exchanges will come the following delegates: New York, Irving Gumberg, Irving Landes, Rudolph Bach, Sol Kravitz; Philadelphia: W. A. V. Mack, Herbert Given, John Schaeffer; Washington: Joseph Kaliski, Milton Caplon; Boston: Marcel Mekelberg, Sam Levine; New Haven: Carl Goe; Buffalo: George Rosenbaum; Cincinnati: Herman L. Booth; Pittsburgh: Mark Goldman, Geo. Wheeler; Cleveland: Joseph E. Loeffler; Detroit: M. Harlan Starr; Indianapolis: Fred Wagoner; Chicago: A. H. Fischer, Max Mazur; Milwaukee: W. R. Marshall; Minneapolis: Fred Abelson; St. Louis: Al Kent; Des Moines: Lester Rosenthal; Kansas City, Mo.: Ray Halpern; Dallas: J. L. Franconi; Atlanta: Scott E. Chestnutt; Charlotte: F. E. Dyer; New Orleans: Wm. G. Minder; Denver: R. W. Selig; Salt Lake City: C. F. Rose; Los Angeles: Paul de Outo; San Francisco: Jack Erickson; Portland: Walter Wessling; Seattle: Jean Spear.

The complete convention calendar follows:

FRIDAY

10:30 Roll Call by Clinton M. White, chairman.

10:45 Addresses of welcome by Arthur A. Lee anl George W. Weeks.

11:15 Address by Clinton M. White on exchange matters, including physical handling of pictures and exchange routine.

12:00 Talk by Claude Macgowan, comptroller, on exchange accounting.

12:15 Address by Budd Rogers, B. I. P. representative.

1:00 Lunch.

2:30 Discussion by George Weeks on unreleased remainder of 1936-37 program

3:30 Comments by Arthur Lee on unreleased remainder of 1936-37 program.

4:30 Screening of "King Solomon's Mines."

6:30 Dinner.

8:00 Screening.

SATURDAY

9:00 Roll Call.

9:15 Discussion of new program for 1937-38 and GB's new Sales Policy, by George Weeks.

11:00 Comments by Arthur Lee on new program and new sales policy.

11:30 Addresses on publicity and advertising by Albert Margolies and A. L. Selig.

12:30 Talk by Kenneth Hodkinson on selling problems.

1:00 Lunch.

2:30 Individual meetings between sales executives and exchange men.

4:30 Screening of "Look Out for Love."

7:30 Banquet.

SUNDAY

9:45 Roll Call.

10:00 Continuation of individual meetings between sales executives and exchange representatives.

1:00 Lunch.

2:30 Departure of delegates.

Exhibitors Call Mass Meeting in Paramount Fight

United Motion Picture Theatre Owners of Pennsylvania, following the appeal made in Washington last week for an exhibitors' strike against Paramount, called for a "monster strike" mass meeting this week at the Broadwood Hotel, Philadelphia.

In a notice sent to all members of UMPTO, it was pointed out that the organization has "voted to lawfully picket any theatre in the zone that buys Paramount at this time or plays any Paramount pictures, features, shorts, or newsreels, on and after August 1st."

On Wednesday, the UMPTO sent a notice to the press that, "Attorneys for this organization are preparing action for a suit to compel Paramount to deliver what they sold," and, "It is intended by this action to give all film contracts, and the Paramount contract in particular, a thorough judicial airing. To that end, Mr. Zukor and Mr. Balaban and other Paramount executives will be subpoenaed to answer a number of questions which have long bothered exhibitors."

A group of district captains already has been appointed to rally exhibitors in the drive. It is charged Paramount is including on its 1937-38 program six features which were supposed to have been released during the 1936-37 season.

Another charge made by the Pennsylvania organization is that Paramount's 1937-38 contracts gives the company the right to audit exhibitors' books. This, according to the UMPTO bulletin, would make Paramount "a partner to profits but not to losses."

P. J. Wood, secretary of the Independent Theatre Owners of Ohio and sponsor of the Washington meeting has continued his attack on Paramount by mailing bulletins containing a summary of the points decided upon at the protest session.

The four points that make up the course of action agreed upon, according to Mr. Wood, are:

That all exhibitors throughout the United States refuse to play any Paramount pictures during August and for such longer period as the Washington committee may, by its future action, decide upon.

That all exhibitors refrain from entering into any 1937-38 contracts with Paramount at this time and during the duration of the strike.

That all 1936-37 contract holders make a demand for the release of the six pictures involved.

That the action be called a "buyers' strike" or a "sit-down strike" of exhibitors against Paramount.

The six films which the exhibitors charge should have been released are "Souls at Sea," "High, Wide and Handsome," "Angel," "Artists and Models," "Spawn of the North," and "The Count of Luxembourg."

MPPDA, Eight Companies Charged with Bias

Charging conspiracy and violation of anti-trust laws, the Gary Theatre Company, of Gary, Indiana, has filed joint suit against the Motion Picture Producers and Distributors of America, Balaban & Katz, and eight major producers in Indianapolis, asserting that the defendants had been discriminatory in refusing to sell it films. The complaint alleges that the defendant companies have "maintained by agreement among themselves clearances of protection, refusing to sell films until they had been shown in one or more Chicago theatres in the Loop and by one or more outside it."

Alleged is that Gary, situated but 30 miles from the Loop is unable to obtain first-run films and is thus under competitive handicap. In addition to Paramount, which is accused of owning B & K by stock control, other defendant producers are Columbia, M-G-M, Twentieth Century-Fox, United Artists, Universal, and Warners.

National Decency Legion Classifies 13 Productions

Of 13 new motion pictures reviewed and classified by the National Legion of Decency in its listing for the current week, 12 were approved for general patronage and one was classed as objectionable in part. The pictures and classifications follow:

Class A-1, Unobjectionable for General Patronage—"The Emperor's Candlesticks," "Forlorn River," "The Hoosier Schoolboy," "I Cover the War," "King Solomon's Mines," "A Law Man Is Born," "New Faces of 1937," "Roaring Timber," "Under Strange Flags," "Wee Willie Winkie," "Westbound Limited," "Wild Money." Class B, Objectionable in Part—"It Could Happen to You."

Japanese Enjoy Tarzan

Tarzan pictures are so popular in Japan that exceptions are made in their favor in booking arrangements and they receive greater playing time than any other American pictures, David Lewis, former manager for Metro-Goldwyn-Mayer in that territory said on his return to New York.

Of the 1,600 theatres in the country, there are only 250 possibilities for pictures made in the United States Mr. Lewis said.

An annual convention of managers will be held by Fox Midwest Theatres, Inc., at Kansas City September 21st and 22nd.

SHE WON THE LOVE OF A MAN WHO HAD SAID . . . "MY MONEY CAN BUY ANYTHING"

Frenzied financiers stage mass march against Jim Fisk . .

The romance of the peddler who became one of the world's richest men, and of the girl who was the "Toast of New York" . . . told as part of one of the greatest dramas of all time—the story of America's awakening . . . of the days when money flowed like water . . . in the battle of the giants for possession of a nation.

RKO RADIO PICTURES

EDWARD ARNOLD . . CARY GRANT . . . FRANCES FARMER . . . JACK OAKIE . .

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre

The Toast of New York

Odlum Explains Increased Asset Value of Atlas

Atlas Corporation showed a gross increase of $56,067,000 in asset value from 1930 to 1937, Floyd B. Odlum, president, revealed in a table displayed at the Securities and Exchange Commission hearing on investment trusts in Washington.

The largest item in the gain, $17,700,000, according to the table, was the result of the acquisition of other investment trusts at below asset value.

Atlas is the owner of 50 per cent of RKO Radio and holds an option to purchase the remaining 50 per cent from Radio Corporation of America. In addition, Mr. Odlum's firm also has variously owned large blocks of Paramount and other motion picture securities.

Mr. Odlum, in answer to questions put to him by David Schenker, SEC counsel, voiced opposition to compulsory governmental regulation of investment trusts.

Figures in the table introduced by Mr. Odlum revealed the 22 small investment trusts acquired by the corporation originally had a net contributed capital of $600,000,000 but when Atlas took them over the total had dwindled to $174,400,000.

In describing the methods used by Atlas in acquiring National Securities Investment company from its sponsors, A. G. Becker and Company, in 1931, Mr. Odlum said the preferred stock of National Securities had an asset value of only $80 per share although it was a $100 par stock.

A. G. Becker and Company, Mr. Odlum explained, held a majority of the common stock but the preferred stock was in the hands of the public. Atlas bought the common stock for $3 a share on the condition A. G. Becker and Company buy up the preferred stock on behalf of Atlas, Mr. Odlum said.

Odlum May Become Envoy to Russia

Floyd B. Odlum, president and organizer of Atlas Corporation, may succeed Joseph C. Davies as ambassador to Soviet Russia, according to Scripps-Howard Newspaper Alliance in Washington.

The rumor is, according to the news agency, that the appointment will be made when Mr. Davies is named to another post. The fact that Mr. Odlum has indorsed the New Deal and that he gave $14,000 to the Democratic campaign fund last year lend color to the report, the Alliance said.

Mr. Odlum, the article stated, "is tired of making money, the story runs, and wants to try his hand at public service."

Jack Lee will open an office on the Coast for the Blackstone Agency. The western office will be known as Monte Proser, Inc.

Ken Renaud, exploitation man in Seattle for Metro-Goldwyn-Mayer, has been transferred to Hollywood.

BRITISH EXHIBITORS SEEK BETTER PUBLIC RELATIONS

Suggestion Made at CEA Summer Meeting for Establishment of Propaganda Bureau

by BRUCE ALLAN
in London

The open session of the summer conference of the Cinematograph Exhibitors' Association at Harrogate was noteworthy chiefly for the emergence, on an occasion which theoretically makes possible the ventilation of every bee in every bonnet, of only one outstanding subject.

On the institution of a Press and Propaganda Bureau the conference felt so strongly that it passed a unanimous resolution asking the General Council at its next meeting to proceed to the establishment of such a department. A resolution to the same effect is going forward from the London and Home Counties branch.

Leading officers of the association are known to favor the plan strongly and it therefore may become an actuality at last, after having been discussed at each of the periodical crises which mark the history of the CEA.

The suggestion ties in with the present quota controversy which was discussed loudly and long at earlier sessions of the conference in that the exhibitor undoubtedly has had a bad press compared with the producer. It gained further support from certain unfortunate publicity arising out of the let-down with the Coronation newsreels. Its emergence at this time is one instance of increased militancy on the part of the CEA.

▽

Studio Unionization Defined

The Association of Cine-Technicians and the National Association of Theatrical Employees have completed an agreement of which the essence is the recognition on the part of each union of the right of the other to enroll specific classes of studio workers. A joint consultative committee is to be set up, with local committees. The agreement is a further move towards unionization on a hundred per cent basis in British production, inasmuch as it will cover every grade of worker in studios, laboratories, newsreel organizations and television plants and indicates a possibility, in fact a certainty, of joint action in case of disputes.

▽

Korda Starts Star Search

Alexander Korda, in cooperation with Oscar Deutsch, is inaugurating a campaign for the discovery of new British stars and feature players. He will make at Denham a series of short films, introducing unknown artistes, and will ask the patrons of theatres in the Deutsch Odeon chain to vote on cards provided. The artistes coming out best in a series of such ballots will be given parts in full-length features and definitely developed to such rank as their talents permit. Apart from possibly revealing some definite new talent, which may assist Mr. Korda to overcome the necessity, which he deplores, of "importing so-called 'big names' from Hollywood, often at an almost prohibitive cost," the plan will, of course, provide excellent publicity for London Films and for the Odeon circuit, which have a common interest through United Artists. Quite incidentally, the news breaks on the eve of the big Odeon flotation.

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"Dixey Scheme" Sales Office

The British Independent Exhibitors (Distribution) Company, Ltd., familiarly known as "the Dixey Scheme," is now established as an active distributing organization at 84 Wardour Street and in branch offices in Manchester, Liverpool, Leeds, Birmingham, Newcastle, Cardiff and Glasgow. This week it published its full list of sales personnel and a statement that, following "Cotton Queen," three more features have been acquired. The number of franchise holders are also declared to have increased recently.

Internally, BIEDC has recently undergone a certain measure of reorganization. A general purposes committee and a finance committee have been constituted, with J. H. Iles, chief financial backer of the organization, prominent on each. The steps are declared to be part of the process of putting the affairs of the company on "a practical basis." Captain A. C. N. Dixey, originator of the scheme, does not appear on either committee, which is taken as indicating that the cooperative distribution movement is regarded as having proceeded beyond the stages of organization and propaganda.

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Goetz Defines Production Aims

William Goetz, vice-president of Twentieth Century-Fox, made two statements of special interest on his arrival in London. He indicated that Darryl Zanuck proposed to visit London later in the summer and he offered a possibility that production for Twentieth Century-Fox release by Robert T. Kane at Denham might develop on a scale rendering the present Fox-British studio at Wembley unnecessary. It is true that the latter comment was in the course of an official denial that closure of Wembley was in immediate prospect and was in fact "a long way off," but it appears to be one of those denials which convey a lot. What seems to be conveyed in this instance is that, if the new Films Act follows the lines which at present seem probable, Twentieth Century-Fox may be in major production in England on a six-picture-a-year basis as a minimum almost as soon as Metro-Goldwyn-Mayer. The Wembley plant has made modest quota pictures for the Twentieth-Fox London office for several years. The company owns the freehold.

The immediate cause of Mr. Goetz's visit is to confer on current production plans with Mr. Kane with special reference to the first Gracie Fields picture, and also to arrange details of the visit to America of Annabella, to star in "Jean" on the Coast, but first cast in "Follow the Sun" at Denham.

THE CUTTING ROOM

Artists and Models

(Paramount)

Romantic Comedy, Music, Spectacle

Paramount believes that "Artists and Models" is going to be the best musical it ever produced. Most studios, when they have an important picture in work, are similarly enthusiastic. Sometimes results justify the anticipations; sometimes they don't. However, granted that this picture will be all that its sponsors are convinced it will be as entertainment, it might be wise to proceed to analyze what has gone into it.

For principal names it will offer Jack Benny, Ida Lupino, seen at her best undoubtedly in "The Gay Desperado"; Richard Arlen, Gail Patrick, Ben Blue, who is the studio's new comedian; Judy Canova, the Yacht Club Boys and Louis Armstrong. Martha Raye is down for a specialty, as are Andre Kostelanetz and his orchestra; Russell Patterson's "Personettes," Judy, Anne and Zeke and Connie Boswell. Then, and it appears to be an interesting departure, a group of the world's leading artists, Peter Arno, McClelland Barclay, Arthur William Brown, Rube Goldberg, John LaGatta and Russell Patterson, will be presented. Additionally, there will be the handpicked models, costumed and presented against spectacular backgrounds which are the last word in modernistic design and construction, singing and dancing.

The story is comedy romance, two girls wanting to marry two men and none of them quite sure which one she or he wants. Everybody wins. But Cecil Cunningham, Hedda Hopper, Sandra Storm, Donald Meek and Nick Lukats have a hand in bringing it about.

Sig Herzig and Gene Thackrey are credited with the original. Walter DeLeon and Francis Martin and Eve Greene and Harlan Ware combined to evolve the screen play and adaptation. Raoul Walsh directed. Half a dozen or more composers and lyric writers are listed as preparing the musical numbers which Boris Morros directed. LeRoy Prinz was responsible for the spectacular dance arrangements.

Guided by producer Lewis E. Gensler, an imposing array of creative talent has contributed to the picture. Unquestionably Paramount has done its part. If exhibitors do theirs, and there does not seem to be any lack of tools necessary with which to work, no one should be disappointed.

Release date: *August* 6.

Flight from Glory

(RKO Radio)

Melodrama

It may be that the title suggests a war picture more directly, because, by the initial word, aviation adventure is logically anticipated. This is correct. Thereupon, regardless of the entertainment potentialities, inasmuch as similarly conceived pictures have been presented more than once, MGM and Universal, itself, having released films almost exactly like it, the exhibitor's problem is how he can re-create interest in the subject.

The locale is the Andes Mountain country. For one reason or another a lot of blacklisted flyers have sought sanctuary there. Into it comes another man without a country, a flyer, and his bride. His morale is shattered. His wife, falling in love with another, finds her original love turning to pity. The weakling is a hero whom his fellow outcasts consider a martyr. It would be contrary to the motion picture ethics did not the girl find comfort in association with the story's leading sympathetic character.

Chester Morris, now in "I Promise to Pay" and "The Devil's Playground," is the sympathetic character. A Hollywood newcomer, Whitney Bourne, earlier in Hecht and MacArthur's "Crime Without Passion" and "Once in a Blue Moon," is the girl. Van Heflin, the man afraid, has been seen with Katharine Hepburn and in "Outcats of Poker Flat." Others representing presumed name value are: Onslow Stevens, Douglas Walton, Rita LaRoy, Richard Lane, Paul Guilfoyle, a definite prospect; oldtimer Walter Miller, and, freshly new to the screen, the comic Solly Ward.

The picture has been directed by Lew Landers, before credited with "Border Cafe," "The Man Who Found Himself," "Night Waitress" and "Without Orders." Robert Andrews, who did "Jailbreak" and "Little Big Shot," wrote the story.

Release date: *September* 1.

Fit for a King

(RKO Radio - Loew)

Comedy

Joe E. Brown is the star of this production. Other entertainment and commercial qualities, value of supporting name, quality of production and appeal of story as far as audience is concerned, being acknowledgedly meritorious, the fifth ranking name choice, according to "Fame," is the immediate showmanship asset.

Besides Joe E. Brown exhibitors will have Helen Mack, Paul Kelly, Harry Davenport, Halliwell Hobbs, Russell Hicks, Charles Lane, Gertrude Short, Donald Briggs, Genarro Curci, Frank Reicher and Charles Trowbridge.

They may tell their clientele if they wish, that this is the third picture Brown has made for David L. Loew, whose name is illustrious in the records of legitimate stage and motion picture history. The others were "When's Your Birthday," "Riding on Air." Edward Sedgwick, with Brown in the Loew ventures, is listed as director. The original story writing credits are indefinite, but Richard Flournoy, long time associated with Hal E. Roach and all his name represents, is credited with the screen play.

The story, naturally, is farce. It also is topical. The situations in which an American newspaper reporter finds himself, while the affairs of state present themselves, and immediate romantic and historically dramatic events intervene, are recent headline material.

Release date: *August* 6.

100 Men and a Girl

(Universal)

Comedy-Melodrama

Universal is supposed to be planning some radical departures from formula in this production. What they are and what character they will assume is being held a close secret. Whatever may be done and how, there are certain evident facts associated with the film that should make it the subject of more than ordinary interest.

The star of the picture will be Deanna Durbin. Few if any players have been as fortunate as this fourteen-year-old miss in winning public favor. It may have been the all-around character of her first picture, "Three Smart Girls," her personality or singing ability. Nevertheless, Miss Durbin almost immediately became Universal's top ranking name. In this production she will be given full opportunity to demonstrate her musical talent. That in itself constitutes a prime showmanship and exploitation value.

Although the limited featured cast includes such capable players as Adolph Menjou, Mischa Auer, Eugene Pallette, Billy Gilbert, Alma Kruger and Frank Jenks, the next most important personality is Leopold Stokowski. Noted musical conductor, seen in Paramount's "Big Broadcast of 1927," his name is a potent commercial asset, particularly as it may appeal to the "upper class" patrons.

The story is comedy. An impoverished musician, played by Menjou as the father of Miss Durbin, unsuccessfully attempts to get a job with Stokowski's orchestra. Finding a sum of money, he deceives his child into believing he's working. The deception is discovered in a rather tragic way by the girl. But meanwhile Menjou and Auer have been rehearsing a group of unemployed musicians. Miss Durbin prevails upon Stokowski to listen and hear her sing with them. The climax is happiness all around.

The story is by Hans Kraly and the screen play by Charles Kenyon. The producing and directing combination of Joseph Pasternak and Henry Koster, which made "Three Smart Girls," again is functioning.

Release date: *tentatively September* 6.

Danger—Love at Work

(20th Century - Fox)

Romantic Comedy

According to a studio publicity announcement this production, for name worth, "assembles one of the finest all-star casts of farceurs and comedians in Hollywood." It identifies them as Jack Haley, a "smashing hit" in "Wake Up and Live"; Ann Sothern, outstanding in "Fifty Roads to Town" and many RKO-Radio films; Mary Boland and Edward Everett Horton, who are well known; Margaret Sedden and Margaret McWade, the "pixilated sisters" of "Mr. Deeds Goes to Town"; Walter Catlett in "Wake Up and Live" and "Banjo on My Knee"; John Carradine, remembered for "Ramona," "Prisoner of Shark Island" and "The Garden of Allah"; Etienne Giradot, Bennie Bartlett and E. E. Clive. Additionally there are Maurice Cass, Franklin Pangborn, currently in "Easy Living," Hilda Vaughn and Charles Coleman.

While much is said about personalities, practically nothing is said about story. That may be due to the fact that it would require the talents of a very expert word painter properly to describe the plot and theme and all their gyrations. It concerns the adventures of a young lawyer, with all the cards stacked against him and up against one of the craziest families that anyone ever visioned, who attempts to put over a business deal and at the same time win the girl of his choice. It looks to be quite a

(Continued on following page)

IN THE STUDIOS' CUTTING ROOMS

(Continued from preceding page)

ridiculous story, somewhat along the lines of "Three Cornered Moon" and the just previewed "Easy Living."

So many writers participated in its concoction that 20th Century-Fox has not yet got around to determining the exact writing credits. However, Otto Ludwig Preminger, Viennese stage director and former chief assistant to Max Reinhardt, who helped direct "A Midsummer Night's Dream," was assigned to direct. It is his first American screen job.

Release date: October 15.

Idol of the Crowds

(Universal)

Topical Action Melodrama

Topical sport pictures, according to custom, are reserved for the season of the year when interest in the sport treated is at its height. But in moving pictures, as well as almost everything else, customs are made to be flouted. Consequently and in due schedule, which means almost immediately, exhibitors who, during the summer months, make a great to-do informing patrons that it's so many degrees cooler inside will also have an ice hockey picture with which to further the illusion or realism of the advertising and also entertain the customers.

In theme, "Idol of the Crowds" is romance melodrama against the background of action ice hockey. The plot follows the familiar formula. An unknown becomes a great hockey star. He carries his team to victory. In comes the gambler who wants the star to throw a crucial game. The girl whom the star loves seems to be in league with the crook. The star's little boy friend of course is injured. Because of this and because he believes the girl is false to his ideals, the hero plays listlessly. But when the little boy recovers and it is revealed that the girl is not a double-crosser, the great player burns up the ice.

An original story by George Waggner, who was aided in preparing the screen play by Harold Buckley, "Idol of the Crowds" is being directed by Arthur Lubin. John Wayne, currently so well received in "I Cover the War," Sheila Bromley, Charles Brokaw, Billy Burrud, Jane Johns, Huntley Gordon, Frank Otto, Russell Hopton, Virginia Brissac and Hal Neiman are the production's principal personnel.

Mr. Dodds Takes the Air

(First National)

Comedy Romance with Music

The plot of this production concerns what happens to a country boy who is both a singing and electrical genius when he has to combat the inanities of his friends and well wishers as well as defeat the selfish romantic and business conspiracies of a lot of city slickers. It appears to be composed of the elements that make for popular entertainment and, as it is being produced by Mervyn LeRoy, it can be expected that it will not be lacking in any of the qualities necessary to make it such an attraction. Mr. LeRoy's two pictures, "The King and the Chorus Girl" and "They Won't Forget," denote that he has his finger on the pulse of public entertainment taste.

The story used was written by Charles Budington Kelland and recently appeared in a popular weekly magazine. The screen play is by the humor specialist writers, William Wister Haines and Elanine Ryan. Music and lyrics are by Harry Warren and Al Dubin, who have contributed to many outstanding Warner musical pictures, and Alfred E. Green is directing.

Kenny Baker, starred on Jack Benny's radio broadcast and featured in "Turn Off the Moon" is "Mr. Dodds." While a promising newcomer, Jane Wyman, is the center of romantic interest, the principal supporting cast list many a familiar name. Among those who will be seen are Gertrude Michael, Alice Brady, Frank McHugh, Luis Alberni, Henry O'Neill, John Eldredge, Cliff Soubier, Sybil Harris, Ferris Taylor, Maidel Turnery, Harry Davenport and Linda Perry.

Reading the script and also watching some of the action indicated that comedy will be the dominating showmanship feature, with Baker's singing the next alternative.

The Sheik Steps Out

(Republic)

Comedy Romance

Comedy, romance, action adventure and menacing appearing melodrama in European capitals and on the Sahara Desert are the principal entertainment elements being blended into this forthcoming production. Basically, as the title indicates, it's a sheik story. One time this form of entertainment was much in demand, so much so that Rudolph Valentino's memory is still much alive. Of recent years, however, there haven't been very many of them around. In the martial and desert pictures that have been presented, the glamorous and exotic sheik has usually been a minor character. Consequently there is more than a possibility that the time again is ripe to follow the adventures of a beautiful girl from civilization and a compelling nomad chieftain.

So that she may not have to marry a fuddy-duddy English peer, she makes a bet that she can get a race horse that will beat his. Arabian horses are the fastest so she will have an Arabian. Into the desert she goes and a sheik posing as a menial consents to guide her. He desires her, and causing his followers to simulate a raid, he forces her to go through a native wedding ceremony so that the savages will think she is his wife. It's nice at first, but it doesn't look so good when they get back to civilization. Yet to justify the situation a surprise and logical climax is developed.

The cast contains a lot of familiar faces and several fresh ones. Ramon Navarro is the sheik; Lola Lane, the girl. Others of importance are Gene Lockhart, Kathleen Burke, Stanley Fields, Billy Bevan, Charlotte Treadway, Robert Coote, Leonid Kinsky and Georges Renavent.

The story is an original by Adele Buffington, long a contributor to the screen and recently credited with the adaptation of "Michael O'Halloran." Irving Pichel is the director.

Wild and Woolly

(20th Century - Fox)

Comedy

The rapid rise which Jane Withers has made in popular regard quite likely will be considered the showmanship keynote of this production. Since her featured debut as a mean girl in a Shirley Temple picture, Jane has had some good pictures, also she has had some that were not so good. Nevertheless this looks like the best vehicle she has had to date. In idea, as the title denotes, the story is harum-scarum comedy, interspersed with romance and action melodrama.

The main plot centers around Jane, Jackie Searl, still a boy, but one who has been around so long that he seems like an old timer and Douglas Scott who was the boy "Horatio Nelson" in "Lloyds of London." A fourth important participant in the wild juvenile goings on is Carl ("Alfalfa") Switzer, long time member of the "Our Gang" comedies crew. Romance in the story features Pauline Moore, last in "Charlie Chan At The Olympics," who appears as Jane's teacher and Robert Wilcox, recently in Universal's "Man In Blue," presented as a newspaper publisher. Comedy melodrama feature Walter Brennan, outstanding in "Barbary Coast," "Come And Get It" and "Banjo On My Knee" and Berton Churchill. Douglas Fowley is the focal point of straight menacing drama. Less important personalities are Lon Chaney, Jr., Frank Melton and Sid Saylor.

Alfred Werker is the director. The story is an original in which several writers participated in writing and adapting, but because of the recently set up codes, exact credits are not yet definite. Music and lyrics, however, are by Sidney Clare and Harry Akst.

Release date: Not determined, but after August 1.

First Lady

(Warner)

Modern Political Melodrama

The part that women have come to play in the national scene and the influence that they, one in particular, have in American politics, is the subject matter of this production. Washington, D. C., is the locale and the atmosphere and theme of the story is surcharged with the glamour, action, romance and comicalities which columnists, authors and special writers have made so familiar to the populace. Although the characters are anonymous, audiences should have no difficulty in relating them to prominent personalities as the events which form the backgrounds for their action also elevated many now well known personalities to prominence.

Originally "First Lady" was a successful and much discussed stage play. Its pointedness and authentic and cleverly veiled idea caused it to be considered an anthological chronicle of events in national life and of those who participated in them. The play was product of the imagination of the playright George S. Kaufman in collaboration with Katherine Dayton, who may be recalled as the author of humorously satiric political articles occasionally published in *Saturday Evening Post.* Screen play is by Rowland Leigh and Stanley Logan is directing.

The central figure in the plot is a granddaughter of a late President. Possessed of a political instinct she is actively engaged in all the social and political intrigue that goes on in Washington. Forestalling the ambition of a Supreme Court justice to be president because of a womanly desire to emerge politically triumphant over his husband and her rival, she booms successfully the candidacy of her own protege.

Kay Frances, currently in "Another Dawn," is featured. The high caliber supporting cast includes Preston Foster, Anita Louise, Verree Teasdale, Walter Connly, Victor Jory, Louise Fazenda, Marjorie Gateson, Marjorie Rambeau, Henry O'Neill, Sara Haden and Grant Mitchell.

Sack Amusement Enterprises of San Antonio has acquired distribution rights in the South for three all-Negro features produced by Gramercy Pictures Corporation. The pictures are "The Vicious Circle," "Children of Circumstance" and "Harlem Hell-Cat."

SALES MEETINGS END; 593 FILMS ANNOUNCED

GB and Independent Releases May Bring Final Figure to 700; Salesmen Starting Rounds

With the conclusion of the Gaumont British convention in New York this week, a report of which appears on page 38, exhibitors will have all advance information available on product for the 1937-38 season. Salesmen for 11 distributors already are on the road, eager to furnish further details with contract and fountain pen easily at hand.

Columbia with 62 features announced at its sales meeting last week brought the estimated product total for next season to 593 and it is estimated that the GB and independent films to be released may bring this to 700.

Meetings of branch managers and the western sales division representatives brought the Columbia sessions in Los Angeles to a close last Thursday. Sightseeing trips to the studios and Hollywood occupied the remainder of the day and the convention special left for the east on Friday.

That the company is giving consideration to following the plan of other large distributors in putting accessories on a rental basis was indicated by Abe Montague, general sales manager, before the convention adjourned. Further discussions on the matter will be held at the regional meetings in October and final decisions made at that time, Mr. Montague said.

Delegates were told that the next convention will be held in New York and that it will be international in character. Regional meetings will be held throughout the year.

The company will produce a feature starring Carole Lombard, and will borrow Loretta Young from Twentieth Century-Fox for a feature to be directed by Al Hall.

Atlantic Films

Two new productions, one in Technicolor, will be started this month by Atlantic Films, producers of "Thunder in the City" which Columbia is releasing. The Technicolor production is not titled, but will be a costume picture.

Best Film Company

Best Film Company headed by Rene Huisman, distributors of "Cloistered," plans foreign branches in London, Paris and Warsaw. Mr. Huisman will leave New York in August to open the new offices. He also is seeking foreign distribution rights for American features.

Grand National

Grand National will have a summer schedule of 12 features shooting in the next two months. Set to go before the cameras are: "Here's Flash Casey," "Government Agent," "Wallaby Jim of the Islands," "Renfrew of the Mounted," "Face the Facts," "Return of the Shadow," a second Wallaby Jim feature; "So This Is Hollywood," "Painter in the Sky," a Tex Ritter western, and "Gorgeous."

The company has concluded a deal in London for the distribution in the United States of five pictures produced by Associated Talking Pictures. The arrangement is on a share basis with a minimum guarantee of $100,000 for the five pictures.

Metro-Goldwyn-Mayer

William F. Rodgers, general sales manager of MGM, is on a tour of exchanges on which he will meet managers in Cleveland, Chicago, Minneapolis, Omaha, Salt Lake City, Denver and San Francisco. The company will reissue one feature a month during the summer period. "Trader Horn" and "Hell Divers" were released in May and June and "Manhattan Melodrama" and "Naughty Marietta" will be released during July and August.

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593 PRODUCTIONS SET FOR SEASON

Eleven distributors have announced a total of 593 features for release during 1937-'38. The list, complete except for Gaumont British which meets this week, and the dates of the Motion Picture Herald *issues which carried the product announcements follow:*

COMPANY	NUMBER	DATE
Metro-Goldwyn-Mayer	44–52	May 8
Monogram	42	May 8
Warner Brothers	60	May 15
Universal	50	May 22
Grand National	65	May 22
Twentieth Century-Fox	66	June 5
Republic	54	June 5
Paramount	50–60	June 12
RKO Radio	56	June 19
United Artists	36	June 19
Columbia	62	July 3

Following long preparation, the company last week announced its plans for production in England had been completed and that Louis B. Mayer would go to London in August to launch the first of four pictures, "A Yank at Oxford," with Robert Taylor. The other three will be "Finishing School," "To Victoria" and "Goodbye, Mr. Chips." Michael Balcon, former production manager of GB, will be in charge.

Buster Keaton has been signed as a short subject director at the MGM studios. Although a star for many years, it will be his first directorial venture.

Monogram

Nine pictures of the 42 outlined for Monogram's 1937-38 program are completed and release dates have been set up to October 1st. These are: "Hoosier Schoolboy," July 7th; "Blazing Barriers," July 14th; "Riders of the Dawn," July 21st; "Paradise Isle," July 28th; "Legion of Missing Men," August 4th; "Outer Gate," August 11th; "Luck of Roaring Camp," August 18th; "God's Country and the Man," August 25th; "Atlantic Flight," September 2nd; "Where the West Begins," September 9th; "Shadows of the Orient," September 16th; "Federal Bullets," September 23th, and "Telephone Operator," September 30th.

Paramount

Paramount's sales policy for next season provides for 37 pictures on percentage and the balance of 21, which includes six westerns by Harry Sherman, on flat rentals. The top group will include four features at 35 per cent. The second group will be eight pictures at 30 per cent. In the third group there will be 10 films at 30 per cent with a reversion clause to 25 per cent if the stipulated figure is not reached. The last and lowest percentage bracket has 15 pictures listed at 25 per cent.

The company will have only one reissue on next season's program. The revival, "Lives of a Bengal Lancer," will be sold on a separate contract. "Beau Geste," listed as one of the big pictures on the 1937-38 program, will be a remake.

Barney Balaban, Paramount president in Hollywood, with Stanton Griffis, chairman of the executive committee, last week said: "There are larger theatre audiences today than ever, but they are audiences for good pictures. What the public wants and what it will crowd theatres to see are pictures of the caliber of "Waikiki Wedding," "Mountain Music," "High, Wide and Handsome" and "Souls at Sea." All of these films cost well over a million dollars each. This is a lesson that the last few months of watching box office graphs has taught every executive in the business. Paramount is geared to expand its schedule and double or even triple the number of such films we've made in the past. . . .

"Consequently, as Adolph Zukor announced at the recent Paramount convention, we will make 20 or 22 pictures costing in the neighborhood of a million dollars each in our new program and it is to help map that program that Mr. Griffis and I have come to Hollywood."

RKO Radio

Mr. Balaban's views were echoed by Sam Briskin, production chief of RKO, when he announced that his company would spend $18,000,000 on production for 1937-38, an increase of $3,500,000 over the current season.

"Rising labor costs and increased production of 'A' pictures explain the budget boost," Mr. Briskin said. "Star salaries have never been so high and there is no top. Production of 20 'A' pictures is planned for next season.

"The quality of motion picture production is improving and this is attested by the fact that there are more hit pictures today and more big gross pictures than ever before."

Warner Brothers

The fourth and final regional meeting of Warner Brothers bookers and ad salesmen, which was to have been held last week in New York, was postponed indefinitely. Earlier meetings were held in Oakland, New Orleans and Chicago.

The company will send stars and feature players to England from time to time for pictures to be made by Irving Asher, production head at Teddington Studios, where from 16 to 20 features will be produced.

Imports Valued At 81,784 Pesos

Official foreign trade statistics place Colombian 1936 imports of motion picture equipment and accessories at 10,323 kilograms valued at 81,784 pesos, according to a report by Assistant Trade Commissioner Jack B. Neathery at Bogota. Of the total, 8,902 kilograms worth 74,099 pesos came from the United States and 638 kilograms valued at 3,879 pesos from the Netherlands.

Total film imports from the various countries were:

	Kilograms	Pesos
Germany	630	12,332
Argentina	167	5,800
Spain	201	7,351
United States	11,647	142,256
France	540	13,984
United Kingdom	367	6,687
Mexico	290	3,307
Others	1,520	9,794
Total	15,362	201,511

Hit School Operators

The Iowa Association of State Employees and Projectionists at Des Moines plans an educational campaign discouraging the operation by pupils of school projection machines, as untrained operators do not know what to do in the event of fire.

‘LOVE ME AND THE WORLD IS YOURS!”..

JIM FISK KNEW HOW TO MAKE MONEY!

"If we work together we can become the richest men in America!"

A sensational picture as big as the times in which its mighty drama is told . . . those blazing days of young industrial America, when rich men's fortunes were founded . . . when lavish display reached its peak . . . when men and women loved as intensely as they lived!

RKO
RADIO
PICTURES

EDWARD ARNOLD . . CARY GRANT . . . FRANCES FARMER . . . JACK OAKIE . . .

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre

The Toast of New York

LITHO U.S.A.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Now that the courts and the licensing authorities have stripped the Minsky Brothers of their "strip-teasers," and hundreds of strippers do not know which way to turn, Ted Cook is starting a campaign for the relief of unemployed strip-teasers. He's going to ask Congress to work out some sensible plan that can be applied before the girls catch cold.

Meanwhile, a frantic appeal will be made by radio to the public. Anyone wishing to donate penthouses, champagne, mink coats, cosmetics or bearskin rugs is requested to get in touch with any of the Minsky Brothers.

▽

Simile:

Phoney as the applause of a radio studio audience watching a dazzling Hollywood beauty chirp sweet nothings on a guest broadcast.

▽

Universal's current "Stranger Than Fiction" reel shows a restaurant in New York which is hard on watches and cutlery, what with a huge power-plant next door magnetizing watches and having the tableware cutting up all kinds of capers—knives and forks sticking together, or whirling about.

The human alarm clock of London's dark and eerie Oriental quarter is shown in the same reel. It's Mrs. Molly Moore, and she goes around the district in the dawning, waking up her customers in time to go to work. Mrs. Moore gets 'em up by blowing peas at their windows with a pea-shooter!

▽

A New York survey indicates that one out of every 22 persons is a mental case, and that everybody will be insane within 200 years.

Which makes it all seem so useless—this worrying about trivial things such as chance games and giveaways and double and triple bills, when, almost before we know it, everything will be decided in padded cells.

▽

Clark Gable was having himself a bachelor evening down in Los Angeles' Mexican quarter when Jimmy Fidler caught up with him. Of course, the lovely Spanish dancer, Estalita, was "gaga" at sight of Hollywood's "Number One" lover, and her face brightened perceptibly when Gable asked her to sit at his table. "Are you from Mexico City?" Clark asked, just to be friendly.

"Oh, no! I'm from California," Estalita beamed.

"I've always wanted to shake the hand of a native daughter," admitted Gable, suiting the words to the action.

"In fact," the girl added, "I was born right here in Los Angeles." At that Gable leaned across the table with: "Now that calls for something more than a handshake," and kissed the girl gingerly on the forehead. Estalita was beside herself with joy, but she was thinking fast. Suddenly, she said, coyly:

"Yes, I was born just around the corner!"

▽

Add headlines of the week:

BARRYMORE'S ELAINE
WINS RIGHT TO UNDRESS

¡Ayayay! and ¡Caramba! Manrique's Whiskers!

Forcible barbering of an ex-Hollywood extra's luxuriant jet black whiskers has Mexican national political circles agog. The beard was the joy of Professor Aurelio Manrique, outstanding intellectual, quondam state governor, linquist and movie player, who is now running for the Mexican congress, besides being director of the National Library, Mexico City.

During his enforced residence in California for his participation in the ill-starred military uprising of 1929, Mr. Manrique met up with some of that irony that life is so fond of disposing: his intellectual gifts could only gain him a mere handout pittance as translator and interpreter. But Hollywood producers were willing to give him something worth pocketing because of his swell beard. So, Manrique and beard played in several picures.

Now the beard is no more. The Professor's luxuriant mustache and hair have likewise vanished. While making a speech in San Luis Potosi City, territory of his political foeman, General Saturino Cedillo, minister of agriculture, a score of Cedillo's huskiest henchmen took umbrage at the Professor's remarks, mobbed him, and though Manrique has Sandow strength and licked several of his assailants, they beat him up and barbered him to the accompaniment of fired shots which wounded 15 bystanders.

Manrique came to Mexico City with a bath towel wrapped around his clean shaven head and the parts where the glorious beard had been. His many supporters are plenty sore. Complaints by the score have been lodged with President Lazaro Cardenas. The outrage and the whiskers have become a national political issue.

▽

Ned E. (Edward Everett) Depinet, vice-president of RKO Radio, was the guest, two weeks ago, of the pictorial pages of Motion Picture Herald, in which his photograph appeared showing him in true Texas style, with ten-galloon hat, wide leather belt, gun and holster, boots and bandana. He had stopped off for an hour, with RKO's salesmen, at the Dallas Exposition of Billy Rose's, while en route home from the company's convention in Hollywood.

What we neglected to say in the caption accompanying the picture was that the ten-galloon hat was presented to him by Bob O'Donnell, the gun by Claude Ezell, the belt by Bill Underwood, the boots by Pierre Levy, the Hoblitzelle Circuit manager in Dallas, and a Mickey Mouse sweater by Walt Disney. The pose and the pants were by Mr. Depinet. (Texas Ranger rides again, on page 12).

▽

Dave Palfreyman, that chubby exhibitor contact for Will Hays, and all of the legions of motion picture travelers who route their cross-country trips via New Orleans to satisfy their epicureanism, are hereby informed that the city now is flooded with rattlesnake meat. It's brought in from Florida, with the Floridian Products Corporation offering canned rattlesnake with supreme sauce. Have yourself a snake snack.

Ann Sothern still is blushing. To hear Whitney Bolton tell it, Miss Sothern had been seated at the RKO convention luncheon in Hollywood, next to a man in dark clothes. All the other delegates had on white suits. Nor did he have a name button pinned on. She figured he was just a studio stooge, or a salesman, and, to make conversation, she began complaining about how she was overworked by RKO, was put into too many pictures, asked him if he didn't think she was getting a raw deal. "Well, I don't know, really," he said. She figured he probably didn't know enough about pictures to know what she meant. "By the way," she queried, "what's your name?"

"Leo Spitz," he replied, meekly.

▽

Sobering influence item in the New York Daily Mirror:

> "The stork is winging around the home of a certain film writer in Hollywood. Inside, carpenters are working like mad remodeling the barroom into a nursery."

▽

John Chapman offers proof that this country is undergoing a vast upheaval. He cites the fact that John (CIO) Lewis's eyebrows are now more famous than Joan Crawford's eyelashes.

▽

We ceased using double-billing title oddities some time ago, but the fact that it was the Cunningham theatre in Cunningham, Kansas, prompts us to indulge just this once with their billing of the following:

THE MAN WHO FOUND HIMSELF
with
TOO MANY WIVES

▽

"Bugs" Baer doesn't have much sympathy for those WPA Federal Theatre actors who are kicking because the project is being liquidated. He reminds them that the economic troubles of the actor in his own day were really something.

"In our days," remembers Baer, "we trouped with a company that was so hungry the bloodhound ran away because Eliza bit him twice. We had to play Shakespeare because nobody had any pants, and at one time we had 12 Romeos on the balcony.

"There was a trained pigeon act on the same bill. We mailed the feathers back from the next town."

▽

The London *Era* reports that so many salesmen from one distributing company called on an exhibitor that when the tenth was departing he asked for an explanation.

"They've started a sales-training course," said the salesman, "and you're Lesson No. 1—The Tough Egg."

▽

Cecil B. DeMille in Hollywood refuses to be moved by the news that at the British Coronation banquet of James the Second, there were 1,245 items on the menu, in addition to 99 cold dishes.

RIGHT! ... WHAT THE

NEW

... AND SCO

ARE PROVIN

NEW F

with these famous enterta

PARKYAKARKUS ★ HA

JEROME COWAN ★ TH

AN EDWARD SMALL
PRODUCTION

★

DIRECTED BY
LEIGH JASON

★

SCREEN PLAY BY
NAT PERRIN · PHILIP G. EPSTEIN · IRV S. BRECHER

★

RKO-RADIO PICTURE

SCREEN NEEDED WAS

FACES!

RES OF FIRST-RUNS

G IT! . . . . . .

ACES OF 1937

ners **JOE PENNER** ★ **MILTON BERLE**

RIET HILLIARD ★ **WILLIAM BRADY**

LMA LEEDS *and a hundred* ***NEW FACES!***

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Life of Emile Zola

(Warner)

At the end of the showing of "The Life of Emile Zola," the audience staged one of the most unusual demonstrations ever seen in Hollywood. It refused to leave the theatre. Choking the aisles, foyers and lobbies, it seemed to be awaiting some way in which to express its appreciation of the picture it had just seen. When Paul Muni appeared, spied by some one who called "there he is," it was the signal for an outburst of handclapping and cheering. This enthusiasm was accepted as a sample of the influence "Zola" may be expected to exert wherever and whenever it is presented. The reception of Muni's work was symbolic.

Had the preview been an invitational affair with a handpicked gathering, the exhibition probably would not have been considered a true reaction. But Warners, very likely with considerable interest in box office totals, do not go in for invitation previews. Consequently, with the exception of the working press, studio officials, several of the cast and others associated with the making of the production, the vast majority of the audience was composed of ordinary picture enthusiasts who had paid their way.

As was "The Story of Louis Pasteur," another Muni vehicle also directed by William Dieterle, "Zola" is a very different kind of biography. It is educational, but primarily it is elevating entertainment of the most desirable variety. That it might be so, some romantic license was taken, although historical details are authentic.

The picture is a sympathetic biography of Emile Zola, who lived to write the truth and expose falsity and hypocrisy. His story becomes tensely interesting through the intelligent approach that has been made and by the judicious inclusion of incidents and events, orally and in action, calculated to impress both the intelligent and obtuse mind. Several chapters in the man's career are treated; two are concentrated upon. The first details the early years of Zola, spent in poverty but dedicated by him to the creed of telling the truth. It culminates with the success of his novel "Nana," which brings down upon him the wrath of hypocritical officialdom. Weathering the storm, producing one great book after another, Zola and his family rise to affluence and wealth.

Then the Dreyfus scandal explodes; an innocent officer, accused of treason, is railroaded to Devil's Island. The perpetrators, inspired by religious bigotry, screeching that the honor of the Army must be saved, go free temporarily. Yielding to the appeals of "Mme. Dreyfus," Zola, who knows the truth must be told, publishes his famous "I Accuse." Arrested for libel as the French populace erupts in fanatic fury, Zola's trial is a travesty on justice. The Army and those who have something to hide can do anything. Sentenced to prison, he flees to England as the officials he accused are exonerated.

But Zola's friends do not fail him. A new regime comes into power, the true circumstances are brought to light. Zola returns to France to be acclaimed a national hero. The old man's hour of triumph is short and hollow. He is accidentally asphyxiated by a leaking coal stove. As Dreyfus, a man Zola never saw, stands in humble reverence, Zola is posthumously honored by the French government as Anatole France delivers the eulogy.

"The Story of Emile" is a picture which managers should urge their patrons to see. There is a wealth of material with which to work. From a histrionic viewpoint, Muni, Donald Crisp, Joseph Schildkraut, Gale Sondergaard, Gloria Holden, Henry O'Neill, Morris Carnovsky, Grant Mitchell, Louis Calhern, Robert Barrat, Vladimir Sokoloff and Harry Davenport are all that anyone could desire. Production support and directorial technique, especially as they embellish thematic content with the action of hostile mobs, brutal soldiery and callous judges, create the required movement. Musical accompaniment, as it has been included either to excite or allay emotional reactions, is dramatically valuable in establishing the various moods.

The picture is valuable screen merchandise and proper showmanship treatment should make it one of the season's outstanding commercial successes.

Previewed in Warner's Hollywood theatre.—GUS MCCARTHY.

Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by William Dieterle. Screen play by Norman Reilly Raine, Heinz Herald and Geza Herczeg. Story by Heinz Herald and Geza Herczeg. Photography, Tony Gaudio. Music by Max Steiner. Art director, Anton Grot. Musical direction, Leo F. Forbstein. P. C. A. Certificate No. 3212. Running time, when seen in Hollywood, 120 minutes. Release date to be determined. General audience classification.

CAST

Emile Zola	Paul Muni
Lucie Dreyfus	Gale Sondergaard
Capt. Alfred Dreyfus	Joseph Schildkraut
Alexandrine Zola	Gloria Holden
Maitre Labori	Donald Crisp
Nana	Erin O'Brien-Moore
Charpentier	John Litel
Colonel Picquart	Henry O'Neill
Anatole France	Morris Carnovsky
Major Dort	Louis Calhern
Commander of Paris	Ralph Morgan
Major Walsin-Esterhazy	Robert Barrat
Paul Cezanne	Vladimir Sokoloff
Georges Clemenceau	Grant Mitchell
Chief of staff	Harry Davenport
Major Henry	Robert Warwick
M. Delagorgue	Charles Richman
Minister of War	Gilbert Emery
Colonel Sandherr	Walter Kingsford
Assistant chief of staff	Paul Everton
M. Cavignac	Montagu Love
M. Van Cassell	Frank Sheridan
Mr. Richards	Lumsden Hare
Helen Richards	Marcia Mae Jones
Madame Zola	Florence Roberts
Pierre Dreyfus	Dickie Moore
Jeanne Dreyfus	Rolla Gourvitch

The Californian

(20th Century-Fox-Principal)

Melodramatic Romance

Showmanship potentialities accruing to Robin Hood type pictures depend to a great extent upon who is in them, novelties injected into the familiar pattern of story, quantity and character of thrill action and the worths of production detail.

"The Californian" is another of those semi-historical melodramatic romances. It details the adventures of the scion of a great Spanish landowner, forced to turn bandit in order to rectify injustices practised upon his father, friends and neighbors by unscrupulous Americans. The principal roles are assumed by Ricardo Cortez and Morgan Wallace about whom the melodrama rotates; Marjorie Weaver center of love interest, Katherine DeMille, a jealous menace to Miss Weaver and Cortez and Maurice Black and William Fletcher who carry the comedy contrast. Other important characters are Nigel de Brulier, as Cortez's father and George Regas whom the hero deposes as bandit chieftan.

Depicting the happiness that Spanish Californians knew prior to the coming of thieving Americans, the story turns to melodrama when "Ramon Escobar" returns a grown man. "Barsto's" tactics have impoverished the peaceful people. Establishing himself as head of a band of bandits thereby earning "Ruiz's" enmity "Escobar" loots to return stolen property to rightful owners. Betrayed by "Ruiz" and "Chata," "Escobar" conquers "Barsto" and the coming of a just governor again assures happiness and prosperity to the Spaniards.

Previewed in Orpheum Theatre, Los Angeles. The audience seemed to consider the film a good picture in its class.—G. M.

A Principal production, produced by Sol Lesser. Distributed by Twentieth Century-Fox. Associate producer, Barney Brisken. Directed by Gus Meins. Story by Harold Bell Wright. Adaptation by Gordon Newell. Screen play, Gilbert Wright. Photographed by Harry Neumann. P.C.A. Certificate No. 3,469. Running time, when seen in Hollywood, 55 minutes. Release date, July 16, 1937. General audience classification.

CAST

Ramon Escobar	Ricardo Cortez
Rosalia Miller	Marjorie Weaver
Chata	Katherine DeMille
Pancho	Maurice Black
Tod Barsto	Morgan Wallce
Don Francisco Escobar	Nigel de Brulier
Ruiz	George Regas
Miller	Pierre Watkin
Sheriff Stanton	James Farley
Marshal Morse	Edward Keane
Ramon (as child)	Gene Reynolds
Rosalia (as child)	Ann Gilles
Josephina	Helen Holmes
Pablo	Richard Bottler
Boylan	Tom Forman
Murphy	Bud Osborne
Bradford	Monty Montague
Singer	Francisco Del Campo
Tax Collector	William Fletcher

Love in a Bungalow

(Universal)

Comedy-Romance

Scaled to accommodate the desires of some segments of the family trade, "Love in a Bungalow" calls for the type of exploitation that should arouse the interest of those classes. Fortunately, for that purpose, an idea has been included in the production, one that is somewhat novel and sets the whole picture apart from a routine comedy romance is available for adaptation. It's a gag stunt dealing with what happens to two unmarried persons who win a contest for the best letter explaining why they consider themselves the world's happiest husband and wife.

Though prolonged and somewhat irrelevant the situations, action and dialogue leading up to the real meat of the story are fairly amusing. "Mary Callahan" is hostess in a realty promotion model bungalow, into which brazen but likable "Jeff Langan" injects himself. His charm, wit and resourcefulness quickly cause "Mary" to forget her anger at the intrusion. One thing and another, especially a visit to a food fair, kindle the spark of romance. Then they hear about the contest, enter it and as a lovers' spat ensues, separate and forget it. Adjudged winners, "Mary" is in a predicament until she locates "Jeff." Together they try to make everything look as has been described. Borrowing prop children, a dog and an old car, they receive the prize donor, "Mr. Bisbee," and his suspicious old maid sisters. Everything is rosy until the parents arrive to reclaim their children. Irate at first at the deception practiced upon him, "Bisbee" decides that such courage as displayed by the young couple is worthy of the award and they are permitted to keep the prize money. "Jeff" has a minister handy and real estate agent "Babcock" is also present to receive a down payment on "Mary's" dream house.

Previewed in Pantages Theatre, Hollywood. About everything discouraging to a preview happened to this. The film got out of register, one sequence seemed to be in the wrong place and the film broke. Nevertheless, it was noticeable that some in the audience were interested and entertained. Of course, as is usual with previews, some were dissatisfied. The conclusion, however, provoked a hearty burst of applause.—G. M.

Produced and directed by Universal. Directed by Raymond B. McCarey. Associate producer, E. M. Asher. Screen play by Austin Parker, Karen DeWolf and James Mulhauser. Original story by Eleanore Griffin and William Rankin. Photographed by Milton Krasner. P. C. A. Certificate No. 3,300. Running time, when seen in Hollywood, 65 minutes. Release date, June 27, 1937. General audience classification.

CAST

Mary Calllahan	Nan Grey
Jeff Langan	Kent Taylor
Wilbur Babcock	Jack Smart
Mr. Kester	Hobart Cavanaugh
Mr. Bisbee	Richard Carle
Millie	Louise Beavers
Miss Lydia Bisbee	Margaret McWade
Miss Emma Bisbee	Marjorie Main
Mrs. Kester	Minerva Urecal
The Ga-Ga Prospect	Florence Lake
Junior	Jerry Tucker
Darlings	Joan Howard and Joan Breslau

And "Inky"

Rustler's Valley

(Paramount-Sherman)

Hopalong Cassidy

It is said that the more experience a person has with a thing the better he does it. Producer Harry Sherman has had much experience in bringing the Clarence E. Mulford "Hopalong Cassidy" stories to the screen. Continual perusal of the "What The Picture Did For Me" section reveals, in the main, that both exhibitors and their patrons have been satisfied with his efforts. One would apparently be lacking in showmanship acumen did he not realize that this condition was not the dominant exploitation value associated with this or any othed picture, based on the same topic, that the producer might make.

Although the series started with James Ellison as the third member of the trio which included William Boyd and George Hayes, nobody, either manager or patron, seemed to feel that the quality of the product suffered when Russel Hayden took Ellison's place. There probably wasn't as much musical content, otherwise the production technique was pretty much as was.

In this instance, exhibitors and the public who like the pictures have all that went to make its predecessors popular. Of course there is an expected difference, nevertheless the picture continues the familiar formula. Still there is no triteness, no evidence of the idea being or becoming shopworn.

With action as the keynote, things happen—robberies, rustlings, connivances, which get "Hopalong's" pal "Lucky" in trouble. Not without difficulties to himself, including the radical departure that he almost falls in love with the rancher's daughter, "Agnes," "Hopalong" sees that "Lucky" and "Windy" are extricated from their jam, and as he again escapes the wiles of Cupid, "Randall Glenn" et al get their just deserts.

Previewed in Grand National Studio Projection room, Hollywood. It's all right to look at some sorts of pictures in projection rooms, but not so good in which to look at a comedy or thrill action film. One must depend upon what he thinks he knows to anticipate what general audience reaction might be. Regardless, this writer, having seen almost all of the "Hopalongs," is of the opinion that this is the best considered from the standpoints of story quality, acting performances, quality of production support and the way in which it has been produced.—G. M.

A Harry Sherman production. Distributed by Paramount. Directed by Nate Watt. Screen play and dialogue by Harry O. Hoyt. Production manager, Harry Knight. Based on the story by Clarence E. Mulford. Photographed by Russell Harlan. P.C.A. Certificate No. 3,294. Running time, when seen in Hollywood, 60 minutes. Release date, July 23, 1937. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Windy Halliday	George Hays
Lucky Jenkins	Russell Hayden
Randall Glenn	Stephen Morris
Agnes Glenn	Muriel Evans
Cal Howard	Lee Cobb
Taggart	Ted Adams
Joe	Al Ferguson
Boulton	John Beach

The Singing Marine

(Warner Bros.)

Musical Romance

There is considerable entertainment to be enjoyed in "The Singing Marine"—the audience at the Strand in New York's Broadway showed that it had found it and liked it—even if whatever there is of the strikingly unusual is concentrated in a novelty or two and in a telling use of black shadow in a dancing and singing number.

Dick Powell is the picture, his singing is the exploitation message, but to it must be added a word for the work of the promising Doris Weston, the dancing of the new Lee Dixon, the harmonica wizardry of Larry Adler.

The story is sketchy, despite a somewhat fresh introduction. Without Powell it would be empty, or not much more than an echo of "Flirtation Walk" and "Shipmates Forever." With Powell it is effervescent without being penetrating. The toughest job of the tough Marines is to lift the sleeping "Private Skinner" (Powell) out of his cot and tote him to the "brig." The one "thrill" sequence, in which "Skinner" rescues "Peggy" from Chinese bandits, is melted into the story as a play-within-a-play spectacle, not especially convincing, but nevertheless pleasing.

Besides the names mentioned there are several familiar ones elsewhere in the large supporting cast, among them Hugh Herbert as the fussy promoter partner, Allen Darwell, as a sufficiently blustering sergeant, Jane Darwell, Jane Wyman, Berton Churchill, Robert Barrat, Eddie Acuff, Pierre Watkin, Addison Richards, and the newcoming Veda Ann Borg.

Busby Berkeley's conception of singing and dancing display is at its best in the introduction to the Chinatown scene with a pair of hands weaving in the distance against a black background, gradually moving into closeup and dissolving into the figure of the harmonica player.

Elsewhere in the same sequence, however, the audience did not seem to take well to the extended cessation of action while Powell was singing. Explanation perhaps lies in the difficulties of photographing a face in closeup with justice to its owner during actual singing. The same reaction was felt to one closeup of Miss Weston.

The story of the picture begins with "The Singing Marine" being financed by his mates in a radio tryout. His success is not to be measured in dollars, however, because the promotor sinks all the earnings in a night club, just when the soldier has an opportunity to do a good deed for the "mother" of the regiment. However, when the club pays dividends, so does he. His swell-headedness also vanishes and he finds that happiness with the girl he loves outweighs the easy kisses of fame.

At the Strand theatre in New York the feature was a bit more than quietly received, with the reservations already noted.—Ernest A. Rovelstad.

Produced and distributed by Warner Bros. Directed by Ray Enright. Musical numbers created and directed by Busby Berkeley. Music and lyrics by Harry Warren and Al Dubin. Original screen play by Delmer Daves. P. C. A. Certificate No. 3037. Running time, 105 minutes. Release date, July 3, 1937. General audience classification.

CAST

Bob Brent	Dick Powell
Peggy Randall	Doris Weston
Slim Baxter	Lee Dixon
Aeneas Phinney	Hugh Herbert
Ma Marine	Jane Darwell
Sergeant Mike	Allen Jenkins
"Doc" Rockwell	George (Doc) Rockwell
Larry Adler	Larry Adler
Fanny Hatteras	Rose King
Helen Young	Marcia Ralston
Dopey	Guinn (Big Boy) Williams
Diane	Veda Ann Borg
Joan	Jane Wyman
J. Montgomery Madison	Berton Churchill
Sam	Eddie Acuff
Captain Skinner	Henry O'Neill
Mr. Fowler	Addison Richards
Sammy	James Robbins
Ah Ling	Miki Morita
General	Pierre Watkin
First Marine Sergeant	Harry Wood
Second Marine Sergeant	Edward Chandler
Chang	Tetsu Komai

Easy Living

(Paramount)

Comedy

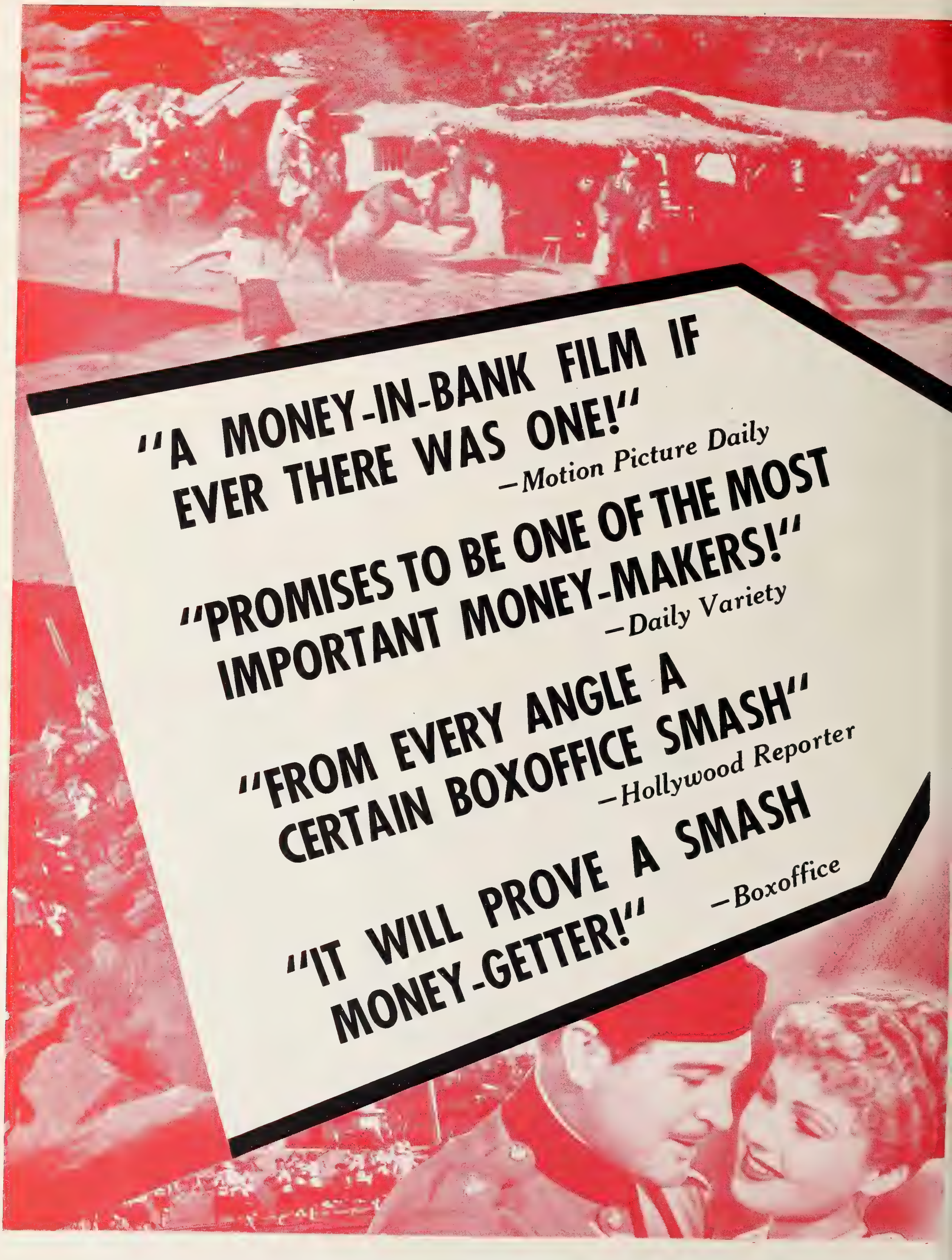
It may be that not all audiences will accept "Easy Living" as the preview crowd did. Should such a thing happen, the reason will be that they are without a sense of humor. For straightaway fun, all the more surprising because its stars, Jean Arthur and Edward Arnold, have not recently been associated with comedy, few pictures approach the merit of this throw back to slapstick farce as a laugh provoker. In atmosphere the picture is clean, wholesome, modernized fun. It is so made that people can laugh at the characters, the things they say, what they do and the situations in which they involve themselves. It's silly. Unquestionably those who had anything to do with its making intended that it should be silly. Nevertheless producer, director, writers and players have seen to it that it is unique and refreshing fun.

Of course there isn't a serious moment during the entire running time. Everything is conceived and developed with the sole idea of stimulating laughter. The yelling breakfast table argument of the wealthy banking "Ball" family, participated in by husband "J. B.," wife "Mary" and son "Johnny," starts the ball rolling. To teach extravagant "Mary" a lesson, after "Johnny" has left home in high dudgeon, "J. B." in a wild chase tosses a costly fur coat off the roof. It lands on "Mary Nash's head and thereby ensues a comedy of errors chain of events. Not permitted to return the coat, "Mary" is fired from her stenographer job because no moral girl could own such a coat. But hotel keeper "Louis," thinking that "Mary" is the paramour of the powerful "J. B." (who holds the mortgage), installs her in the Imperial Suite. Then "Mary," not knowing who "Johnny" is, is a participant in an automat wrecking sequence that would give any of Mack Sennett nonsensical riots a run for its money. Tradesmen, laboring under the same delusion as "Louis," shower "Mary" with all sorts of lavish merchandise and neither she nor "Johnny" can understand why.

Through "Johnny's" mistake, "Mary" gives market tipster "Hulgar" a stock tip which almost wrecks "J. B.'s" bank and fortune as the market is panicked. But, somehow, to effect a conclusion all the strings are drawn together and as the audience roared everything is adjusted to the satisfaction of all concerned.

To sell "Easy Living" successfully and to let the maximum number of people know of its merits as a farcical comedy, it seems that merely labeling it as an "all laugh" picture would suffice. The film is wide open for all sorts of exploitation; exploitation that should be in the character of the film's theme and atmosphere. A showman's show as well as an audience show,

(*Continued on page* 54)



"A MONEY-IN-BANK FILM IF EVER THERE WAS ONE!"
—*Motion Picture Daily*

"PROMISES TO BE ONE OF THE MOST IMPORTANT MONEY-MAKERS!"
—*Daily Variety*

"FROM EVERY ANGLE A CERTAIN BOXOFFICE SMASH"
—*Hollywood Reporter*

"IT WILL PROVE A SMASH MONEY-GETTER!"
—*Boxoffice*

"HAS COME THROUGH FAR AND BEYOND THE MOST OPTIMISTIC PREDICTIONS CLAIMED FOR IT!"—*says "Chick" Lewis in Showmen's Trade Review . . .*

as

"WEE WILLIE WINKIE" SWINGS INTO ITS 3rd SOCKO WEEK AT THE CARTHAY CIRCLE!

Rudyard Kipling's

WEE WILLIE WINKIE

starring

SHIRLEY TEMPLE

and

VICTOR McLAGLEN

with C. AUBREY SMITH • JUNE LANG
MICHAEL WHALEN • CESAR ROMERO
CONSTANCE COLLIER • DOUGLAS SCOTT
Directed by John Ford, Academy Award Winner!
Associate Producer Gene Markey
Screen play by Ernest Pascal and Julien Josephson
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

(*Continued from page* 51)

the things necessary to establish it as such should be indulged in.

Previewed in Fox Village Theatre, Westwood.—G. M.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. Screen play, Preston Sturges. Based on a story by Vera Caspary. Film editor, Doane Harrison. Special photographic effects, Farciot Edouart. Photographed by Ted Tetzlaff. Musical direction, Boris Morros. P. C. A. Certificate No. 3 ,401. Running time, when seen in Hollywood, 90 minutes. Release date, July 30, 1937. General audience classification.

CAST

Mary Smith	Jean Arthur
J. B. Ball	Edward Arnold
Johnny Ball	Ray Milland
Mr. Louis Louis	Luis Alberni
Mrs. Ball	Mary Nash
Van Buren	Franklin Pangborn
Mr. Gurney	Barlowe Borland
Wallace Whistling	William Demarest
E. F. Hulgar	Andrew Tombes
Lillian	Esther Dale
Office Manager	Harlan Briggs

Damaged Goods

(Grand National - Criterion)

Melodrama

Adapted from Eugene Brieux's stage play, "Damaged Goods," has as its theme the indictment of society for its suppression of information regarding venereal disease, its prevention and treatment.

The story is of a young man who contracts a disease, refuses to follow the advice of a physician but goes to a "quack." Thinking that he has been cured, he marries. His child has the disease. Finally the reputable physician straightens out the tragedy and persuades the bride's father, a Congressman, that legislative action must be taken.

Based on the subject of venereal disease as plot motivation the picture is considered unsuitable for theatrical entertainment.

A Criterion production distributed by Grand National. Adapted by Upton Sinclair. Directed by Phil Stone. Running time, 60 minutes.

CAST

Pedro de Cordoba
Phyllis Barry
Douglas Walton
Aletta Duncan
Ferdinand Munier
Esther Dale
Clarence Wilson
Frank Melton
Gretchen Thomas

I Cover the War

(Universal)

Melodrama

A fast action melodrama, with sufficient comedy and romance, serves to provide John Wayne with a new type role in contrast to his usual western fare. Thematically it is also different in that it concerns the adventure of the newsreel men in their coverage of wars. Their prototype the newspaper reporter and war correspondent have figured prominently in many productions but the men who photograph the news have apparently gone unnoticed in the search for stories and characters.

While it is true that either branch of reporting the news could be substituted for the other without changing the theme of the story it does provide the exhibitor with a fresh approach in advertising the picture. Which in this case is particularly fortunate, for the cast, while giving a good performance collectively, is little known and of slight marquee value. John Wayne, where he is known for his western roles, can of course be counted on for a name but in other situations the story seems to be the picture's selling point.

Opening with shots of the war in Spain with "Bob Adams" (John Wayne) and "Elmer Davis" (Don Barclay) covering the hostilities for their newsreel company the scene of action shifts to their London office where they are informed that they will cover the impending uprising in Samari between the British and the natives. En route they meet "Pamela" (Gwen Gaze) on her way to visit her uncle who is the commanding officer of the British garrison in Samari. "Bob's" brother "Don" (James Bush) follows "Bob" to Samari.

Unable to convince "Bob" that he wants to be a cameraman instead of a surgeon "Don" decides to take matters into his own hands.

Reviewed in projection room.— Paul C. Mooney, Jr.

Produced and distributed by Universal. Producer, Trem Carr. Directed by Arthur Lubin. Associate producer, Paul Malvern. Photography by Harry Newmann. Original story by Bernard McConville. Screen play, George Waggner. Art director, E. R. Hickson. Film editor, Charles Craft. P.C.A. Certificate No. 3,302. Running time, 68 minutes. Release date, July 4, 1937. General audience classification.

CAST

Bob Adams	John Wayne
Pamela	Gwen Gaze
Elmer	Don Barclay
Archie	Pat Somerset
Colonel Armitage	Major Sam Harris
El Kader	Charles Brokaw
Don Adams	James Bush
Logan	Arthur Aylsworth
Blake	Earl Hodgins
Graham	Jack Mack
Parker	Franklyn Parker
Mustapha	Frank Lackteen
Sir Herbert	Olaf Hytton
Sergeant-Major	Keith Kenneth
Abdul	Abdulla

Big Fella

(British Lion-British)

Comedy, Songs

Paul Robeson and Elisabeth Welch, generous with songs in their distinctive and popular genre, provide the most obvious box-office angle in "Big Fella." Robeson has six numbers: "Lazin'," "I Got a Robe," "Roll Up, Sailorman," "Ma Curly-Headed Baby," "River Steals My Folks from Me" and "You Didn't Oughta Do Such Things." The Welch titles are "One Kiss" and "Harlem in My Heart." There you have the selling campaign in a nutshell.

The story is that Joe, a good-natured negro resident of the Marseilles underworld, is asked by the Police to assist in the discovery of a boy, only son of a rich English couple, who is believed to have been kidnapped from a liner which has just docked.

Joe finds the boy by accident. He has not been kidnapped, but has bolted from his oversolicitous mother and is as happy as may be as one of a gang of wharf-side urchins. He accepts mothering from Joe and his friend Manda, negress cafe singer, on condition that he is not returned to his parents. However, all the quarter knows about Joe's "secret" police mission and Spike, one of the crowd, carries off the boy by strategy and delivers him to the prefecture, collecting the reward and, under pressure, splitting it with Joe and his two cronies, but getting most of it back from the easy darkie during a carouse.

The boy manages to tell his parents something of the truth and, refusing food until Joe is sent for, persuades them to make the negro an offer to come along on the ship. At the last moment Joe decides to stay with Manda, and Spike, his face blackened, is sent aboard in a drunken sleep, and wakes at sea.

There is originality in the story idea and some humor in its development, but the casting of the boy's part could have been bettered. It is the singing which makes it a possible.

Trade shown at the Cambridge Theatre, London. A fair reception.—Bruce Allan.

Produced by Beaconsfield Productions and Distributed by British Lion Film Corporation. Directed by J. Elder Wills. Scenario by Ingram D'Abbes and Fenn Sherie. Art director, Buntie Wills. Camera, George Stretton and H. Thomson. Sound, Harold King. Music, Eric Ansell. Additional numbers by Hugh Williams and G. H. Clutsam. Running time, 73 minutes. General audience classification.

CAST

Joe	Paul Robeson
Manda	Elisabeth Welch
Spike	Roy Emerton
Chuck	James Hayter
Corney	Lawrence Brown
Gerald	Eldon Grant
Lorietta	Marcelle Rogez
Mr. Oliphant	Eric Cowley
Mrs. Oliphant	Joyce Kennedy

New Faces of 1937

(Radio)

Musical Comedy

Precisely what the title implies, this picture introduces a group of players, some quite well known though in limited circles, but all exceptionally talented. Joe Penner and Milton Berle, along with Harriet Hilliard and Parkyakarkus, all four familiar to audiences because of previous picture work but especially for their radio programs, are also prominent in the cast and lend balance to the production by smooth performances.

Exhibitors have a world of material with which to work and the ingenious ones can open up their books of showmanship to exploit the newcomers.

The picture itself is a backstage musical comedy, of the type that has been done time and time again. This time, however, there are several new twists worked into the plot to make it appear almost new.

"Robert Hunt" (Jerome Cowan), Broadway producer, with his stooge, Parkyakarkus, and "Wellington" (Milton Berle), a backer, is giving an audition to "Elaine" (Thelma Leeds), a rhumba dancer, later explaining to Parky that he produces flops for which he sells each of four backers 85 per cent of the show. He pockets their money when the shows close, escaping jail by keeping his backers separated. According to custom, "Revels," his current show, closes and several mourn their losses.

The same night "Patricia" (Harriet Hilliard), a chorus girl, proposes to "Jimmy" (Bill Brady), a bit player in "Revels," but, although they love each other, he refuses to marry her until he can sell his play, "New Faces." The following day "Patricia" offers "Hunt" $15,000, which she inherited, to back "New Faces."

"Hunt," resuming his unscrupulous tactics, is en route to another certain flop when "Elaine" visits him and reveals that she knows the way he is operating. He proposes marriage and a trip to Europe to shut her up and she accepts. "Hunt" turns the show over to "Wellington," who immediately hires the good acts, but he soon finds himself up to his neck in backers, all owning 85 per cent of the show.

In an amusing finale, in which "Seymore" works his way onto the stage and is a comedy sensation, the show clicks. "Patricia" and "Jimmy" settle their difficulties.

All through the production are interspersed the comedy antics of Berle, Penner and Parkyakarkus.

Seen at the Music Hall in New York, where a matinee audience frequently broke out in applause at the production numbers and following effective comedy sequences.—Fred Baehler.

Produced and distributed by Radio. An Edward Small production. Directed by Leigh Jason. Screen play by Nat Perrin, Philip G. Epstein and Irving S. Brecher. Based on the story, "Shoestring," by George Bradshaw. Musical director, Roy Webb. Dances by Sammy Lee. Photographed by J. Roy Hunt. Special effects by Vernon Walker. Recorded by John Tribby. Edited by George Crone. General audience classification. P. C. A. Certificate No. 3215. Running time, 100 minutes.

CAST

Seymore	Joe Penner
Wellington	Milton Berle
Parky	Parkyakarkus
Patricia	Harriet Hilliard
Jimmy	William Brady
Robert Hunt	Jerome Cowan
Elaine	Thelma Leeds
Suzy	Lorraine Krueger
Judge Hugo Straight	Tommy Mack
Count Mischa Moody	Bert Gordon
Hunt's secretary	Patricia Wilder
Broker	Richard Lane
Stage manager	Dudley Clements
Assistant stage manager	William Corson
Doorman	George Rosener
Bridge guard	Harry Bernard
Joe Guzzola	Dewey Robinson
Count Moody's secretary	Harry C. Bradley

Themselves: Lowe, Hite & Stanley, Brian Sisters, Derry Deane, Eddie Rio & Brothers, Loria Brothers, Catherine Brent, Ann Miller, The Three Chocolateers, The Four Playboys, Dorothy Roberts, Camille Soray, Rene Stone, Diana Toy.

(*Reviews continued on page* 56)

NOT ALL THE WEALTH OF THE WORLD COULD STAGE A SHOW LIKE THIS!

The fabled riches of Aladdin's cave... diamonds, emeralds, rubies, big as walnuts... jewels beyond any earthly price... sables and ermines... satins and velvets... carriages of gleaming gold, glistening with precious stones. Plus the matchless pageantry of nobility on parade! Plus the breathless spectacle of a king and a queen being crowned. ALL IN BLAZING COLOR THAT FLOODS YOUR SCREEN WITH GLORY! What a thrilling sight for women...a stirring scene for men! *Ask for a screening of this Picture of a Century* to know the full power of its audience appeal!

The Coronation

A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas **Edited by Truman Talley**

Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with

20th CENTURY FOX

Let's Make a Night of It

(Associated British)

Musical Comedy

The type of production which uses a farcical story as background for a series of cabaret and variety acts and spectacle. It is staged on a much better scale than most British efforts of the kind, is speedy, has plenty of humor understandable in America, with some that probably is not, and certainly offers a big range of dance bands and of star solo performers for the considerable public which likes song, dance and laughter without worrying whether or not the story is progressing.

The "plot," in fact, is ingenious enough. A wealthy business man acquires, as a bad debt, the "Silver Spoon" night club in London. His wife, at the suggestion of a foreign count who is in fact an American crook, similarly becomes the owner of the adjacent "Coconut Grove." Each conceals the speculation from the other. Their daughter is in love with a young waiter, whose ambitions are realized when he gets charge of the "Silver Spoon," and puts on shows which makes it the rage, at the expense of its rival. The climax comes when the young lovers, knocking down a wall or two, make the rival establishments into one.

A farcical episode picturing a police raid by officers of both sexes, disguised as revellers, is a comedy high spot. No less than seven famous dance bands are featured. The individual turns are of a very high level. The characters of the story proper are interpreted by June Clyde, Buddy Rogers, Claud Allister, Fred Emney, Steve Geray, Zelma O'Neal and Iris Hoey.

As light entertainment it is an item which can usefully find a place in many American bills.

Viewed with a very hard-boiled audience of several hundreds of exhibitors at the CEA Conference at Harrogate. They did not react like "fans," but opinion rated it a good booking. —BRUCE ALLAN, London.

Produced by Associated British Pictures and distributed by them in England. Directed by Graham Cutts. From N. Ege's radio play "The Silver Spoon." Adaptation by F. McGrew Willis. Screen play by Hugh Brooke. Photography, Otto Kanturek. Sound, C. V. Thornton. Music and lyrics, Michael Carr and Jimmy Kennedy. Running time, 80 minutes. General audience classification.

CAST

Jack Kent	Buddy Rogers
Peggy Boydell	June Clyde
Viola Vanders	Claire Luce
Henry Boydell	Fred Emney
Laura Boydell	Iris Hoey
Count Castelli	Jack Melford
Monty	Claud Allister
Luigi	Steve Geray
Head waiter	Antony Holles
Harold	Lawrence Anderson
Kitty	Zelma O'Neal
Policewoman	Bertha Belmore
Policeman	Syd Walker
Wedding guest	Oliver Wakefield
Street singer	Dan Donavan
Impersonations by	Afrique
Compere	Brian Michie

Bands: Eddie Carroll, Jack Harris, Jack Jackson, Sydney Lipton, Joe Loss, Rudy Starita. Dance ensembles, Percy Athose Follies.

Make Up

(ABFD, British—Grand National)

Circus Melodrama

The circus atmosphere, some good incidental humor and fair story values are the assets of this British production, which maintains a very leisurely pace. Nils Asther, starred with June Clyde, is handicapped by the fact that, pictured as an internationally famous clown, he is given no opportunity in the ring to justify this reputation. It is a modest production which, due to the background, may be acceptable in the smaller places. There is this original twist in the story that a "murder" is traced to a revengeful elephant by a reconstruction of the crime, which clears the heroine. A point of interest is that Bombardier Billy Wells, once British heavyweight champion, appears as a ringmaster.

"Bux," doctor turned circus clown and animal trainer, is pursued by Marion, daughter of an English officer. He is also loved by Joy, orphaned daughter of an old friend, whom he has adopted and houses in his caravan as his niece. Lorenzo, a lion-tamer, pursues Joy and is thrashed by Bux, but as the result of the disturbance the latter is compelled to leave the circus, on the Continent, and take an engagement in London. Here his friendship with Marion deepens, but, called back to the circus, he realizes that Joy is a woman and that he loves her. He tells Marion, who has begun to follow the circus wherever it goes.

Lorenzo, annoyed at Bux's return as chief attraction of the performance, tries to poison his animals. Joy interrupts him and strikes him down with a tent peg. Joy is about to be arrested for murder when Bux, "reconstructing the crime" by means of a dummy figure wearing a hat of Lorenzo's, proves that the real killer was an elephant, maltreated by Lorenzo long previously.

Viewed at evening trade show Phoenix theatre, London.—B. A.

Produced by Standard International Pictures for Associated British Film Distributors, London. Distributed in U. S. A. by Grand National. From the novel, "Bux," by Hans Possendorf. Directed by Alfred Zeisler. Screen adaptation, Jeffrey Dell. Chief cameraman, Eric Cross. Sound recordist, J. Cruikshank. Running time, 70 minutes. General audience classification.

CAST

Bux	Nils Asther
Joy	June Clyde
Marion Hutton	Judy Kelly
Lorenzo	Kenneth Duncan
Karo	John Turnbull
Goro	Lawrence Anderson
Publicity man	Johnnie Schofield
Major Hutton	Lawrence Grossmith
Hostess	Norma Varden
Ringmaster	Bombardier Billy Wells
Tania	Jill Craigie
Mr. Greenswater	Roddy Hughes

Chapman's Circus used for ring and stable scene.

Lennie Hayton and His Orchestra

(Warner Bros.)

Passingly Fair

The supremacy of matter over mind is illustrated in this Melody Master by the fact that the story made no exhaustive demands upon mind but there's nothing the matter with the orchestra's playing. The Rhythm Kings' singing follows the approved pattern of the day and other specialties are provided by Paul Barry and Bobby Gilbert. Joseph Henabery directed.—Running time, 10 minutes.

Rhythm of the Game

(Paramount)

Sportlight

Different from the usual sport subject, this is both interesting and intriguing. Ted Husing, seated at a desk, conducts a guessing game on sounds the various sports are connected with. To set the stage for the guessers some common sounds are run off, such as frying eggs and marching soldiers with Husing naming the correct answer followed by pictures of the performance. The same procedure is followed with the sports, which includes pitching horse shoes, racing motors, canoe paddling, bag punching, roller coasting, crew racing and a shooting gallery. Running time, 10 minutes.

The Little Pioneer

(Warner Bros.)

Action, Singing, Beauty

All essential elements of entertainment have been crowded into the 19 minutes of this Broadway Brevity. There is music, from little Sybil Jason, Carlyle Moore, Jr., and Jane Wyman, an actionful story that goes farther than to serve merely as a chute for dishing up the songs, other familiar names in Bodil Rosing and Frederick Vogeding, and finally a use of color that points up the climax in which the Boers and British soldiers unite forces to snuff out a band of Zulus on the loose. Excellent direction by Bobby Connolly has made the short subject well worth while.

Sweet Sioux

(Warner Bros.)

Filled with Fun

Seen in the forenoon in the projection room with an enthusiastic group of press reviewers and again at the Strand on Broadway in the evening before an equally interested audience, "Sweet Sioux" gave every indication of being one of the best received comedies in color in months. The burlesque does not let up for a moment. "Trader Drum" and his prairie schooner are ringed with howling and shooting warriors, who turn into a merry-go-round long enough for the "coach" to send in a "sub" for a brave who has been shot in the pants. Under supervision of I. Freleng, the animation was done by Bob McKimson and A. C. Gamer, the music by Carl W. Stalling. It's a Merrie Melody production of Leon Schlesinger.—Running time, 8 minutes.

Porky's Super Service

(Warner Bros.)

Lively

The cartoon animator is at his best when he is let loose on the idea of mixing up men and mechanics, and Charles Jones and Bob Clampett, under supervision of Ub Iwerks, have drawn Porky into some funnily painful experiences with motor gadgets in this "Looney Tune," produced by Leon Schlesinger. Carl W. Stalling did the musical score.—Running time, 7 minutes.

Land of the Magyar

(Warner Bros.)

For the Ladies

While there is little off the beaten track of the travelogue in this Colortour Adventure into Hungary by E. M. Newman's camera staff, the especial attention given to the brightly hued creation of needle and thread should give the production the undivided attention of womanfolk, particularly in the light of the footage allotted to wedding preparations and dances. The musical background matches the seamstress' flying fingers, and the color tones are subdued where unexciting settings are caught and brilliant where action and enthusiasm call for splashes of shading. The narration is by Basil Ruysdael.—Running time, 10 minutes.

Newsboy's Nocturne

(Warner Bros.)

Mildly Diverting

There's dancing and singing in generous dabs in this Broadway Brevity, directed by Roy Mack, lightly threaded through a story of a newsdealer who goes into competition with the radio. The Lane-Tree-Edwards trio does considerable singing, Evelyn Poe less but with greater effectiveness, while the dances, one or two excellent, are contributed by Tommy Rafferty, Jean Travers, Billy and Beverly Bemis, and Maurice and Cordoba. The best received act, however, was the trick drumming by Jack Powell, in which he didn't miss a plate, pan or glass in the kitchen.—Running time, 20 minutes.

"Damaged Goods" Passes Censors

Deletions having been made, "Damaged Goods," Grand National release, has been approved by the Ohio Censor Board, according to William Shartin, Grand National branch manager in Cleveland.

"March of Time" to Use Photophone

"The March of Time" has signed a recording license agreement with RCA, providing for the use of Photophone equipment. Delivery of the new sound apparatus will be made within a few weeks.

Phil Gerard, former publicity manager for Consolidated's Esquire, has joined Best Film Company in the same capacity.

Dear Mr. Exhibitor:

Daily Variety:

"Potent drama...packs power to click at box-office in any territory...a strong picture, well mounted, directed with vigor and understanding."

Film Daily:

"A very good picture . . . intelligently directed...and acted by a splendid cast...a piece which keeps one interested every inch of the way . . . high-grade production is everywhere to be noticed."

Motion Picture Daily:

"Strongly interesting . . . Tone, Miss O'Sullivan and Miss Bruce give strong, convincing perfomances."

Hollywood Reporter:

"Top box-office entertainment ...A-plus in all departments... there is entertainment in every foot of the picture . . . it will more than hold its own at box-offices everywhere."

We previewed "BETWEEN TWO WOMEN." The audience was enthralled. It's great box-office! The critics agree it's swell. Please get behind it and let your patrons know a grand, thrilling entertainment is coming!

Yours sincerely,
Metro-Goldwyn-Mayer

"BETWEEN TWO WOMEN" with Franchot Tone, Maureen O'Sullivan, Virginia Bruce
Screen Play by Frederick Stephani and Marion Parsonnet. Directed by George B. Seitz. A Metro-Goldwyn-Mayer Picture

EXHIBITORS TURN ON EXPOSITION IN PARIS, PROTEST FREE SHOWS

Mismanagement Is Charged by Confederation, Claiming Snub for Production

by PIERRE AUTRE
in Paris

Charging destructive competition from free shows and mismanagement of motion picture exhibits in the Paris International Exposition of Arts and Crafts, Paris exhibitors have threatened to close their theatres and the Confederation of the French Cinema has withdrawn its support from the project.

French exhibitors who received a formal promise from the management of the Exposition that films would not be shown in competition with them, have threatened to close their theatres as a result of the free showings of features, chiefly in a 240-seat auditorium in the German pavilion where German productions with French subtitles are screened daily, many of them before their general release in France.

The Cinema Confederation last winter agreed to cooperate with Charles Delac, former head of the Syndical Chambers of the Cinema and director of the Photography and Cinema Exhibit which is housed in a special pavilion, but withdrew before the opening of the Exposition on the ground that production was not given a sufficiently prominent place.

Appointment of Mr. Delac as director of the cinema exhibits was opposed from the beginning by the Confederation of the French Cinema, of which Charles Demaria is president and which represents 90 per cent of the production, distribution and exhibition companies including subsidiaries of foreign companies. The former Syndical Chamber of which Mr. Delac was president, has become the Federation of the Syndical Chambers of the French Cinema and is headed by Marcel Vandal, associate of Mr. Delac in the production company, Vandal and Delac. It includes only a few small companies, all French.

In April, in an open letter to Mr. Delac which was published in the French trade papers, Mr. Demaria announced that the Confederation had decided not to participate any further in the exhibit for the reason that the manner of organization would not give the French cinema industry the important place and prominence it had the right to expect.

An exchange of open letters followed in which Mr. Delac said curtailment of the production representation was made necessary by the budget limitations imposed by the Exposition management. The Confederation, however, refused to reconsider its decision and pointed out, in addition, that the showing by foreign nations in their various pavilions of foreign made pictures constituted unfair competition with French exhibitors.

Special Cinema Pavilion

The pavilion devoted to the Cinema and Photography, classified as Section 14 of Group IV of the Exposition, is located under the Eiffel Tower and, when finally opened, will include a large hall, two exhibition floors and a 900 seat theatre in which films will be shown. With the exception of a part of the ground floor to be occupied by the photography and gramophone exhibits it will be devoted exclusively to motion pictures.

The original plan was to reproduce in this pavilion under the title, "The Life of a Film," all the operations of feature production, from the manufacture of raw film to final projection. In addition films were to be made showing daily operations in typical French studios in which French stars and directors were to participate. These plans, however, were abandoned following the withdrawal of the Confederation and the exhibit will consist only of models and still photographs showing the methods of production. There will be also special sections for newsreels, amateur cinematography and other branches of the industry.

In addition to the Cinema Pavilion the industry will occupy an important place in 25 sections of the Exposition including the projection of documentary and advertising films. Motion picture theatres have been or will be installed in the pavilions occupied by the United States, Germany, Russia, Denmark, Greece, Switzerland, Norway, Holland, Austria and Siam for the showing of propaganda films as well as features, dramas and comedies typical of the product of these countries.

German Films Shown

The German Pavilion, the first at the Exposition to open, includes a 240 seat theatre in which five daily performances are held free of charge. Each show includes German newsreels, documentary films or an educational picture, and a feature. Over 100 films, 60 full length productions, representing the best efforts of the German industry, and 50 shorter pictures, depicting Germany's scenic attractions and economic products, have been chosen for the programs. Among the 60 features to be shown are "The Kreutzer Sonata," "Traitors," "The Emperor of California;" "The Master," Emil Jannings' latest picture; "Der Maederl um Schubert," "Hofkonzert," "Der Herrscher," "Ball Im Metropol," and "Fluchtlinge."

The Danish Pavilion was inaugurated with a showing of the film, "The Vikings, Their Ancestors and Their Descendants," produced under the sponsorship of the Tuborg Breweries of Copenhagen, and showing the history of the nation from earliest times to the present.

A motion picture theatre is planned also for the American Pavilion and a photographic display, showing the various steps in the making of a feature film, will be exhibited by Metro-Goldwyn-Mayer.

Exhibitors Aroused

It was the announcement of the showing of foreign features which aroused the greatest opposition from exhibitors in Paris and the vicinity. Many of them predicted a serious slump in business because of competition from the Exposition and the fact that in addition to the daily and nightly attractions there are to be free programs of feature pictures added to their fears.

The general opinion of exhibitors is that the City Council must revoke, at least during the Exposition, the 8.75 per cent tax on net receipts or they will be forced to close their theatres. Even with this burden lifted, it was said, it will be difficult to maintain income at a level sufficient to meet expenses.

Of the industries which will use motion pictures in their exhibits the most important is the Electrical Section, housed in the Palais de l'Electricité et de la Lumière, the front wall of which will be used as the largest screen in the world. The surface, roughly 65 yards in length, will be used for the projection of scientific films from an underground projection booth.

Other scientific films will be used in the astronomical and mathematical exhibits and in many of the industrial displays.

The General Culture section of the Exposition will organize a competition for the pictures shown in the theatre of the Cinema Pavilion. A Grand Award will be given for the best French film of over 6,700 feet; a prize of 25,000 francs ($1,100), is to be reserved for French films; an international prize of 10,000 francs will be awarded for the best amateur film, and a fourth prize of 10,000 francs will be reserved for scientific films. There will be also six cinema festivals devoted to productions of the United States, England, Germany, Italy, Russia and France.

Plans for Industry Representation At New York Fair Remain Nebulous

While it is expected that motion pictures will play an extensive role in the industrial and scientific exhibits at the New York World's Fair in 1939, no plans have been made by the film industry for direct participation. Production and distribution executives are known to have discussed numerous plans for a motion picture section and the management of the Fair has indicated that they would welcome such action but no decision has been made on the establishment of the exhibit or on what form it would take.

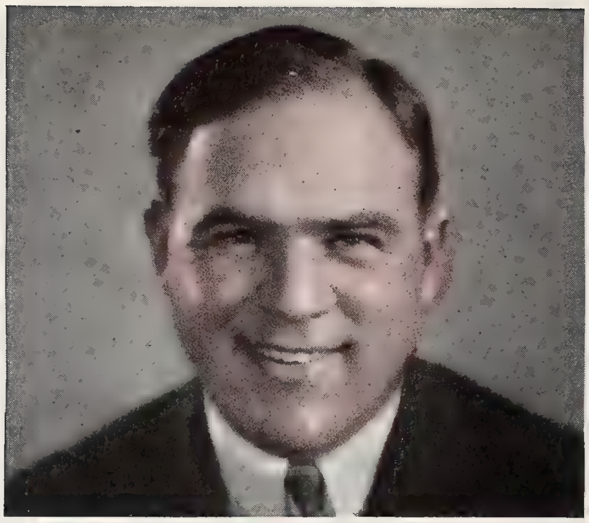
Indications that visual education through the use of motion picture films in the classroom would play a prominent part in the education section of the Fair followed the submission of an analysis of the subject to the Fair management by Daniel Bertrand, formerly of the motion picture code division of the NRA.

"In depicting the World of the Future, the Education Division of the World's Fair of 1939 should emphasize the use of sound films as a primary development in pedagogical technique," Mr. Bertrand said. "The Fair offers an excellent opportunity for presenting a program designed to acquaint publishers, educators, parents and students with educational talking pictures and supplementary audio and visual aids."

THUMBS UP MEANS "SWELL!"

The verdict is in on Hal Roach's First Big-Name, Big-Budget Feature Production, "TOPPER"... the Coast preview guarantees a sure-fire top-grosser everywhere!

(Turn, please)



A new career in this industry now begins for this famed producer! His first Big-Budget, Big-Name release is the talk of Hollywood!

WATCH HAL ROACH!

"TOPPER" is THE TOPS!

M-G-M will shortly release Hal Roach's production "TOPPER"
Starring Constance Bennett and Cary Grant
With Roland Young and Billie Burke (*as Mr. and Mrs.*)
This is Mr. Roach's first release
Under a new arrangement with M-G-M
Whereby he will produce a series of
Big-budget, big-name feature attractions!
His first release will make you *demand* more!
"TOPPER" is a new idea in big-time comedy
Based on a Thorne Smith novel, with dialogue
By Eric ("My Man Godfrey") Hatch and others
We urge every showman to start right in
To promote it, on the screen, in the lobby, in ads!

HAL ROACH presents CONSTANCE BENNETT and CARY GRANT in "TOPPER" with ROLAND YOUNG and BILLIE BURKE, Alan Mowbray, Eugene Pallette. Directed by Norman Z. McLeod, Associate Producer Milton H. Bren. Screen Play by Jack Jevne, Eric Hatch and Eddie Moran. Based on the novel by Thorne Smith. A Metro-Goldwyn-Mayer Picture.

ANOTHER BIG ONE IN
M-G-M's SUMMER FESTIVAL!

BRITISH PUBLIC SELECTS SHEARER, COOPER, CARTOONS AND COLOR

Bernstein Circuit's Annual Poll Gives Gary Cooper Top Spot in Place of Arliss, and Selects Capra and Dual Bills

Leaders Compared in Three Years of British Surveys

MALE STARS

1932	1934	1937
1. Ronald Colman	1. George Arliss	1. Gary Cooper
2. Clive Brook	2. Clark Gable	2. Clark Gable
3. George Arliss	3. Wallace Beery	3. Charles Laughton
4. Robert Montgomery	4. Clive Brook	4. Robert Taylor
5. Maurice Chevalier	5. Robert Montgomery	5. Ronald Colman
6. John Boles	6. Ronald Colman	6. William Powell

FEMININE STARS

1932	1934	1937
1. Norma Shearer	1. Norma Shearer	1. Norma Shearer
2. Constance Bennett	2. Marie Dressler	2. Myrna Loy
3. Marie Dressler	3. Greta Garbo	3. Greta Garbo
4. Ruth Chatterton	4. Kay Francis	4. Ginger Rogers
5. Janet Gaynor	5. Marlene Dietrich	5. Claudette Colbert
6. Greta Garbo	6. Katherine Hepburn	6. Shirley Temple

Norma Shearer, for the third consecutive time, retained her popularity leadership among British audiences, while George Arliss, who ranked first among male stars in 1934, relinquished his position to Gary Cooper in a direct-to-patron survey conducted by Sidney L. Bernstein at his theatres which number about 30 in London and the British provinces.

A total of 325,000 questionnaires was issued and 159,723 were filled out and returned. In 1934, on the occasion of the last questionnaires, 250,00 were issued and 124,837 were returned.

In addition to showing the popularity of stars, the latest survey which was completed February 20th, reveals a number of other facts:

Mae West and James Cagney are the most "disliked" stars.

Una Merkel and Arthur Treacher are players who should be starred.

Adventure and society drama are the best liked types of production.

Cartoons are preferred over other types of short subjects.

Sixty per cent of the patrons liked colored features.

Double feature programs are preferred.

Patrons like stage shows included on the program.

Frank Capra is the best liked director.

A total of 44.8 per cent of the patrons attend the theatre twice a week while only 4.2 per cent attend less than once a week.

Patrons would like to see the cast shown on the screen at the end of the picture as well as at the beginning.

"Mutiny on the Bounty" heads a list of films liked most while "Klondike Annie" tops a list of most disliked pictures.

A comparison of the results of Mr. Bernstein's survey with those of MOTION PICTURE HERALD's poll of British exhibitors on "Money Making Stars" for the year ending September 1st, 1936, shows the two have little in common. Miss Shearer ranked tenth as a money maker while Mr. Cooper failed to win a place among the ten.

In Mr. Bernstein's canvass the six male leaders were:

1. Gary Cooper
2. Clark Gable
3. Charles Laughton
4. Robert Taylor
5. Ronald Colman
6. William Powell

The only one of the six who obtained a place in the HERALD's ten "Money Makers" was Mr. Gable who ranked in fourth place.

The six feminine leaders in the Bernstein poll were:

1. Norma Shearer
2. Myrna Loy
3. Greta Garbo
4. Ginger Rogers
5. Claudette Colbert
6. Shirley Temple

Of the six, Miss Shearer ranked tenth as a "money star"; Miss Temple, first, Miss Garbo, ninth; Miss Rogers, with Fred Astaire, second; Miss Garbo, ninth; Miss Colbert, 29th; Miss Loy, 38th.

Previous surveys were made by Mr. Bernstein in 1934, 1932 and 1928. Tabular comparisons of these polls are made on a succeeding page.

This year's survey shows Mr. Cooper's popularity is steady with both sexes and in all age groups; Mr. Gable's popularity increased among men and he had a higher vote from women both "under 21" and "over 60" than did Mr. Cooper.

Sixty-one per cent of Mr. Laughton's votes came from men and he polled a higher vote among men in the age group, 21 to 40, than either Mr. Cooper or Mr. Gable. Mr. Taylor owes his position to votes from women, 89 per cent of his ballots coming from them. Mr. Colman's popularity was steady with both men and women and in all age groups. William Powell is more popular among men than women.

(There were four age groups in the poll; under 21, 21-40, 40-60, and over 60.)

Under comments on feminine stars the survey reports:

Norma Shearer is more popular among women than men and derived a great number of her votes from the 21-40 women's age group; Myrna Loy, on the other hand is more popular among men; Greta Garbo is preferred more by women than men; Ginger Rogers has men to thank for her popularity, and Claudette Colbert and Shirley Temple both are more popular with women than with men.

▽

Film Preference

In the matter of choosing the type of features preferred, male patrons listed their likes in almost the identical order as in 1934. Their preferences, in order, were adventure, musical comedy, comedy, society drama, historical, love-romance, and war. The only difference with this listing and that in 1934 is that love-romance replaced travel which was omitted from the question this year and historical films took the place vacated by love-romance.

Women's preferences were society drama, adventure, musical comedy, love-romance, comedy, historical, and war. In 1934 the listing was musical comedy, society drama, adventure, love-romance, comedy, travel, and war. War pictures ranked seventh among both men and women in 1934 and in the latest poll.

As for age groups, the study shows that while adventure features rank as leaders in the younger age groups, society drama moves steadily upward as age increases.

Under 21	40-60
1. Thriller—Adventure	1. Society Drama
2. Musical Comedy	2. Musical Comedy
3. Comedy	3. Thriller—Adventure
4. Society Drama	4. Love—Romance
5. Love—Romance	5. Comedy
6. Historical	6. Historical
7. War	7. War

21-40	Over 60
1. Thriller—Adventure	1. Society Drama
2. Society Drama	2. Musical Comedy
3. Musical Comedy	3. Comedy
4. Love—Romance	4. Love—Romance
5. Comedy	5. Historical
6. Historical	6. Thriller—Adventure
7. War	7. War

▽

Cartoons took the lead in preference among short subjects by both men and women. Men's other favorites were travel, sport, musical, science, industry and animal life, in the order named. The feminine choice, after cartoons, also was travel and they then listed musical, sport, animal life, industry and science.

In the age classifications, cartoons led in under 21 and 21 to 40 while travel took first position in the other two groups, 40 to 60 and over 60. But while interest in travel increases with age, interest in sports declines with age, the poll showed.

▽

Results of two questions concerning colored films disclosed the fact that a small

(Continued on following page)

BRITISH PATRONS LIKE DOUBLE BILLS

majority likes them. Fifty-nine per cent of the men answered in the affirmative to the query "Do you like colored feature talkies?" while 61 per cent of the women also replied "yes." The second question was "Would you rather that those (colored films) had been photographed in black and white in the ordinary way?" The replies to this were men, 46 per cent yes, women 45 per cent yes.

∇

Double Features Win

Although percentages as compared to the 1934 poll showed a slight decrease in the preference for double features, this type of program was favored overwhelmingly by the voters. The figures were 79.5 per cent for two features and 20.5 per cent for one feature and short subjects. In 1934, 84.5 per cent favored two features on the program.

Women proved the strongest advocates of double bills. They voted 83 per cent for two pictures while the men voted 75 per cent for the same type of program.

∇

Stage Shows Liked

"Do you like stage shows included in cinema programs?" brought 76.5 per cent affirmative replies. The preference for stage shows was slightly stronger among men, 79 per cent voting yes as against 75 per cent of the women.

∇

Capra Favorite

Frank Capra took the honors as favorite film director, replacing Alexander Korda who was voted the best liked in 1934. Mr. Korda ranked second this year. The films directed by Mr. Capra which won the most votes were "Mr. Deeds Goes to Town," "It Happened One Night," "Forbidden" and "Dirigible."

Mr. Korda's best liked film was "The Private Life of Henry VIII."

Other directors in the order chosen were W. S. Van Dyke, Alfred Hitchcock, Frank Lloyd, Cecil B. de Mille, Tom Walls, Ernst Lubitsch, Herbert Wilcox, Mervyn LeRoy, Henry Hathaway, Victor Saville, Rene Clair, and George Cukor.

∇

Twice-a-Week Popular

"How many times a week do you usually go to the pictures?" patrons were asked and 42.7 per cent said "twice"; 30.4 per cent, "once"; 15.6 per cent "three times"; 4.2, "less than once a week," and 5 per cent, "more than three times a week."

Heading the list of pictures which received "Outstanding" votes were "Mutiny on the Bounty"; "Lives of a Bengal Lancer"; "Mr. Deeds Goes to Town"; "Under Two Flags"; "David Copperfield"; and "Captain Blood."

The six films with the greatest number of unfavorable votes were "Klondike Annie"; "Modern Times"; "A Midsummer Night's Dream"; "When Knights Were Bold"; "Things to Come," and "East Meets West."

James Cagney and Mae West, as in 1934, topped the male and feminine lists of "disliked" stars. With Miss West, in the order listed, were Greta Garbo, Marlene Dietrich, Katharine Hepburn, Jean Harlow, Zasu Pitts, Joan Crawford and Constance Bennett. With Mr. Cagney were Ralph Lynn, Charlie Chaplin, Laurel and Hardy, Boris Karloff and Joe E. Brown.

How British Public Ranks the Players

Male	Feminine
1. Gary Cooper	1. Norma Shearer
2. Clark Gable	2. Myrna Loy
3. Charles Laughton	3. Greta Garbo
4. Robert Taylor	4. Ginger Rogers
5. Ronald Colman	5. Claudette Colbert
6. William Powell	6. Shirley Temple
7. Franchot Tone	7. Jessie Matthews
8. George Arliss	8. Kay Francis
9. Fredric March	9. Merle Oberon
10. Robert Donat	10. Loretta Young
11. Leslie Howard	11. Jean Arthur
12. Fred Astaire	12. Marlene Dietrich
13. Spencer Tracy	13. Gracie Fields
14. Herbert Marshall	14. Elizabeth Bergner
15. Robert Montgomery	15. Barbara Stanwyck
16. Wallace Beery	16. Madeleine Carroll
17. James Cagney	17. Joan Crawford
18. Conrad Veidt	18. Ann Harding
19. Robert Young	19. Jeanette MacDonald
20. Warner Baxter	20. Jean Harlow
21. Fred MacMurray	21. Carole Lombard
22. George Raft	22. Grace Moore
23. Victor McLaglen	23. Katharine Hepburn
24. Jack Hulbert	24. Sylvia Sidney
25. Errol Flynn	25. Irene Dunne
26. John Boles	26. Miriam Hopkins
27. Bing Crosby	27. Rosalind Russell
28. Jack Buchanan	28. Anna Neagle
29. Will Hay	29. Janet Gaynor
30. Edward G. Robinson	30. Bette Davis
31. Nelson Eddy	31. Cicely Courtneidge
32. Paul Muni	32. Joan Blondell
33. Tom Walls	33. Jane Withers
34. Jack Holt	34. Nova Pilbeam
35. Cedric Hardwicke	35. Rochelle Hudson
36. Clive Brook	36. Joan Bennett
37. Lionel Barrymore	37. Maureen O'Sullivan
38. Boris Karloff	38. Madge Evans
39. Richard Dix	39. Jean Parker
40. Edmund Lowe	40. Eleanor Powell
41. Dick Powell	41. Olivia de Havilland
42. Gene Raymond	42. Fay Wray
43. Charles Boyer	43. Anna Lee
44. Ralph Bellamy	44. Ruby Keeler
45. Freddie Bartholomew	45. Anna Sten
46. Basil Rathbone	
47. Warner Oland	
48. Gordon Harker	
49. W. C. Fields	
50. Ralph Lynn	

∇

Proposed for Stardom

The first ten of a list of male players whom patrons of the Bernstein Theatres would like to see starred are Arthur Treacher, Eric Blore, James Stewart, Ian Hunter, Joseph Calleia, Herbert Mundin, Michael Whalen, Basil Rathbone, Johnny Downs, and Allen Jenkins.

The ten feminine players in this classification are Una Merkel, Patsy Kelly, Helen Broderick, Isabel Jewell, Glenda Farrell, Betty Furness, Rene Ray, Rochelle Hudson, Jane Darwell and S. Dorothy Hyson.

Noted Playhouse Is Reopened with Shakespeare Film

The New Amsterdam Theatre, scene of many distinguished plays during the last third of a century, passed out of existence as an aristocratic playhouse Saturday night. In its place now stands a motion picture house featuring popular prices.

It was 34 years ago that New York City's theatregoers flocked to the New Amsterdam's dedicatory performance of Shakespeare's "A Midsummer Night's Dream." It was a depiction of the same story that the New Amsterdam audience saw Saturday night but this time it was a film version.

The change from playhouse to motion picture theatre was brought about through the purchase of the property by the Cinema Circuit Corporation last month.

Although many alterations were made, the plastic lobby decorations depicting the important episodes of the theatres have been left lining the lobby. Among the changes are the substitution of transparent glass doors for the heavy dark panels that led from the foyer into the auditorium; erection of a new marquee that is surmounted by a light tower 47 feet high, and elimination of the 41st Street gallery entrance.

It was in the New Amsterdam of yesterday that Florenz Ziegfeld staged many of his most ambitious editions of the Follies and it is to a paraphrase of his famous slogan that the cinema corporation announced it has dedicated itself—"Glorifying the American Dime."

Deletions Ordered

Several deletions in "Smashing the Vice Racket" were ordered by the Memphis censor board before permitting the film to be shown at M. A. Lightman's Strand theatre. Mr. Lightman withdrew a trailer after he noticed that all the sequences cut from the film proper had been included in the trailer.

Native Film Seeks U. S. Outlet

Filippine Film Productions, Inc., is seeking a distribution outlet in this country for "Zamboanga," its first production for world wide release. Dialogue is partly in English, with supplementary sub titles. Previously, the company had confined distribution of its native features to the Philippine and Hawaiian Islands.

Burnside Joins Selznick

William H. Burnside, recently returned from London, has joined the production staff of Selznick Studios. While abroad, Mr. Burnside was production manager for "Fire over England" and "Farewell Again" and assisted in the production of the first English Technicolor release, "Wings of the Morning."

A NEW SEASON AND A NEW POLICY

The approach of the 1937-38 season brings a new era in the sale of GB pictures—and a new policy. . . . The past few years have shown unmistakable signs that both exhibitors and audiences will generally support films of high calibre. . . . That fact will be our sole guide for the new season. The GB program for 1937-38 will offer none but Class "A" pictures—the finest product to come from any studio. . . . In order to accomplish this goal, GB will release a limited number of pictures—NOT LESS THAN TWELVE—few enough in number to guarantee the maximum in quality and entertainment. . . . That there may be no doubt in the exhibitor's mind as to our intentions and our confidence, GB will arrange, for those exhibitors who prefer it, a picture-by-picture buying plan.

JESSIE MATTHEWS

Lovely, Sparkling, Glorious! The world's foremost dancing and singing star, in a class by herself as the No. 1 Girl of the box-office. Jessie Matthews will star in 3 big productions.

"SAILING ALONG"
"SPARKLE"
"GLAMOROUS LADY"

ANNA LEE

The Gorgeous Blonde. Her popularity grows a hundredfold with each succeeding release in which she appears. Anna Lee will be starred in 3 productions.

"NON-STOP NEW YORK"
"THE UNCONQUERED WOMAN"
"A GIRL MUST LIVE"

ANNA
NEAGLE

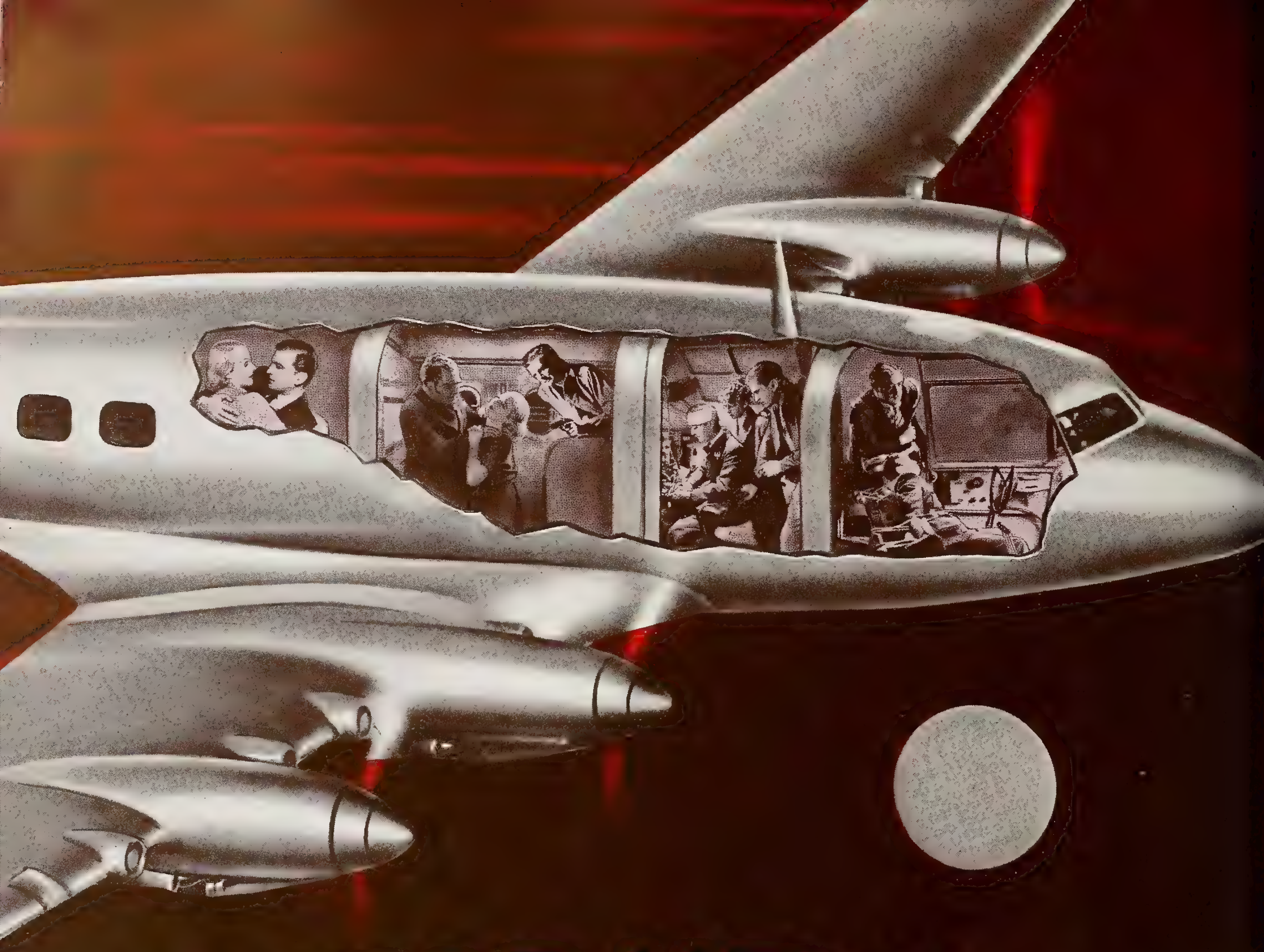
Most refreshing personality developed in the past year. Beauty and brains, topped off with that spark called genius. This dynamic star will appear in 2 pictures.

"LOOK OUT FOR LOVE"
"THE SHOW GOES ON"

NOVA
PILBEAM

Her memorable triumph in one of the outstanding pictures of the year placed this youthful, appealing actress at the very top of the list of great emotional stars. Nova Pilbeam will be starred in 2 pictures.

"THE WEDDING DREAM"
"EMPTY WORLD"



NON STOP NEW YORK

A giant airship spanning the Atlantic. . . . Its passengers involved in a game of love, intrigue and murder!

Starring ANNA LEE with John Loder and Desmond Tester. Directed by Robert Stevenson.

"LADY OF LA PAZ"
Smashing stage success. Notable cast to be announced soon.

"THE GIRL PAT"
Front page newspaper scoop. Rousing yarn of true adventure.

ITALY ADDS MORE LIMITATIONS TO WEAKEN GRIP OF HOLLYWOOD

Cost of Dubbing to Industry Increased One-Half Under New Decree; Quota Tightened; Europe May Profit by Measure

by VITTORIO MALPASSUTI
in Rome

The first step in an apparent move toward gradual elimination of American motion pictures from the Italian market has been taken with the publication of a four-point decree which makes it extremely difficult and costly for the American industry to remain in business in Italy.

The decree provides for:

1. An increase in the dubbing tax from 30,000 lire ($1,575) per film to a sum varying from 50,000 lire ($2,625) to 110,000 lire ($5,775) per film, depending upon the box office receipts.

2. An increase from three to four in the number of foreign films which the producer of each national film may dub free of tax with a maximum fixed value per permit of 50,000 lire, making a total of 200,000 lire ($10,500) subsidy per Italian film produced instead of the former 90,000 lire ($4,725).

3. An increase from 2,000,000 lire ($105,000) up to a maximum of 4,000,000 lire in the annual appropriation of the national budget for awarding cash prizes to producers of Italian films. This will provide a further subsidy.

4. All Italian theatres to show one national film for every two foreign films instead of one to every three as formerly.

It is frankly said in Italian official quarters and in the Italian press that the proceeds of the dubbing tax will be used to subsidize the Italian film industry.

Point to December Accord

Opposition to the measures has been voiced by the American industry on the ground they are contrary to the spirit of the accord of last December, at which time the American industry believed there would be no further restrictions in the entry or release of its films in Italy.

The American industry also has declared itself strongly opposed to being forced to contribute to the subsidizing of a national competing industry and has repeatedly declared this is an objectionable trade practice and contrary to the accepted principles of international trade.

It has been charged by the American industry since the very beginning of the taxation that it is, in fact, a form of discrimination against the American film in favor of Italian films since there is no similar tax in Italy on producers or distributors of Italian films. The industry also pointed out that the operation of dubbing films is simply one to adapt American films to the Italian market which might be compared to adaption of Italian products imported into the United States for sale there.

In substantiation of its contention, the American industry also pointed to the fact the United States has not imposed any restrictions or special taxes on Italian films imported there and that Italian products imported into the United States are not subject to any taxes, after imporation, that are not assessed against similar American products.

HERRON INSISTS PACT UNCHANGED

Frederick L. Herron, head of the foreign department of the Motion Picture Producers and Distributors of America, reiterated this week his contention that Italy's new decree does not affect the agreement reached last fall between Will H. Hays, MPPDA president, and Premier Benito Mussolini.

The arrangement made last year increased the number of American pictures that could be imported into Italy from 48 to 250, Mr. Herron explained, and provided for the withdrawal from Italy of 20,000,000 lire.

The agreement had nothing to do with dubbing taxes or the number of Italian films that have to be shown, Mr. Herron said.

Cost Increased One-Half

Although the decree does not alter the number of American films which may be imported into Italy, the cost of dubbing American films into Italian has the same effect as a limitation. At the same time, the huge expense of dubbing contributes toward the national economic life of Italy because several thousands of persons are employed in the dubbing industry.

While formerly the dubbing tax cost the industry nearly 10,000,000 lire ($525,000) a year, it is estimated with the increase the cost will be almost 15,000,000 lire ($787,500) most of which the American companies will pay.

In no other country in the world is there a similar heavy tax burden or discrimination imposed on American films.

See Europe Benefited

It is the opinion of the American industry that the proposed increase in the tax, and the increase in the number of dubbing permits without tax, will operate in favor of European films. European film producers do not maintain branch offices in Italy and their films are imported and dubbed by Italian producers and distributors, who hold tax free permits issued because of the production of Italian films.

Thus distributors of foreign films must either buy dubbing permits from Italian producers or pay the dubbing tax directly to the Italian government.

It also has been pointed out that the dubbing tax is aimed directly at American films in that it would discriminate against American films in favor of European pictures because the tax would range from 50,000 to 110,000 lire, depending upon the receipts of the theatres.

Subject to Higher Rates

The tax for European films, if paid, would never exceed the minimum rate because the receipts from their releases are low. On the other hand, it is well known by authorities here that American films gross the highest receipts of any films released and, therefore, would be subject to the higher rates of tax. It is estimated the average tax on American films will range from 60,000 lire to 80,000 lire. The tax to be paid by distributors of foreign film is not a tax on the turnover nor the distributor's profits.

Unfairness of the tax is further illustrated by the fact a theatre program including an American feature film generally includes an Italian government newsreel, short subjects and often other attractions. All contribute to the drawing power of the program, but the dubbing tax, based on the total receipts of the theatre for the entire program, will be paid only by the distributor of the American picture.

The fourth clause of the decree, requiring every theatre to show at least one Italian film for every two foreign films, also is considered by the American industry as discrimination against its films. Under the former laws, American films did not enjoy equal terms with Italian films. With the change it is even more difficult to sell American films in Italy and it must be accepted as further proof of authorities' intention to eliminate American films.

Formal Decision Subjects Rentals To N. Y. Sales Tax

Although made in behalf of theatres elsewhere, all product transactions closed in New York City are subject to the two per cent sales tax, according to a formal ruling by Milton Solomon, deputy city comptroller.

He also declared the sales tax applies to the rental or sale of posters, stills and other advertising materials despite the fact that they are intended for the use of theatres outside of New York.

It is estimated that if the ruling is upheld in court it will increase the annual New York film tax from approximately $700,000 to $1,700,000. Distributors contesting the application of the tax to film rentals are now two and a half years in arrears and the city, has refused to waive penalties and interest on the taxes.

Mr. Solomon issued his formal ruling in support of an informal opinion given distributors by the city comptroller's office a month ago.

Obtains Foreign Rights

RKO Radio Pictures have signed a contract with Super-Sports, Inc., for the foreign distribution of motion pictures of the heavyweight championship fight between James J. Braddock and Joe Louis at Chicago Tuesday.

Form Coronet Pictures

Associated in Coronet Pictures, a new organization in Hollywood, are Leonard Goldstein, vice-president in charge of production; Lou Golder and Howard Lang, agents who arranged the deal.

TO MY EXHIBITOR FRIENDS:

I have just returned from the coast after first four releases for the 1937-38 season. will be among the outstanding motion quality and box office results.

Samuel Goldwyn
presents
"STELLA DALLAS"
with **BARBARA STANWYCK**
JOHN BOLES • ANNE SHIRLEY
From the novel by Olive Higgins Prouty • Directed by KING VIDOR

WARNER BAXTER *and* JOAN BENNETT
in
"Walter Wangers' VOGUES OF 1938"
IN TECHNICOLOR
HELEN VINSON • MISCHA AUER • ALAN MOWBRAY • JEROME COWAN
Directed by Irving Cummings • Original screenplay by Sam and Bella Spewack

RELEASED THRU

attending sneak audience previews for our
After seeing them, I predict that these four
pictures of the new season, both as to

GEORGE SCHAEFER

Selznick International *presents*
RONALD COLMAN
in
"THE PRISONER OF ZENDA"
with
MADELEINE CARROLL *and* **DOUGLAS FAIRBANKS, Jr.**
Mary Astor • C. Aubrey Smith • Raymond Massey • David Niven
Produced by DAVID O. SELZNICK · Directed by John Cromwell
Based on Edward Rose's dramatization of Anthony Hope's novel

Samuel Goldwyn
presents
"DEAD END"
starring
SYLVIA SIDNEY *and* **JOEL McCREA** *with*
HUMPHREY BOGART • WENDY BARRIE • CLAIRE TREVOR • Based on the play by Sidney Kingsley • Screenplay by Lillian Hellman • Directed by William Wyler

UNITED ARTISTS

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 3, 1937 from 98 theatres in 17 major cities of the country was $1,018,531, a decrease of $31,020 from the total for the preceding week ended June 26, 1937, when 99 theatres in 18 large cities aggregated $1,049,551.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
Boston	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston	3,246	25c-65c	$17,700	"Too Many Wives" (RKO) and "Border Cafe" (RKO)	11,000	"You Can't Beat Love" (RKO) and "Girl Overboard" (Univ.)	7,000
Fenway	1,382	30c-50c	5,300	"Great Gambini" (Para.) and "Draegerman Courage" (W.B.)	4,000	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.)	5,500
RKO Memorial	2,907	25c-65c	13,600	"Slave Ship" (20th Cent.-Fox) and "Meet the Missus" (RKO) (2nd week)	11,500	"Slave Ship" (20th Cent.-Fox) and "Meet the Missus" (RKO) (1st week)	18,400
Loew's Orpheum	2,970	35c-65c	14,500	"A Day at the Races" (MGM) and "Racketeers in Exile" (Col.) (2nd week)	12,000	"A Day at the Races" (MGM) and "Racketeers in Exile" (Col.) (1st week)	18,000
Loew's State	3,537	35c-65c	13,100	"A Day at the Races" (MGM) and "Racketeers in Exile" (Col.) (2nd week)	10,500	"A Day at the Races" (MGM) and "Racketeers in Exile" (Col.) (1st week)	16,500
Metropolitan	4,332	35c-75c	26,200	"Another Dawn" (W.B.) (Herman Bing on Stage)	19,500	"Mountain Music" (Para.) (plus stage show)	15,000
Paramount	1,793	30c-50c	8,000	"Great Gambini" (Para.) and "Draegerman Courage" (W.B.) (35c-50c)	6,000	"Kid Galahad" (W.B.) and "That Man's Here Again" (F.N.)	9,500
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Another Dawn" (W.B.)	10,200	"Mountain Music" (Para.)	12,400
Century	3,000	25c	7,000	"Riding on Air" (RKO) and "Border Cafe" (RKO)	6,100	"King of Gamblers" (Para.) and "Don't Tell the Wife" (RKO)	6,300
Great Lakes	3,000	25c-40c	10,100	"Captains Courageous" (MGM)	14,000	"A Day at the Races" (MGM) (2nd week)	6,600
Hippodrome	2,500	25c-40c	9,000	"Make Way for Tomorrow" (Para.) and "Turn Off the Moon" (Para.)	6,500	"The Go Getter" (W. B.) and "Melody for Two" (W.B.)	5,800
Lafayette	3,300	25c	8,300	"Parole Racket" (Col.) and "You're in the Army Now" (GB)	5,900	"As Good As Married" (Univ.) and "Night Key" (Univ.)	6,500
Chicago							
Apollo	1,400	35c-75c	7,100	"Kid Galahad" (W.B.)	6,000	"The Go Getter" (W.B.)	7,200
Chicago	4,000	35c-75c	35,500	"Mountain Music" (Para.) (stage: Sylvia Froos and revue) (plus Louis-Braddock fight) (2nd week)	25,000	"Mountain Music" (Para.) (stage: Sylvia Froos and revue) (1st week)	34,600
Garrick	900	35c-75c	6,800	"This Is My Affair" (20th Cent.-Fox)	7,700	"Elephant Boy" (U.A.) (3rd week)	6,500
Oriental	3,490	35c-55c	17,500	"Last Train from Madrid" (Para.) (8 days-plus stage show)	14,700	"The Devil Is Driving" (Col.) (plus vaudeville) (6 days)	14,500
Palace	2,509	35c-75c	19,900	"Wings Over Honolulu" (Univ.) (plus stage show & Louis-Braddock fight)	20,000	"Meet the Missus" (Radio) (stage: Jane Froman and revue)	22,000
Roosevelt	1,591	35c-75c	13,000	"The Singing Marine" (W.B.)	17,200	"Woman Chases Man" (U.A.)	11,200
State-Lake	2,776	20c-40c	14,800	"League of Frightened Men" (Col.) (plus stage show)	13,600	"Behind the Headlines" (Radio) (plus vaudeville revue)	13,500
United Artists	1,700	35c-75c	17,500	"Parnell" (MGM) (3rd week)	13,000	"Parnell" (MGM) (2nd week)	15,000
Cleveland							
Allen	3,300	30c-42c	5,700	"The Devil Is Driving" (Col.) (Col.) (4 days) "White Bondage" (W.B.) (3 days)	2,500 1,500	"This Is My Affair" (20th Cent.-Fox)	5,000
Hippodrome	3,800	30c-42c	12,700	"Slave Ship" (20th Cent.-Fox)	13,500	"Another Dawn" (W.B.)	12,000
RKO Palace	3,100	30c-60c	17,800	"Pick A Star" (MGM) (on stage: Sybil Jason and vaudeville)	15,000	"Wings Over Honolulu" (Univ.) (stage: Roger Pryor and vaudeville)	15,500
State	3,400	30c-42c	17,200	"They Gave Him A Gun" (MGM)	11,500	"Captains Courageous" (MGM)	20,000
Stillman	1,900	30c-42c	5,200	"Captains Courageous" (MGM)	7,500	"A Day at the Races" (MGM)	6,000
Denver							
Aladdin	1,500	25c-50c	3,400	"Kid Galahad" (W.B.)	3,500	"The Prince and the Pauper" (F..N.)	5,000
Broadway	1,500	25c-40c	2,300	"Hell Divers" (MGM) and "Girls Can Play" (Col.)	3,750	"Woman Chases Man" (U.A.)	3,500
Denham	1,500	25c-40c	6,700	"Last Train from Madrid" (Para.)	5,700	"I Met Him in Paris" (Para.) (2nd week)	5,500
Denver	2,500	25c-50c	9,600	"Slave Ship" (20th Cent.-Fox) (plus stage band)	11,000	"Kid Galahad" (W.B.) (plus stage band)	10,500
Orpheum	2,500	25c-40c	7,300	"Meet the Missus" (RKO) and "The 13th Chair" (MGM) (plus Louis-Braddock fight)	8,000	"A Day at the Races" (MGM) and "The Man Who Found Himself" (Radio)	9,500
Paramount	2,000	25c-40c	3,400	"Angel's Holiday" (20th Cent.-Fox) and "Big Business" (20th Cent.-Fox)	4,000	"As Good As Married" (Univ.) and "Night Key" (Univ.)	3,500

NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

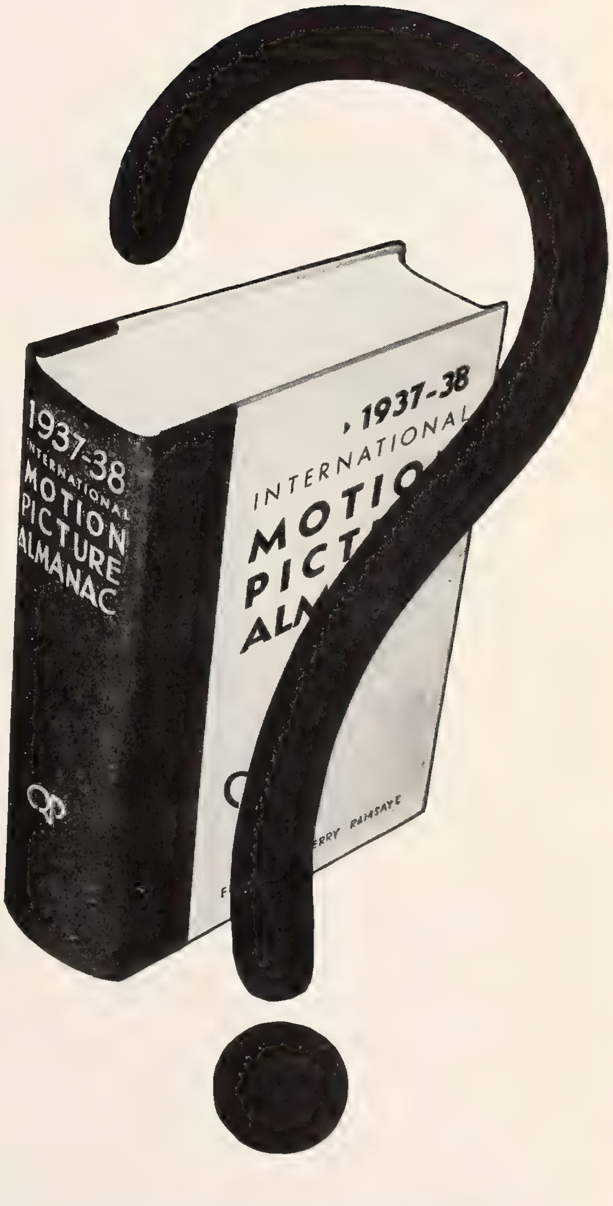
DUPLICATING FILMS

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Slave Ship" (20th Cent.-Fox) and "Married Before Breakfast" (MGM)	12,800	"A Day at the Races" (MGM) and "That I May Live" (20th Cent.-Fox)	15,320
Pantages	3,000	30c-65c	8,100	"Meet the Missus" (RKO) and.... "Behind the Headlines" (RKO)	6,700	"There Goes My Girl" (Radio) and "You Can't Beat Love" (Radio)	6,000
W. B. Hollywood	3,000	30c-65c	10,400	"Another Dawn" (W.B.) and...... "Fly Away Baby" (W.B.)	7,700	"Slim" (W.B.) and................ "Rhythm in the Clouds" (Republic)	6,600
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Slave Ship" (20th Cent.-Fox)....	5,500	"Sing and Be Happy".............. (20th Cent.-Fox)	2,500
Circle	2,800	25c-40c	6,300	"Mountain Music" (Para.)......... (2nd week)	3,200	"Mountain Music" (Para.)......... (1st week)	8,000
Loew's	2,800	25c-40c	8,200	"Captains Courageous" (MGM).... (2nd week)	5,500	"Captains Courageous" (MGM).... (1st week)	10,000
Lyric	2,000	25c-40c	9,300	"Another Dawn" (W.B.).......... (plus stage show)	9,000	"Fly-Away Baby" (W.B.)......... (plus stage show)	10,800
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"Slim" (W.B.) .... (6 days) (plus Louis-Braddock fight)	7,800	"There Goes My Girl" (Radio).... (stage: Cab Calloway and Orch.) (25c-50c)	16,200
Midland	4,000	25c-40c	12,000	"Captains Courageous" (MGM)....	14,900	"A Day at the Races" (MGM).... (2nd week)	8,000
Newman	1,900	25c-40c	7,300	"The Woman Alone" (GB) and.... "The Outcasts of Poker Flat" (RKO)	4,500	"Meet the Missus" (Radio) and.... "The Case of the Stuttering Bishop" (F.N.)	4,900
Tower	2,000	25c-40c	7,400	"Slave Ship" (20th Cent.-Fox)..... (plus stage show)	11,500	"Sing and Be Happy"............ (20th Cent.-Fox) (plus stage show)	6,500
Uptown	2,000	25c-40c	4,500	"Walt Disney's Academy Award".. (U.A.) and "Angel's Holiday" (20th Cent.-Fox) (2nd week)	3,300	"Walt Disney's Academy Award" (U.A.) and "Angel's Holiday" (20th (Cent.-Fox) (1st week)	5,000
Los Angeles							
Carthy Circle	1,518	50c-$1.50	11,800	"Wee, Willie Winkie" (20th Cent.-Fox) (5 days, including $5.50 premiere)	11,200	....	
Four Star	900	50c-$1.50	4,000	"Lost Horizon" (Col.)............. (16th week)	7,500	"Lost Horizon" (Col.)............... (15th week)	7,000
Hillstreet	2,700	30c-65c	8,000	"Meet the Missus" (RKO) and.... "Behind the Headlines" (RKO)	6,900	"There Goes My Girl" (Radio) and "You Can't Beat Love" (Radio)	6,000
Loew's State	2,500	30c-55c	14,700	"Slave Ship" (20th Cent.-Fox) and.. "Married Before Breakfast" (MGM)	16,000	"A Day at the Races" (MGM) and "That I May Live" (20th Cent.-Fox)	16,971
Paramount	3,595	30c-55c	18,400	"Mountain Music" (Para.).......... (plus stage show)	28,500	"Hotel Haywire" (Para.)........... (plus stage show)	17,000
W. B. Downtown	3,400	30c-65c	10,700	"Another Dawn" (W.B.) and...... "Fly Away Baby" (W.B.)	6,700	"Slim" (W.B.) and.................. "Rhythm in the Clouds" (Republic)	6,960
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Mountain Music" (Para.).........	11,000	"A Day at the Races" (MGM)....	12,500
RKO Orpheum	2,900	25c-40c	7,200	"The Go Getter" (W.B.)...........	4,000	"They Gave Him a Gun" (MGM) (6 days)	5,000
State	2,400	25c-40c	5,600	"Hotel Haywire" (Para.) and...... "Behind the Headlines" (RKO)	2,500	"King of Gamblers" (Para.) and.. "Breezing Home" (Univ.)	4,750
World	400	25c-35c	2,700	"As You Like It" (20th Cent.-Fox)	2,500	"Thank You, Madame" .... (American Tobis)	2,250
Montreal							
Capitol	2,547	25c-60c	9,300	"Slave Ship" (20th Cent.-Fox)...... and "Big Business" (20th Cent.-Fox)	8,000	"Thunder in the City" (Col.) and.. "Let's Get Married" (Col.)	7,500
Loew's	3,115	25c-60c	11,000	"There Goes My Girl" (RKO) and "Border Cafe" (RKO) (25c-40c)	8,000	"King of Gamblers" (Para.) and.. "Hotel Haywire" (Para.) (plus stage show)	8,500
Palace	2,600	25c-65c	10,500	"Parnell" (MGM)	9,500	"This Is My Affair" .... (20th Cent.-Fox) (2nd week)	6,000
Princess	2,272	25c-65c	7,600	"The Girl Said No" (G.N.) and.... "Michael O'Halloran" (Rep.) (plus Louis-Braddock fight)	6,500	"Seventh Heaven" (20th Cent.-Fox) and "Angel's Holiday" (20th Cent.-Fox)	5,500
New York							
Capitol	4,700	25c-85c	33,400	"A Day at the Races" (MGM)... (2nd week)	40,000	"A Day at the Races" (MGM).... (1st week)	52,500
Criterion	1,700	25c-$1.10	12,000	"The Last Train from Madrid".... (Para.) (2nd week)	7,000	"The Last Train from Madrid".... (Para.) (1st week)	10,000
Globe	1,274	55c-$2.20	17,800	"The Road Back" (Univ.).......... (2nd week)	8,000	"The Road Back" (Univ.).......... (1st week)	10,500
Paramount	3,700	25c-99c	36,100	"Mountain Music" (Para.)......... (plus stage show)	38,000	"I Met Him in Paris" (Para.).... (stage: George Hall and Orch.) (3rd week)	28,000
Rialto	594	25c-55c	7,700	"When Thief Meets Thief" (U.A.)	7,900	"Fury and the Woman" (Rialto)... (4 days)	4,000
Rivoli	2,200	25c-99c	23,100	"Slave Ship" (20th Cent.-Fox)...... (3rd week)	17,000	"Slave Ship" (20th Cent.-Fox).... (2nd week)	20,000

All The Answers

- Do you know what the "ten best" foreign films were according to Japan's 42 leading film critics?
- Have you a list of money making stars of 1936? How did the British stars shape up?
- What have the picture companies bought in the way of stories, novels, plays for their production material?
- What play ran the longest on Broadway and how many performances did it total?
- What is the greatest number of copies sold in one book? What is the name of that book?
- Where does a Hollywood Million go?
- What actress received the Academy Award for the best performance of 1936?
- What picture made the biggest gross of all times? What company produced it? When was it made?


1937-38
INTERNATIONAL
MOTION
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1937-38
INTERNATIONAL
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ERRY RAMSAYE

MOTION PICTURE ALMANAC

ROCKEFELLER CENTER, NEW YORK

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
New York (Continued)	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
RKO Music Hall	5,954	40c-$1.65	79,000	"Ever Since Eve" (F.N.) (plus stage show)	62,000	"Another Dawn" (W.B.) (plus stage show)	66,000
Roxy	6,200	25c-75c	35,400	"Riding on Air" (RKO) (plus stage show)	27,000	"Sing and Be Happy" (20th Cent.-Fox) (plus stage show)	25,000
Strand	3,000	40c-99c	20,800	"Slim" (W.B.)	19,231	"Kid Galahad" (W.B.) (4th week)	12,000
Omaha							
Brandeis	1,200	25c-40c	4,900	"Meet the Missus" (RKO) and "You Can't Beat Love" (RKO)	4,600	"Riding on Air" (Radio) and "The Frame Up" (Col.)	4,200
Omaha	2,200	25c-40c	6,900	"A Day at the Races" (MGM) and "Fire Over England" (U.A.)	8,000	"Parnell" (MGM) and "The Girl from Scotland Yard" (Para.) "Cloistered" (Best) and "Elephant Boy" (U.A.) (3 days)	7,300 4,300
Orpheum	3,000	25c-40c	9,200	"Another Dawn" (W.B.) and "When Love Is Young" (Univ.)	7,200	"The Go Getter" (W.B.) and "As Good As Married" (Univ.)	9,400
Philadelphia							
Erlanger	2,000	25c-55c	....	"Damaged Lives" (Weldon) (2nd week)	10,500	"Damaged Lives" (Weldon) (1st week)	13,000
Boyd	2,400	40c-65c	14,800	"Another Dawn" (W.B.) (40c-65c)	11,000	"Night Must Fall" (MGM)	12,500
Earle	2,000	25c-55c	14,400	"You Can't Beat Love" (RKO) (plus stage show and Louis-Braddock fight)	14,000	"There Goes My Girl" (Radio) (plus stage show) (6 days)	11,000
Fox	3,000	40c-65c	17,000	"A Day at the Races" (MGM) (3rd week)	12,500	"A Day at the Races" (MGM) (2nd week)	17,000
Karlton	1,000	25c-40c	2,700	"Meet the Missus" (RKO) (plus Louis-Braddock fight pictures)	3,400	"The Girl from Scotland Yard" (Para.)	2,000
Keith's	2,000	30c-50c	2,800	"Woman Chases Man" (U.A.) (8 days)	3,700	"Kid Galahad" (W.B.)	3,200
Stanley	3,700	40c-65c	15,700	"Slave Ship" (20th Cent.-Fox) (11 days)	18,500	"Mountain Music" (Para.)	11,500
Stanton	1,700	30c-50c	6,400	"Behind the Headlines" (RKO) (plus Louis-Braddock fight pictures)	7,000	"Elephant Boy" (U.A.)	6,500
Portland							
Blue Mouse	1,700	30c-40c	2,100	"I Met Him in Paris" (Para.) and "Criminals of the Air" (Col.) (2nd week)	2,000	"I Met Him in Paris" (Para.) and "Criminals of the Air" (Col.) (1st week)	2,500
Broadway	1,912	30c-40c	6,400	"A Day at the Races" (MGM) and "The Mighty Treve" (Univ.)	6,000	"Parnell" (MGM) and "Accused" (U.A.) (2nd week)	6,000
Orpheum	1,700	30c-40c	6,900	"Riding on Air" (RKO) and "Slim" (W.B.) (2nd week)	7,400	"Riding on Air" (RKO) and "Slim" (W.B.) (1st week)	5,000
Paramount	3,008	30c-40c	7,700	"You Can't Buy Luck" (RKO) and "Mountain Music" (Para.)	8,600	"Last Train from Madrid" (Para.) and "The Go-Getter" (W.B.)	8,000
Rivoli	1,060	25c-35c	....	"Park Avenue Logger" (RKO)	5,000	"Happy Go Lucky" (Republic)	6,000
United Artists	945	30c-40c	6,900	"Captains Courageous" (MGM) (3rd week)	7,000	"Captains Courageous" (MGM) (2nd week)	8,500
San Francisco							
Clay	400	15c-35c	....	"Forever Yours" (G.N.)	1,500	"Carnival in Flanders" (American Tobis)	1,100
Fox	5,651	15c-75c	11,000	"The Singing Marine" (W.B.) and "King of Gamblers" (Para.)	15,400	"Another Dawn" (W.B.) and "Angel's Holiday (Para.)	15,400
Golden Gate	2,850	15c-55c	16,600	"Hollywood Cowboy" (RKO) (plus Louis-Braddock fight and vaude.)	17,000	"Riding on Air" (RKO)	14,000
Orpheum	2,440	15c-40c	8,200	"Girls Can Play" (Col.) and "Armored Car" (Univ.)	5,800	"Devil Is Driving" (Col.) and "It Happened Out West" (20th Cent.-Fox)	5,600
Paramount	2,670	15c-75c	13,300	"Mountain Music" (Para.) and "Outcast" (Para.) (2nd week)	15,600	"Mountain Music" (Para.) and "Outcast" (Para.) (1st week)	17,000
St. Francis	1,470	15c-55c	6,900	"Another Dawn" (W.B.) and "Angel's Holiday" (20th Cent.-Fox)	6,400	"Slim" (W.B.) and "Pick a Star" (MGM)	6,300
United Artists	1,200	15c-55c	6,900	"A Star Is Born" (U.A.) (9th week)	4,600	"A Star Is Born" (U.A.) (8th week)	4,800
Warfield	2,680	15c-55c	15,300	"A Day at the Races" (MGM) and "The Great Hospital Mystery" (20th Cent.-Fox) (2nd week)	13,200	"A Day at the Races" (MGM) and "Great Hospital Mystery" (20th Cent.-Fox) (1st week)	14,500
Seattle							
Blue Mouse	950	30c-55c	3,700	"Parnell" (MGM)	3,100	"Slim" (W.B.) and "Midnight Court" (W.B.)	3,400
Fifth Avenue	2,500	30c-55c	7,700	"Captains Courageous" (MGM) and "There Goes My Girl" (RKO)	7,600	"Parnell" (MGM) and "Pick a Star" (MGM) (2nd week)	7,100
Liberty	1,800	25c-55c	7,700	"A Star Is Born" (U.A.) (8th week)	3,400	"A Star Is Born" (U.A.) (7th week)	4,750
Music Box	950	30c-55c	3,500	"I Met Him in Paris" (Para.) (3rd week)	3,250	"I Met Him in Paris" (Para.) (2nd week)	3,250
Orpheum	2,450	30c-55c	6,000	"Mountain Music" (Para.) and (2nd week) "You Can't Buy Luck" (RKO)	5,450	"Mountain Music" (Para.) and (1st week) "Girl Overboard" (Univ.)	7,200
Palomar	1,500	15c-35c	4,700	"Melody for Two" (W.B.) (plus vaudeville)	4,400	"Michael O'Halloran" (Republic) (plus vaudeville)	4,100
Paramount	3,050	30c-55c	5,200	"A Day at the Races" (MGM) and (2nd week) "Girl Loves Boy" (G.N.)	6,250	"A Day at the Races" (MGM) and (1st week) "The Thirteenth Chair" (MGM)	12,400

U.S. Companies In Mexico Deny Monopoly Charge

by JAMES LOCKHART
in Mexico City

No further action will be taken by the Mexican Government on charges that certain American distributors have attempted to set up a monopoly of the Mexican market, with particularly acute manifestations in Mexico City and Monterey, it was indicated after a hearing before the federal district attorney.

Answering claims of Mexican producers who instigated the hearing that foreign companies are stifling the native industry, American and Mexican representatives of the companies denied that such a monopoly exists and told the attorney general that while they were doing all they could to have their pictures exhibited as widely as possible they had no interest in placing stumbling blocks in the way of development of the Mexican industry.

The extent to which American pictures are accepted in this market is demonstrated by the report of the Mexico City amusement inspection department that of 102 pictures approved for exhibition during May, 93 came from Hollywood, six from Germany, two from France and only one was made in Mexico.

▽

Cinemas lead in paid public amusements in the Federal District which includes Mexico City, a survey made by the government press and publicity department revealed. The data showed that of the 97 places of paid public diversion that regularly function in the District, 58 are cinemas. There are but seven legitimate theatres and five vaudeville or revue houses.

▽

A foreign and Mexican syndicate, headed by Dr. Alexander G. Perry, has organized a motion picture production and distribution company, Puebla Films, S. A., in Puebla City, near here. Dr. Perry is president and general manager of the enterprise, the first of its kind in the city. The company plans to start production this summer.

▽

Cine Regio, a large cinema in Guadalajara, Mexico's second biggest city, was destroyed by fire caused by faulty electrical installation.

Managers Transferred

Cleve Adams, manager of the Albany exchange of Grand National Films, has been made manager of the New Orleans branch, succeeding W. M. Richardson, who has been made head of the office at Atlanta. C. E. Peppiatt, former Atlanta manager, is on sick leave.

Golf Tourney Planned

The second annual golf tourament of the Northwest Film Club will be held at Maplewood Golf and Country Club, Seattle, Wash., July 22nd. After the tourney a buffet supper and entertainment will be held at the clubhouse.

Cuban Bill Aims to Help Home Pictures

Provision for the establishment of a National Motion Picture Board is contained in a bill passed by the Cuban Senate on June 2, according to the Department of Commerce in Washington this week.

The bill, which was referred to the Cuban House of Representatives after the Senate's action, seeks to promote the development of a Cuban industry by providing for the encouragement of local talent and for the regulation of production.

A golf tournament will be held by Universal at Bonnie Briar Lodge, Westchester, N. Y., July 15th.

Marion Davies Again Heads Relief Fund

Marion Davies, for the fifth consecutive time, has been reelected president of the Motion Picture Relief Fund in Hollywood. Other officers, also reelected, are Ronald Colman, Mary Pickford, Will H. Hays, Samuel Goldwyn, vice-presidents; Jack L. Warner, treasurer, and Alex Freundlich, secretary.

Trustees for three-year terms are Richard Barthelmess, Joe E. Brown, Frank Craven, Miss Davies, Cecil B. DeMille, Janet Gaynor, W. R. Hearst, Carl Laemmle, Fredric March and Joseph M. Schenck.

Receipts during 1936 totaled $158,550.96 and disbursements were $160,522.93.

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Johnny gets it because he's bad. Our seats get it because they're good. They can take it. They like it . . . and the crowds like them.

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TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 76

Question No. 76 was: There are those who insist that coating the back of a screen with opaque color, to stop light from passing through, increases screen brightness. What is your idea of such a proposition?

The following made acceptable replies: S. Evans and C. Rau; D. Danielson; G. E. Doe; C. Oldham; T. F. Bochert; C. Champney; R. and K. Wells; C. Lonie; J. R. Prater; W. Limmroth; D. E. Birdsong; H. B. Smith; J. A. Zachritz; A. L. Cooper; M. and J. Devoy; L. F. Hayes; D. and W. Porter; O. H. Schmidt; W. H. Edmonds; C. Caldwell; A. H. Bradley; C. H. Lowrie; T. W. Redhouse; P. and L. Felt; R. D. Hicks; P. F. Maxwell and S. U. Lamont; E. F. and M. Wentworth; R. R. Jacobs and B. B. Hornstein; F. D. Scanlon; W. L. Morehouse; M. Dey and H. Lathrope; A. W. Baxter; K. L. Brant; R. Tomby and D. L. Hornbeck; S. H. Billings; R. H. Carter; J. H. Morton; F. L. and L. Savlor; M. F. Robinson and L. A. Beachwood; F. H., S. and P. Dalbey; H. T. Randolph; B. and M. Walker; H. A. Ames, R. Dennis and F. E. Dorp; S. N. Lockhard; J. K. Robinson and R. E. Bullard; T. and W. Turk; T. B. Brown and W. V. Henderson; T. L. Strobey; S. R. Hewitt; R. S. Welch; E. M. Brown and D. Davis; B. L. Cooper and T. L. Kent; A. Leonard and G. T. Jones; H. T. Todd and L. E. Dodson; A. C. Greene; A. D. Lonby; L. and W. R. Matthews; M. Samuels and O. L. Goldstein; D. A. Shea, M. O'Connell and H. T. Plum; M. L. Grahame; H. S. Burgin; H. Bunker; E. Exline; W. R. Matthews and J. R. Davidson; P. L. Bunt; L. F. and G. Brown; L. B. Knox; W. B. Myers; E. L. Sanford; G. L. Goss; W. C. Bant and L. M. Roberts; R. R. Robbins and W. Winkler; W. A. Kendal; N. S. Reid, D. D. Roberts and H. T. Watkins.

G. E. Doe answers, "The answer might depend upon the definition of *opaque,* concerning which Webster attaches several meanings. If, for example, black be under consideration, there could be no advantage, since such light as might reach the rear surface of the screen and pass on into the air, were the black coating not present, would of course all be absorbed by the black. That is self-evident.

"If, however, the opaque coating be red and of sufficient thickness to stop all light passage, and the screen itself be thin, then the red would absorb all light rays except the red, which same would be reflected back into the white surface, surely not to its advantage. This would be true of any other color-tinted coating. But if the rear coating be of white and sufficiently heavy to be termed opaque, then white rays would be reflected back into the white surface, possibly to its advantage, though only moderately so for the reason that the reflected rays would strike the rear of the surface substance. Just what the effect of this might be in increasing screen brightness I am afraid to venture more than a perhaps rather wild guess. I believe there might be some gain, but again we must consider that the screen image reaching observers' eyes is wholly due to light rays reflected from the extreme front surface, therefore—well, I cannot say what would result from light reflected in the manner we are considering.

"In view of these various things my answer to the question, as stated, is that such coating would have very questionable value, or no value at all, and in the event color be added to such coating it might do harm."

BLUEBOOK SCHOOL QUESTION NO. 81

(A) Name those various elements of a motor generator set that must have careful attention if the machine is to operate at maximum efficiency.

(B) What is the effect if motor generators be not properly cared for and properly handled in every way?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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Rockefeller Center New York

J. R. Prater also makes a most excellent reply, as follows: "Applying an opaque coating to the back of a screen is worse than nothing at all, unless the said coating be pure white, since a colored coating will absorb all rays except those carrying the color employed, and these rays will be reflected back toward the screen front, thus causing impure light to be reflected to observers. [Correct, except in case of black, which possibly the writer does not regard as a color, and of course it really isn't.—F.H.R.]

"If a somewhat porous screen material be coated on the back with pure white opaque material, such as calcimine or paint, the reflection power of the screen front will be increased slightly, though not as much as might be supposed. [Would it? Glad to have this phase discussed.—F.H.R.] Any porous substance will absorb a very large percentage of light incident upon it, hence brilliance at its rear surface would be much less than at its front. A coating of white calcimine or paint will reflect approximately 70 to 82 per cent of incident light, by authority of table No. 6, page 150, of the Bluebook of Projection. It then follows that what light reaches the coating under discussion will be only 18 to 30 per cent of the original incident light, less absorption in passing through the coating material. We therefore see that in any event the amount of light a white back coating might reflect would be very small indeed, in view of the fact that it must pass through the front coating twice.

"There is of course no way of saving any percentage of the light passing through perforations. It inevitably is a total loss. However, the newer way of having the greater number of perforations at and around the screen center, their number diminishing toward its outer zones, not only serves to minimize the total loss to some extent, but also, since the screen center inevitably is more brightly illuminated than are its outer zones, such perforation serves the double purpose of reducing light loss and evening up the screen illumination viewed as a whole."

D. and W. Porter answer, "While such a coating of white might have some value on a raw white cloth screen, such screens are never employed in theatres at this late day. So far as its value for present day commercial screens, our answer would be that if such a back coating has any value at all it is certainly too slight to justify its application, unless the small amount of light passing through is objectionable, at the rear of the screen, for some unknown reason. Its stoppage would have practically no effect whatsoever upon what reaches the eyes of theatre audiences, except possibly for this reason: A ray of light meeting a back coating having reflective power would, in the very nature of such a coating, be diffused. Hence it would be reflected back to the screen surface, if ever it got that far (doubtful), smeared over the darker as well as the lighter points of the screen image.

"No, Dad, our answer is that such a coating certainly would have no value insofar as improvement of the screen image be concerned. On the reverse it might, and very possibly *would,* have some ill effect."

Recording Systems Shipped

Sound film recording systems with facilities for re-recording are being shipped to two producers in India by the Radio Corporation of America. Both companies, the Film Corporation of India, Ltd., and the Shree Bharat Lakshmi Pictures, are located in Calcutta and make pictures for exhibition within India.

Fostoria Houses Merged

Schine Enterprises has merged its stock in the Civic and Roxy Theatres, Fostoria, Ohio, with that of the State which was owned by Arthur and Ural Buck. The latter has continued as manager while Mr. Arthur Buck retired.

IN COURTS

Springer & Cocalis Suits Settled Out of Court

Suits against Springer & Cocalis by four distributors for copyright violation arising out of unauthorized switching of pictures ended in out of court settlement last week. The amount of the settlement, which was reached by Sam Cocalis and Louis Nizer, plaintiffs' attorney, was not disclosed.

Last week, one of the four actions, brought by Fox Film, was decided in favor of the plaintiff, by Federal Judge Robert P. Patterson, who withheld opinion on the amount of the damages awarded. Other distributors who had similar suits against the circuit were M-G-M, Paramount, and Republic.

De Forest Infringement Action Dismissed

Federal Judge John C. Knox has dismissed the suit brought by the De Forest Phonofilm Corporation and De Forest Phonofilm, Inc., against Fox Film Corporation, Fox Case Corporation, Zoethone Picture Corporation and William Fox for alleged infringement of patents covering methods for recording and reproduction of sound. The dismissal followed the plaintiff's failure to prosecute.

Permitted to Give $5,000 to Fox Suit

Circuit Judge Martin T. Manton last week granted the request of Milton C. Weisman, receiver of Fox Theatres Corp., to contribute $5,000 to the prosecution of a $15,000,000 action against William Fox in New Jersey. The complaint alleges illegal transfer of assets to the All-Continent Corp.

In his petition, Weisman declared that inasmuch as other Fox creditors have donated $57,566 for legal expenses, it seemed fair for the receivership to contribute.

Perjury Trial July 13

Delmar W. Whitson, George T. Whitson and Robert Kyle, inventors, will go to trial in Los Angeles July 13th on perjury charges growing out of their testimony before a federal patents commission in connection with their patent claims on sound reproduction apparatus. Richard J. Connor and Walter E. Gallagher, assistant attorney generals, will prosecute.

Disney Wins Injunction

Federal Judge Vincent L. Liebell has granted Walt Disney Products and Walt Disney Enterprises a permanent injunction restraining J. Chein and Company, toy manufacturers, from further alleged infringements of Disney toy copyrights. Damages and an accounting of profit has been waived by the plaintiff.

Columbia Named Defendant

Columbia Pictures and Tom Van Dycke are named defendants in an action brought by Valentine Davies, author and playwright who charges infringement of his play "Fly from the Ointment" in the picture "Alibi for Murder." The suit is in U. S. district court.

Decision Reserved On Orpheum Plea

Decision was reserved Tuesday by the United States circuit court of appeals on the application of the preferred stockholders' protective committee at Orpheum circuit for permission to appeal from orders by Federal Judge Robert P. Patterson, who had approved sale of Orpheum assets to Stadium Theatres, Inc., RKO subsidiary, for $700,000, rejected the stockholders' bid for the same assets and denied stockholders' motion to compel Marcus Heiman, Orpheum trustee, to intervene in RKO reorganization proceedings.

Judge Patterson's order upheld the bankruptcy referee, Oscar W. Ehrhorn.

The circuit court also reserved decision on a motion to stay Stadium from disposing of the assets pending the appeal.

Isidore Kresel, representing the stockholders, argued that Orpheum was solvent and demanded "fair, equitable and non-discriminatory treatment" for the creditors and stockholders.

He pointed out that although creditors of other RKO subsidiaries would receive 100 per cent payment on claims under the reorganization plan, Orpheum creditors who did not participate in the reorganization will receive only 30 per cent and that stockholders of Orpheum get nothing as compared with the 50 per cent exchange for stock for other RKO subsidiaries.

Mr. Kresel charged RKO had stripped Orpheum of all its assets except $3,000 in cash before Orpheum's bankruptcy.

The claim of the Hippodrome Building Company against RKO, which had been partially allowed by the U. S. district court in the amount of $88,666, was reversed by the U. S. Court of Appeals with the recommendation that the claim be allowed at $450,000 at its re-hearing.

The claim is founded upon a 17-year lease made in 1930 for the Cleveland Hippodrome Theatre by an RKO subsidiary, the Cleveland Hippodrome Theatre Corp. The lease, which provided for an annual rental of $150,000, was rejected by the Irving Trust Co., RKO trustees, in April, 1933, and the theatre was then re-rented by the claimant at $90,000.

SEARS PROPOSES SELLING CHANGE

Drastic change in the merchandising of motion pictures of the "unusual" type is advocated by Gradwell L. Sears, general sales manager for Warner Brothers, who announced the release dates for "They Won't Forget" will be staggered.

Generally with this type of film, Mr. Sears said, the initial key city runs had only fair results while subsequent runs found a large audience. Mr. Sears' plan which will be tried on "They Won't Forget," involves the showings in 30 or 40 key cities with intensive advertising selling campaigns to build the film for the area surrounding each key location.

OBITUARIES

George C. Wilson Dead

George C. Wilson, 68, millionaire theatre operator and president of the Wilson Chemical Society, died on Friday in Tyrone, Pa. Mr. Wilson, native of Tyrone and operator of theatres in Pennsylvania and Maryland, had been in ill health for many years.

G. J. Schweitzer

George J. Schweitzer, 55, retired motion picture theatre manager, died unexpectedly of a heart attack at his home in Titusville, Pa., Monday. Coming from Pittsburgh, Mr. Schweitzer operated the Orpheum Theatre in Titusville from 1919 until 1929. He is survived by his widow and three daughters.

John C. Lynch

John C. Lynch, 62, owner of the Berkshire Playhouse in Stockbridge, Mass., died suddenly in Great Barrington on Thursday. Lynch had been vice president of the New York Telephone Co. and a pioneer in radio.

James Cardina

James Cardina, pioneer film exhibitor, died Wednesday in Buffalo following a short illness. More than 25 years in the field, he operated a total of nine theatres, and had been recently associated with the Grider-Kensington, the Varsity and the Central Park, all in Buffalo, and the Glen, in Williamsville.

John A. Hope

John A. Hope, Referee in Bankruptcy who handled many matters concerning the Skouras Brothers Enterprises, Inc., receivership, died Friday in St. Louis's St. Luke's Hospital. He was 67.

Decision Reserved

Decision has been reserved by Supreme Court Justice George H. Furman on an application by Irving S. Richter, a play broker, to compel Mae West to visit New York to answer questions in a breach of contract suit against her and Mark Linder, a playwright.

New NSS Cleveland Office

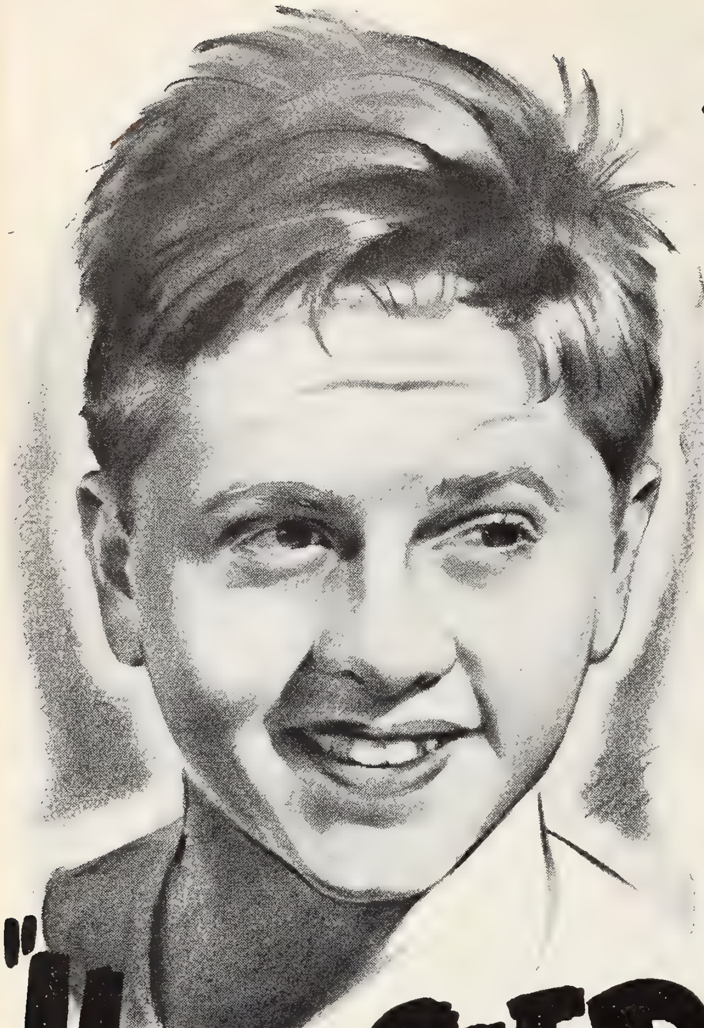
National Screen Service will open offices in Cleveland shortly in a new two-story building on Payne Avenue. Construction on the new building is expected to start next week.

Leonard Promoted

Charles Leonard, exploitation director for United Artists in New York, has been promoted to advertising representative on the west coast, a new position. He is succeeded by Karl Kruger.

Screen Snapshots, one of Columbia's first ventures, has been booked in 6,000 theatres in celebration of the 17th anniversary of the short subject, according to the Columbia sales office.

Arthur Ziehn in New York has taken over the American distribution of "Singende Jugend," a Viennese film featuring choir boys.



MICKEY ROONEY

"Is Sensational"—*Film Daily*

"Amazing" —*Variety*

"Highly Entertaining" —*Motion Picture Herald*

"Swell" —*Jay Emanuel*

"HOOSIER SCHOOLBOY"

"Fine Entertainment . . . Moving"—*Motion Picture Daily*
"Superbly Acted and Directed" . . . —*Boxoffice*
"Compelling . . . Forceful . . . Touching" . —*Variety*
"Swell Heart Throb Stuff . . . Plenty of Action"—*Film Daily*
"Very Superior . . . Production Excellent"—*Jay Emanuel*

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EDWARD PAWLEY • WILLIAM GOULD

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THE PARENTS' MAGAZINE MEDAL
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30 EXCHANGES TO SERVE YOU
MONOGRAM PICTURES CORPORATION
W. RAY JOHNSTON, PRESIDENT RKO BUILDING • ROCKEFELLER CENTER • NEW YORK

WHAT THE PICTURE DID FOR ME

Columbia

TRAPPED: Charles Starrett, Peggy Stratford—Well received by our weekend customers. Business average. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Crescent

REBELLION: Tom Keene, Rita Cansino—An excellent and above average Western.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

HER HUSBAND'S SECRETARY: Jean Muir, Beverly Roberts, Warren Hull—This was an excellent picture up to nearly the end. Then it became entirely too dramatic and impossible. This Muir girl is deserving of better stories. Running time, 60 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent—We advertised this as a picture of the same type as "Black Legion," and considering the fact that we had rainy weather, we had a good day at the box office. The people here seemed to enjoy the picture. They think Josephine Hutchinson is one swell actress and she was good.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

ONCE A DOCTOR: Donald Woods, Jean Muir—A fine show for any theatre.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STAGE STRUCK: Joan Blondell, Dick Powell—Good musical. Running time, 91 minutes.—P. G. Held & Son, New Strand Theatre, Griswold, Iowa. General patronage.

Grand National

23½ HOURS LEAVE: James Ellison, Terry Walker —Good comedy that for some reason fell flat at the box office.—P. G. Held & Son, New Strand, Griswold, Iowa. Neighborhood patronage.

Metro-Goldwyn-Mayer

ESPIONAGE: Edmund Lowe, Madge Evans—Good entertainment that drew fairly well coupled with "Polo Joe."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAST OF MRS. CHEYNEY, THE: William Powell, Joan Crawford—Did above average business the opening night, but fell considerably below par the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LIBELED LADY: Jean Harlow, Spencer Tracy, Myrna Loy. William Powell—Oh, Boy! What a show; but the title must have made them believe that they would not see much. Big four-star picture with a poor title has made us no money, but not the fault of the picture. It has everything to make it a worth while evening spent at the movies. Running time, 10 reels. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—A fair program picture that we double billed with a Western for the weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Metro undoubtedly thought to better themselves by allocating this as one of our percentage epics. At buying time we understood only percentage would be allocated to bona-fide road-shown pictures. At any rate, this turned out a flop and neither they nor we made a thing—we even lost money on the engagement.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAYTIME: Nelson Eddy, Jeanette MacDonald—I believed "Maytime" pleased most of our crowd. Some men did not care for it and quite a few stayed away. We did not do the business we expected to do. Personally, I would never tire of these two stars singing together. Their voices are wonderful. Running itme, 132 minutes. Played June 3-4.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—I do not hardly know how to report on this picture. Heard several say they had seen sorry pictures but this one had all of them beaten. Others said they liked it. Was too long and tiresome. Really boresome and not the kind of picture for Bob Montgomery. Running time, 117 minutes. Played June 8-9.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Our last one with the gorgeous Jean Harlow. No one will ever take her place on the screen. MGM has truly lost one of their best drawing stars. Jean had a host of fans in our town. "Personal Property" did not please very well. Just a programer. Running time, 84 minutes. Played May 13-14.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

Paramount

GIRL FROM SCOTLAND YARD: Karen Morley, Robert Baldwin—Loosely produced and shabby entertainment. No stars, no story worth the telling, and no box office. We do like Karen Morley and think her worthy of many more roles, but we do hope she gets more support than in this "quickie," or so it seemed.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIDEAWAY GIRL: Shirley Ross, Robert Cummings, Martha Raye—A fair program picture. If Martha Raye is good for your bet, this one will please. For us, however, it was a flop on the night of the Joe Louis vs. Jim Braddock fight, but we don't blame the picture. Running time, 8 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HOTEL HAYWIRE: Mary Carlisle, Leo Carrillo, Spring Byington, Lynne Overman—Fairly good light comedy drama. Has to be doubled or braced with plenty of shorts. Played June 18-19.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

INTERNES CAN'T TAKE MONEY: Barbara Stanwyck, Joel McCrea—Very fine, indeed. Wish more people had seen it as we know it pleased 100 per cent. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—A fair picture. Did not mean much at our box office, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—Very few liked this picture, and no business. Claudette good but not in this type story. The acting by entire cast was excellent but our patrons just did not care for the story. Running time, 86 minutes. Played May 9-10.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray—Just a program picture and should not be classed as a special. Rather slow and tiresome in spots. No extra business. Running time, 97 minutes. Played May 18-19.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

TURN OFF THE MOON: Charles Ruggles, Eleanore Whitney, Johnny Downs—This is one of those pictures that prove "If it's a Paramount Picture, it's the best show in town." The best impersonation ever done for the screen is in this; just one of the high spots. If you ask me, the high spot is the Phil Harris number, "That's What I Like About the South." This picture is packed full of entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—Very good, a picture that pleases as near 100 per cent as any of them. No doubt one of the best pictures of the year. Keep up the good work, Paramount. We had the misfortune to play this when it was 105 degrees in the shade. Running time, 88 minutes.—P. G. Held & Son, New Strand, Griswold, Iowa. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—An excellent draw at the box office and liked by most everyone. Bing Crosby does not seem to draw like he once did, but the title of this picture and Martha Raye and Bob Burns help to get them in. Running time, 89 minutes. Played May 11-12.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

RKO Radio

BEHIND THE HEADLINES: Lee Tracy, Diana Gibson—Pretty good newspaper story, although rivalry of girl and man reporter has been used plenty. Played June 16-17.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SHALL WE DANCE: Fred Astaire, Ginger Roberts —Mighty good picture, we thought, but it drew only slightly better than half the gate money of "Swing Time." Played June 20-21.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

THAT GIRL FROM PARIS: Lily Pons, Jack Oakie, Gene Raymond—Good show to very poor business; not the fault of the show. Too much outdoors going on, such as picnics and ball games. All are going somewhere on a real nice day, and stay late; can't get back to go to the movies on time. Running time, 12 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THAT GIRL FROM PARIS: Gene Raymond, Lily Pons—You cannot go wrong if you give this one your best playing time. We played on Sunday-Monday to a good crowd and everyone satisfied. I believe it pleased 100 per cent. Entire cast fine. Running time, 105 minutes. Played May 23-24.—Miss Alice Simmons, Strand and Lyric Theatre, Jefferson, Texas. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—Joe E. Brown has about lost out. Our crowd just refuses to go to see his pictures and he used to be one of our best liked players. This picture good where Joe is liked. Running time, 77 minutes. Played May 6-7.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

YOU CAN'T BUY LUCK: Helen Mack, Onslow Stevens, Vinton Haworth—Program picture that's OK as double. Played June 18-19.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

20th Century-Fox

DR. BULL (RE-ISSUE): Will Rogers, Marian Nixon—About on a par with others in these reissued Rogers pictures.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DR. BULL: Will Rogers—These reissues still have box office value. We were more than satisfied with the business we did.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—Good performances by the cast in a light, frothy comedy-drama. Very light at box office also!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE IS NEWS: Tyrone Power, Loretta Young—Good entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—A fine picture. I will have to admit that Simone proved she could act in this one. She was also lovely. Our patrons remarked that she would be just fine if she could cut out the baby talk. James Stewart very good in this also. Running time, 102 minutes. Played June 10-11.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason—Very good program picture suitable for the whole family. Running time, 71 minutes.—P. G. Held & Son, New Strand, Griswold, Iowa. General patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis—This is the kind of show that will please all your customers. Plenty of action and will draw them to the front of their seats. One woman patron remarked to me after the feature, "Too bad they don't give us a chance to cheer out loud." Play it. Running time, 10 reels. Played June 10.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis, Wayne Morris—A very good picture that actually pleased the men and women both. They all seemed to go for this Wayne Morris in a big way, and he's sure going places. A picture of the ring, but, outside of a beating or two, there's nothing objectionable in it. We ran it Sunday-Monday and heard plenty of good comments on it. Running time, 101 minutes. Played June 21-22.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

KING AND THE CHORUS GIRL: Fernand Gravet, Joan Blondell—A picture that pleased one hundred per cent. Fernand Gravet is truly a gift to America. He is handsome and a swell actor. The girls fell for him in a big way. I am anxiously awaiting his next picture. Running time, 95 minutes. Played June 13-14.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

LAND BEYOND THE LAW: Dick Foran, Linda Perry—My patrons thought it tops as a western. It was good, had plenty of action of the type the rural patrons go for. They're asking for more of Dick Foran. Running time, 54 minutes. Played June 25-26.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NATION-WIDE
AIR EXPRESS
FASTEST!
AIR EXPRESS
DIVISION
RAILWAY EXPRESS AGENCY, INC.
●2500 miles overnight by super-swift AIR EXPRESS. Nation-wide air and air-rail service—also to Latin America, Honolulu and the Far East. For rates, schedules, 'phone Air Express Division, Railway Express.

THREE MORE JOIN REPORTING STAFF

From New Jersey and Indiana come new contributors to "What the Picture Did for Me", reporting on productions and what they have done at the box office. The showmen-reporters are:

Maxwell L. Rothman, Alvin Theatre, Gutenberg, N. J.

Florence Wigton, Wigton Theatre, LaGrange, Ind.

Returning to the reportorial ranks after almost a year of absence is

W. H. Hardman, Royal Theatre, Frankfort, Kan.

POLO JOE: Joe E. Brown, Carol Hughes—In our opinion, this is far funnier than "When's Your Birthday?" Joe should make sure in changing producers he doesn't change his characteristics. They laughed constantly at this and only very seldom at "When's Your Birthday?"—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Short Features

Columbia

MERRY MANNEQUINS: Color Rhapsodies—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

Educational

PLAY BALL: Terry-Toons—A very good short. Was very clever. Drew plenty of laughs and comments, good ones. Your baseball fan patrons will get quite a little enjoyment out of this. Play it by all means. Running time, 7 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

BEHIND THE HEADLINES: Peter Smith Specialties—Very good, showing how news is made into headliners.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BOSKO'S EASTER EGGS: Harman-Ising—Versatile cartoon antics that hit the spot and satisfy.—L. A. Irwin, Palace Theatre, Penacook, N. H.

COUNT TAKES THE COUNT, THE: Charley Chase—A swell comedy from Charley, fast and funny, and, Oh, Boy! what a police chase. After Chase it has good, great, funny, written all over it. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D.

HOLLYWOOD EXTRA: MGM Miniatures—Another interesting and instructive course on the lives of Hollywood extras.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HURLING: Pete Smith Specialties—Introducing the clever Irish game that proved very interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWING BANDITRY: Tabloid Musicals—A somewhat different musical that deserves playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

LITTLE SWEE' PEA: Popeye the Sailor—Popeye always good, something different every time except the spinach theme song. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D.

PICTORIAL: All-Star—Very good short for a filler, that's all. Colored parts too dark to project on the screen. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D.

THAT'S THEIR BUSINESS: Paragraphics—Only fair; the print on this poor. Running time, 9 minutes.—P. G. Held & Son, New Strand, Griswold, Iowa.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor, Victor McLaglen—For some reason this failed to draw. The people who came seemed to enjoy only parts, especially noticeable when Victor McLaglen was in the parts. Robert Taylor was miscast in this and although he played his part fairly well, it didn't seem to excite the ladies. It would have been a good draw here, if Tyrone Power had had the lead. Fox should have used Taylor in a story of modern times—for their, his and our good. Running time, 99 minutes. Played June 27-28.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THIS IS MY AFFAIR: Robert Taylor, Barbara Stanwyck—Outstanding picture in any spot. Don't miss it. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WINGS OF THE MORNING: Henry Fonda, Annabella—A charming and thoroughly enjoyable picture and many praised it. So here's one English-made picture that they liked.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—A beautiful picture and very well liked. Henry Fonda very good, also Annabella; she was very pretty. Running time, 87 minutes. Played May 30-31.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

United Artists

TRANSATLANTIC MERRY-GO-ROUND: Gene Raymond, Nancy Carroll—Good programer. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—Just gets by. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Universal

AS GOOD AS MARRIED: John Boles, Doris Nolan—I hope you will have better business with this one than I did. It would not click. Business off over 50 per cent less than average. Well, how would the picture makers like to be doing less than average business with a picture set in the highest allocation?—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CRASH DONOVAN: Jack Holt, Nan Grey—A good picture full of action and thrills. Jack is a real actor and this part fits him like a glove. Good for any night when you want an action picture; little short for Sunday. Running time, 6 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Bros.

BLACK LEGION: Humphrey Bogart, Erin O'Brien-Moore, Dick Foran—First class entertainment for a small town audience in the same class as "I Am a Fugitive from a Georgia Chain Gang." Plenty of action and a good story; not as gruesome as the ads would have you to believe. Running time, eight reels. Played June 24.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

CALL IT A DAY: Olivia de Havilland, Ian Hunter—Just passable. No one liked it. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent—We picked this up late and found it about average entertainment. Kay Francis is needful of a little more attention than her producers have given her lately.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOD'S COUNTRY AND THE WOMAN: Beverly Roberts, George Brent—One of the most beautiful pictures we have ever played and very good. Pleased 100 per cent. George Brent extra good in this. Beverly Roberts did fine work. Running time, 85 minutes. Played May 16-17.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

GO GETTER, THE: George Brent, Anita Louise—Good programer. Running time, 92 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RKO Radio

BAD MEDICINE: Headliner Series—Good comedy of a somewhat different type. You go to a circus and you can see this kind for nothing, but you have to stand up. Here you are resting and just laugh at the spiel of the salesmen. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D.

A DAY WITH THE DIONNE QUINTUPLETS: Special—The best yet, appreciated very much, as their teacher, who appears in the picture, is a Tilbury girl.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME: No. 11—Just like all other March of Time issues; world news and interesting all the way through. Some like it and others don't care for it. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D.

Universal

BATTLE ROYAL: Oswald Cartoons—Here is a knockout of a cartoon for Oswald. Very, very good, okay Oswald. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D.

STRANGER THAN FICTION: No. 18—Good filler, but these "Stranger than Fiction" reels have too many items that they show over and over. It's a gyp in buying them. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D.

Vitaphone

LITTLE JACK LITTLE: Pepper Pot Series—Excellent! All of Warners' band acts have been good. Running time, 9 minutes.—P. G. Held & Son, New Strand, Griswold, Iowa.

PETER VAN STEEDEN AND ORCHESTRA: Melody Masters—A good musical, the best we've played for some time. Good music and hot. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

POETS OF THE ORGAN: Mr. and Mrs. Jesse Crawford—Can't understand why these artists do not make more singles, as they are the tops in entertainment and this reel was enjoyed by all my patrons. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

SUNDAY ROUND-UP, THE: Broadway Brevities—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H.

VITAPHONE GAIETIES: Big Time Vaudeville Reel—Very good. Running time, 9 minutes.—P. G. Held & Son, New Strand, Griswold, Iowa.

WHEN YOU'RE SINGLE: Cross and Dunn—Good singing and dancing reel. Running time, 21 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

Serials

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses, Rin Tin Tin, Jr.—Although I'm not a serial lover, this serial receives a big hand each week and is doing extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Columbia Dividends

Columbia Pictures, at its meeting held Monday, declared a semi-annual stock divident of two and one-half per cent on the common stock, payable in common stock on August 23rd to stockholders of record at the close of business August 9th.

Holders of voting trust certificates will receive this dividend in voting trust certificates and cash will be paid for fractional shares of common stock or voting trust certificates based on the closing bid price of voting trust certificates on the New York Stock Exchange on August 19th.

Shanghai Censors Newsreel

After deletions had been made in scenes depicting the activities of foreigners in China, a recent issue of the March of Time was approved for exhibition by the International Settlement's film censors at Shanghai, the RKO home office was notified this week by Leo Britton, the distributor's representative in China.

Connecticut Golf Date

Edward G. Levy, executive secretary of the Connecticut Motion Picture Theatre Owners said in New Haven this week that the organization's second industry golf tournament at Racebrook Country Club will be held August 3. Irving C. Jacocks, Jr., president, will name the committees to be in charge.

Universal-Loew Deal

James R. Grainger, Universal's general distribution manager, has signed a contract with Loew-Metropolitan Theatres whereby the circuit books 20 of the 40 new Universal features to be released during 1937-38.

MORE about LIGHTING for the THEATRE

To offer practical suggestions and expert counsel on phases of modern theatre illumination not dealt with in the May 29th issue, wherein architectural lighting was emphasized, the **July 24th issue of Better Theatres** will be extensively devoted to modern **fixtures** for theatres, and to **marquees** and **signs.**

- Eugene Clute, contributing editor of the publication, *Lighting and Lamps*, will discuss types of fixtures adapted to the various divisions of the theatre today, in an article profusely illustrated with designs readily available.
- J. T. Knight, Jr., eminent theatre engineer and contributing consultant of Better Theatres, will discuss safe and efficient wiring layouts and mechanical provisions for animated and decorative effects, at the front and in the auditorium.
- Francis M. Falge, theatre lighting specialist of the Nela Park Engineering Department of the General Electric Company, will describe "downlighting" as effectively applied to illumination problems peculiar to the theatre.
- The new forms and illumination methods for marquees and signs will be comprehensively displayed in a pictorial section presenting selected examples of modern front treatments.

to appear in the July 24th issue of

BETTER THEATRES

UNIONS CARRY FIGHT FOR WPA TO CAPITAL

Gillmore Heads Delegation to Washington Protesting Federal Theatre Curtailment

The theatrical unions' fight to avert discontinuance of Federal Theatre Projects was carried to Washington last weekend by seven representatives of the groups, who officially protested to David Niles and Mrs. Ellen Woodward, deputy administrators of the Works Progress Administration.

After listening to the delegation's arguments against curtailment, Mrs. Woodward and Mr. Niles promised to take such action as possible to minimize distress but at the same time they pointed out the move is in line with the reduced program necessitated by Congress' reduction in WPA appropriations for the fiscal year.

Gillmore Heads Delegation

The delegates included Frank Gillmore, president of Actors' Equity; Mrs. Dorothy Bryant, executive secretary of Chorus Equity; Paul Turner, Equity counsel; Matt Shelvey, of the executive board of the American Federation of Actors, and Dave Freed of the executive board of musicians, Local 802.

They declared that while opposed to any curtailment they were more specifically concerned over the elimination of experienced actors and actresses who depended upon the stage to make their living while novices were retained on the WPA rolls.

In this connection, *The Billboard* in the July 10th issue will say that "of the 500,000 people in show business today, about 50 per cent, or 250,000, are unemployed."

Cites Unemployment Figures

Quoting union representatives, *Billboard* says the "basis for the cuts is grounded upon a fallacy, namely, the ability of private industry to absorb the Federal Theatre Project Workers. According to the theatre men, private industry is in no better position to absorb them than it was at the inception of the WPA.

"Taking as specific examples the reports on unemployment compiled by the musicians' union and Equity, the condition of show business since the Wall Street crash is clearly indicated.

"In July, 1935, survey of membership of Local 802, American Federation of Musicians, showed that approximately 50 per cent of the total membership of 15,200 were unemployed. . . .

"Actors' Equity now has a membership of 4,400 of which 3,300 are in good standing. In the boom years stretching between 1920 and 1930, Equity had a membership of 10,000, of which 75 per cent were employed. . . .

"Statistics on conditions before and after the depression for stock, tent and repertory shows show that these fields have folded almost completely as a source of employment."

Universal in All Warner Theatres

After meetings which have been carried on for the past two months between officials of the Warner Brothers Theatre Circuit and Universal Pictures, a deal was signed Wednesday for the exhibition of Universal pictures in all Warner Theatres.

The representatives of the theatre circuit, which contains a total of 463 theatres, were Joseph Bernhard, general manager, and Clayton Bond. Universal was represented by J. R. Grainger, general manager of distribution, F. J. A. McCarthy, E. T. Comersall and W. J. Heineman.

The contract calls for the exhibition of features, short subjects and newsreels for 1937-38.

Two Roadshows Planned

Paramount will have two roadshow productions playing on Broadway in July. "High, Wide and Handsome," will open at the Astor July 21st and "Souls at Sea" will be presented at the Globe a week later.

Utica Discovers Solution Of No Theatre Problem

Merchants of Utica, Neb., worried over the lack of a theatre in their community, have finally solved the problem.

The town, with a population of 570, had been without a theatre since the advent of talking pictures. The merchants, tired of seeing farm trade going to towns with motion pictures, attempted in vain to interest an exhibitor in building a house.

It seemed hopeless until the Public Works Administration was formed. The village board had $8,500 in the general fund. To this was added a PWA grant of $6,000 and another $5,500 which was raised through a bond issue.

Now C. N. Howe & Sons, who also operate a theatre at Sturgis, S. D., have taken over the theatre, named it the Empire and agreed to pay the village 25 per cent of the gross receipts. From this money the village board expects to retire the bonds and build up the general fund again.

Richey Begins His Duties as Director Of 'Co-op' Groups

H. M. Richey assumed the duties of director of theatre operations and public relations for Cooperative Theatres of Michigan Wednesday after resigning as general manager of Allied Theatres of Michigan, a post he had held since August, 1921.

Following his resignation came the announcement that 55 theatre members of Cooperative had resigned from Allied along with eight members of Allied's board of directors. Included among the theatre members who severed relations was Fred DeLodder, Allied president.

It was not indicated whether Mr. Richey's resignation in Michigan would have any effect on his position as secretary of Allied States Association of Motion Picture Exhibitors, a national organization.

Despite the loss of its members and leaders, Allied is planning to carry on as a unit under the direction of Frank A. Westman, vice-president and a partner in the Wisper & Westman circuit. A meeting of the remaining 12 directors will be held within the near future and officers and directors will be elected.

Cooperative is a booking and buying combination of 90 theatres, most of them located in Detroit. Ray E. Moon, general manager, will continue in that capacity.

In offering his resignation, Mr. Richey declared:

"Years of experience have convinced me that the days of the old fraternal, loosely-hung-together organization where exhibitors can make the organization entirely dependent on their whims and can resign or threaten to withdraw financial support any time the organization fails to do what an individual demands, are gone and in its place must come an organization bound together with mutuality of interest and stock holdings, with contractual obligations that will guarantee the carrying through of constructive policies decided upon by the majority. I believe that an organization of 100 of the outstanding theatre owners of the city and state can do more to protect the investment of these members than can a larger organization not so closely bound together."

In addition to Mr. Richey's organization work with Cooperative, it was indicated the combine might try collective buying of supplies and equipment with him in charge.

New Equipment Ordered

Western Massachusetts Theatres, Inc., an affiliate of Paramount, has contracted for installation of Radio Corporation of America Photophone equipment in 13 of its houses.

Option Taken

An option on Cosmopolitan studio, New York, has been taken by Eugene Spitz, who announced he also has acquired equipment in the plant.

Metro Building Starts

Construction of five new sound stages on the Metro-Goldwyn-Mayer back lot has been started in Culver City.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ON MARKING TIME

It happens quite often, the case of the member who complains of not having sufficient boxoffice outlets for his energy. The theatreman in mind not so long ago was handed a house needing lots of nourishment and having brought the spot up to a very healthy condition now finds little need for further heroic measures. So he marks time holding his advances and is champing at the bit while waiting to move on to a bigger spot where, as he writes, "I can cut loose again and start slugging."

The hardest thing for a man of ambition to do is to keep himself throttled down while red corpuscles move swiftly and the yen to keep tearing along is hard to deny. And doubly hard it is when the throttling-down is required for any kind of a long stretch while waiting for another road where the motor can be thrown wide open. For after all, managers may be talented and worthy of promotion but the number of openings to higher posts are not always equal to the number of available men who can fill them.

The fact is recognized that the man with more on the ball than the next fellow will eventually be recognized. But something remains to be done about the manager who realizes that while progress is often slow he still wants the opportunity to keep in good boxoffice condition on his way up.

△ △ △

COLOR IN ADVERTISING

Since color is coming to play an important part in pictures, theatremen alert for ways and means to stimulate advertising on this type of production are being tempted by the potentialities of color in newspaper displays. From time to time, ad men in various situations have experimented with this medium, but others have gone far beyond the experimental stage and find it profitable. For instance, the Pioneer Theatre Corporation, operating in Iowa and reported by Frank D. Rubel who forwards tearsheets showing compelling color ad effectiveness. Says Mr. Rubel:

"This theatre company which operates sixteen houses in small towns of 3,000 to 6,000 in Iowa has streamlined their advertising and has attempted to keep in tune with modern trend. At the suggestion of Mr. Harold Field, president, every town in this group of theatres has secured colored ads in the newspapers from time to time. The vari-hued pictures that have flashed across the screens in the last couple of years are sold to patrons of these theatres by colored newspaper ads.

"It wasn't an easy job. The newspapers objected at first, stating that they did not have the equipment to make such ads and that the expense would be prohibitive. Some of the theatre managers doubted the value of these ads. Events have proven, however, that first, every single colored ad has been productive of unusual results in the boxoffice, and, second, believe it or not, the newspapers like 'em.

"It was no cinch. The newspapers did not want them. But after they saw how nice they looked and how they dressed up their paper, and after other merchants had cooperated by taking part of the page or the reverse side of the colored page, also in color, the newspapers realized that colored ads not only were unusual and pretty in their paper, but that they brought in additional revenue.

"Our theatre managers have now arrived at a point where they feel it would be unusual to use a black and white ad to sell a colored picture."

The Pioneer Theatres executive makes out a good case for other than the conventional black and white in newspaper display. Theatremen interested in "streamlining" their advertising should be encouraged by the results obtained by the Iowa showmen to give the subject more serious thought.

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LESSON IN SHOWMANSHIP

Question: The Louis - Braddock championship fight pictures have been booked in for immediate showing at two of the theatres you are publicizing. Due to a citywide newspaper strike going on during the time of the bout, no papers are being published, thus eliminating the most vital source of advertising necessary for the success of the engagement.

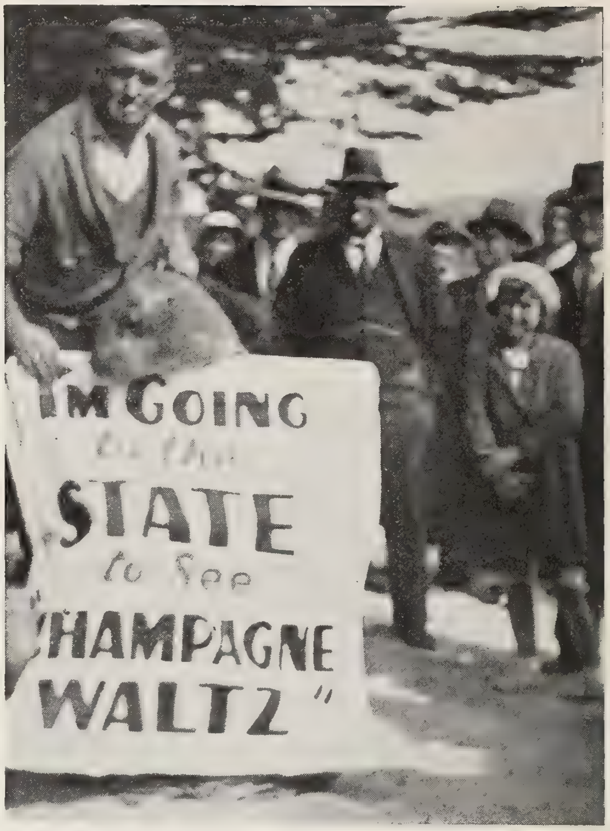
What would you do to publicize the date?

Answer: *From Ken Hoel, publicist, Harris Amusement Co., Pittsburgh. Campaign at the Alvin and Liberty Theatres.*

Hoel conceived the idea of a special "Sport News" extra and arranged to publish a four-page tabloid with the results, round-by-round details, theatre ads, feature stories and other material used by dailies covering important sports events. 50,000 of the tabs were distributed all over the city, the stunt proving its value at both houses.

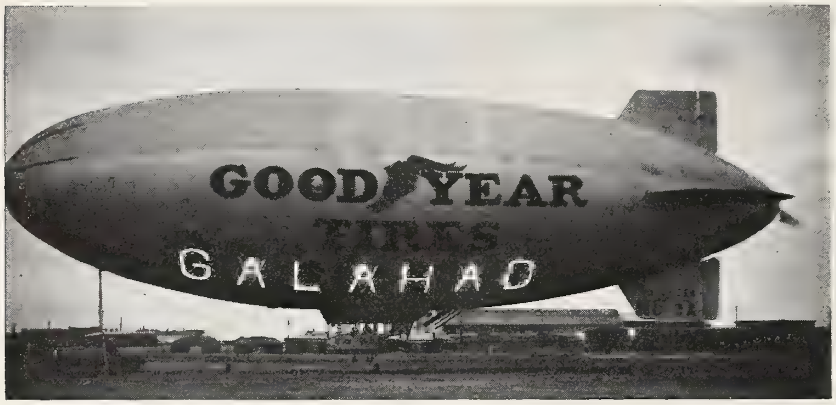
A-Mike Vogel

Round Table In Pictures

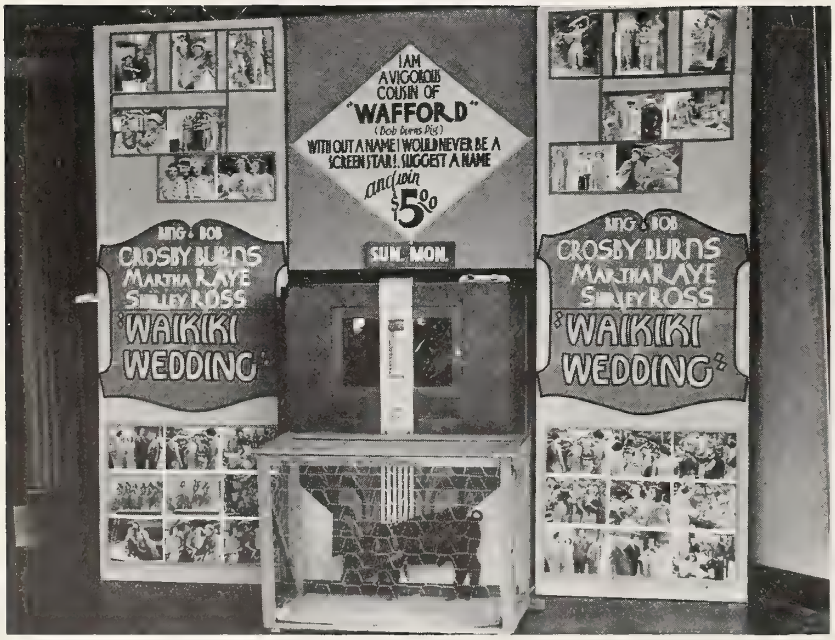

I'M GOING
to the
STATE
to See
"CHAMPAGNE
WALTZ"

Of course, every theatreman does not have the opportunity of picking up stray sea lions for picture bally, but the wandering animal coming ashore at Dunedin, New Zealand, was used by Tano Fama for a bally on "Champagne Waltz."

Closeup of the little bamboo house placed in the forecourt of the Cathay Circle for date on "Wee Willie Winkie", wherein were displayed dolls and other gifts received by Shirley Temple from admirers in all parts of the world. Details of the Los Angeles premiere on a following page.


GOOD YEAR
TIRES
GALAHAD

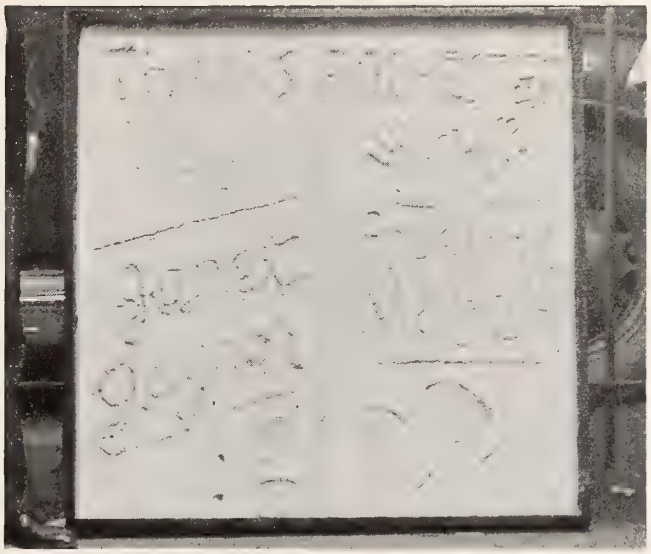
For opening of "Kid Galahad" at the Warner Theatres in Los Angeles and Hollywood, Mort Goodman, of Lou Halper's Pacific Coast Zone for Warner Brothers, arranged night flight of blimp carrying changeable-letter neon signs flashing title, theatres and starting date.


I AM A VIGOROUS COUSIN OF
"WAFFORD"
(Bob Burns Pig)
WITH OUT A NAME I WOULD NEVER BE A SCREEN STAR! SUGGEST A NAME
and win
$5.00
SUN. MON.
BING BOB
CROSBY BURNS
MARTHA RAYE
SHIRLEY ROSS
"WAIKIKI WEDDING"
BING BOB
CROSBY BURNS
MARTHA RAYE
SHIRLEY ROSS
"WAIKIKI WEDDING"

Arranged by Interstate City Manager, R. D. Leatherman, and assistant, Truman Riley, for campaign on "Waikiki Wedding" at the Rialto, Denison, Tex., was elaborate pig stunt with local hoglet wearing dog harness and chain led about town as a bally. Planted in lobby, piggie was used to build up prize naming contest for the "first cousin of Wafford's."

LINDAUER·CO.
LINDAUER
THE PLAINSMAN
UNDERSEA KINGDOM NO. 1
THE JUNGLE PRINCESS

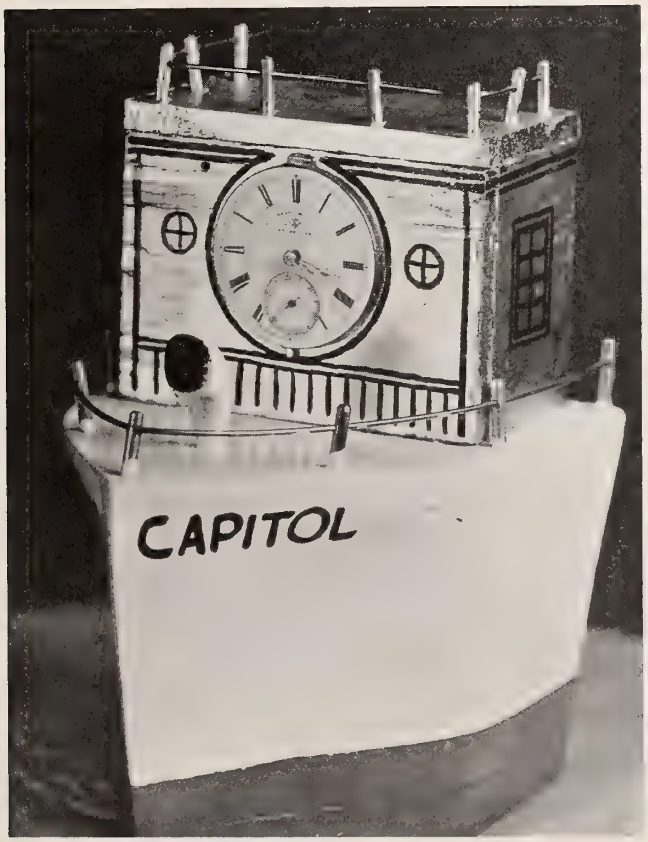
Working with Manager Lew Black on world's premiere of Warners' "Singing Marine" at the Aldine, Wilmington, Del., were district manager Everett Callow, left, and Douglas George, zone publicist.

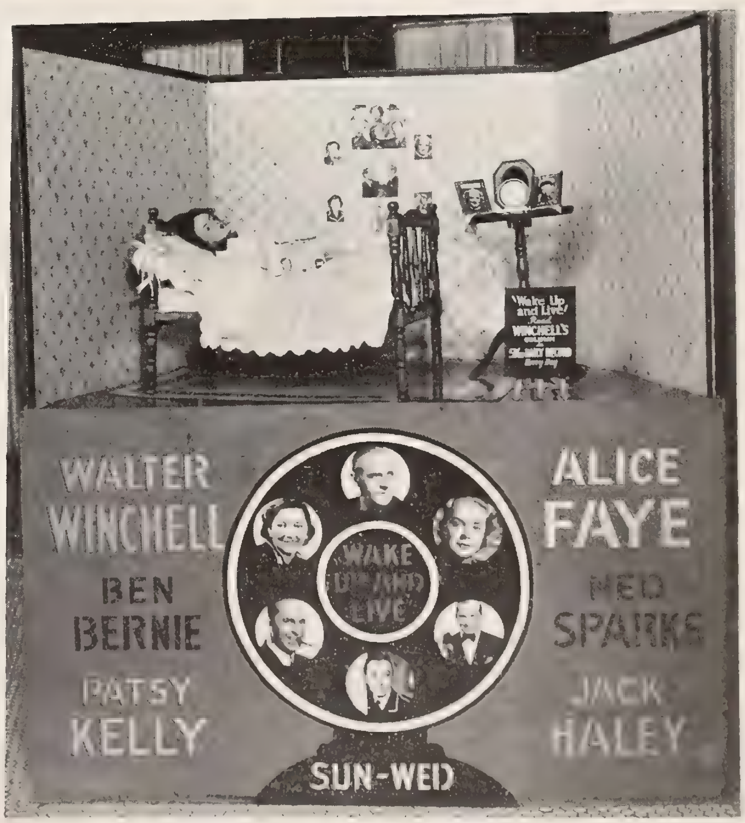


Boy and Girl Scouts of Deming, Tex., at the head of the covered wagon parade arranged by George Dowdle for the "Plainsman" date at the Luna Theatre. For further details, see following page. . . . One of the cement moulds used around town by Les Pollock, at Loew's, Rochester, on "Star Is Born".

To keep the Capitol in the minds of the Regina Boat Club members, Walt Davis presented atmospheric clock to club, using theatre name to dub the craft.

On "Wake Up and Live" at the Morton, Dorchester, Mass., Manager Harry Goldstein created setpiece of miniature wallpapered bedroom over concealed radio.




WALTER WINCHELL
BEN BERNIE
PATSY KELLY
WAKE UP AND LIVE
ALICE FAYE
NED SPARKS
JACK HALEY
SUN-WED

QUICK REPORTS FROM THE FIELD

Upside Down

To check up on the intensity of readership and its advertising value, some of the copy on the New York Capitol Theatre's running sign on "Day at the Races" was planted upside down. Veritable avalanche of telephone calls resulted—at least it was so reported.

Star Photos

Harold Armistead, Lyric, Easley, N. C., uses the reverse side of star photos for copy on this week's program. To insure the copy being read, Armistead offers four tickets each week to any reader contributing an oddity item good enough to reproduce on the program. One of the winning ideas recently forwarded had to do with local school teacher finishing her 13th year in the Easley schools, during which time she was never late nor missed a single day.

"Slim" Tieup

Joe Feldman, Warner Pittsburgh zone advertising and publicity director, effectively sold "Slim" by contacting public utilities, telephone companies, manufacturers of electrical equipment, etc., who tied in. In every case employers were reported to have posted stories on bulletin boards plugging the picture and in several instances organized theatre parties.

Historical

For the "Parnell" date in Washington, Ray Bell, Loew's district publicity manager dug up what was reported to be the only document of its kind in existence, a scroll commemorating the reception of the U. S. Congress to Parnell on the occasion of his visit to this country. Ray tied in newspaper by having the Minister of the Irish Free State photographed with the historic scroll.

Bell also discovered six local residents who had known Parnell and from them obtained sufficient material to be converted into a number of newsworthy feature stories.

Telescope Stunt

Found effective by Morris Rosenthal at the Majestic, Bridgeport, Conn., was a practical giant telescope used for a street stunt on "Hit Parade." Telescope was pointed to giant sign on building fully a block away, sign carrying "see" copy on picture.

KEN HOEL BEATS NEWSPAPER STRIKE

With the Louis - Braddock fight pictures already booked for showing at the Alvin and Liberty Theatres, in Pittsburgh, coincident with the recent newspaper strike, Ken Hoel, Harris-Pittsburgh adman, worked out the problems of advertising the important date by publishing 50,000 four-page tabloids containing all the news and results.

"Gun" Stories

Featured newspaper buildup on "They Gave Him a Gun" at the Lyric, Tupelo, Miss., was a contest arranged by Manager J. A. Grower. Dealers were invited to send in their experiences when they were first given a gun ostensibly based on happenings during the World War. Contest clicked for four days, gaining plenty of word-of-mouth comment.

"Star" Stunt

To show how stars are born for buildup on picture of that name, Les Pollock, Loew's Rochester promoted daily on special feature which had department store completely transforming girl with proper coiffure, clothes, makeup, etc. Pollock awoke further interests with ten day color screen contest for Gaynor doubles. Eastman Kodak cooperated by offering three Kodachrome screen tests to winners. Specially promoted trailer furnished by local department store to resemble star dressing room was also found effective for street bally. (*See photo in Round Table picture section.*)

Premiere

For the world premiere of "The Singing Marine" at the Aldine, Wilmington, Del. the theatre was decorated with a large valance allowed by the City Council for the first time in the history of the town. Just prior to the opening a parade was held with local American Legion band leading a delegation of U. S. Marines who had been invited to attend the show. Band gave a half-hour concert at the theatre. Guest of honor was Estelle Taylor, a native of Wilmington.

Credit for the campaign goes to Lew Black, manager of the Aldine, Everett Callow, district manager and Douglas George, Warner zone publicity director. (*See photo in Round Table picture section.*)

Impersonations

Parade headed by 70-piece high school band afternoon before opening with local dance team dressed as stars spotted prominently in the procession was one of the featured stunts in W. Clyde Smith's drive for "Shall We Dance" at the Paramount, Hot Springs, Ark. Parade wound up at theatre, where on specially constructed platform dance team gave impersonations of stars.

Dance contest was held at the theatre four days ahead and Clyde inaugurated the showing with a typical Hollywood opening attended by the Mayor and other local celebrities.

Endurance

For advance on "Wake Up and Live," it was Charlie Gibson's idea to publicize the picture at the Gibson Theatre, Greenville, Mich., by tying in with professional driving stunt. Driver was at the wheel for 100 hours without sleep and through tiein with merchants and newspaper obtained plenty of publicity locally.

Gibson made much of the hookin and at the conclusion of the 100-hour period had the driver catch up on his sleep in prominent window, giant banner about sleeper tying in with copy on the picture.

Slot Machines

Graphically illustrating the difficulties of slot machine winning, manager K. K. King, Melba Theatre, Batesville, Ark., created a lobby on "King of the Gamblers," featuring a series of the machines themselves. To each machine was tied card with copy such as "10 to 1 you can't beat this machine," etc.

King's idea was followed up by local newspaper which devoted lead editorial to the picture and slot machine racket.

Dog Show

Tying into international dog show held in Windsor, Ontario, at the time he had booked in "After the Thin Man," manager Ed Lamoureux, Empire Theatre, hooked into the show publicity by offering a cup for the fox terrier entry which best resembled the pouch in the picture. In exchange show officials plugged the picture on p.a. system and newspapers carried shot of presentation of cup to the winner and her mistress.

At the theatre, Lamoureux wore complete full dress, as did his assistant, Don Williams and ushers for further atmosphere and similar idea was carried out with man in tails on street leading pooch.

TOP STUNTS OF LATE CAMPAIGNS

Parade

Parade led by oldest and most active cowboy of the Southwest was one of the features of George Dowdle's "Plainsman" date at the Luna Theatre, Deming, N. M., given further attention as part of local "Trades Day" which drew folks to town from all over the drawing area. Oldtime residents were given preview of the picture and comments used in advertising. Tiein was also made with paper to run pictures of pioneers and scenes of early days in the county. Dowdle also tied in with local scouts to put up a stockade front with lumber promoted locally. Scouts planted camp equipment around the stockade and also in the lobby.

Covered wagon was utilized by having scout troops in Indian costumes travel in it from various points in the drawing area distributing heralds on the picture and arriving in Deming in time for the big parade which was routed up the main street and wound up in front of the theatre. (See photo in Round Table photo section.)

Women's Clubs

The Better Films Council of Moberly, Mo., aided Ted Davis, Fox Grand, on "Romeo and Juliet" by sponsoring the date, each member personally writing letters of endorsement to various clubwomen and teachers in that territory, enclosing tickets to be sold. To put further pressure on the tiein, the Council president telephoned heads of all women's clubs asking they get behind the drive. Tying in with instructor of high school public speaking class, Ted was allowed the services of prize students to speak at all clubs and civic gatherings ten days ahead.

Trailer Bally

Tieup with local trailer dealer in Amarillo, Tex. produced de luxe model with "Star Is Born" banners on each side used for bally ahead by J. P. Harrison at the Paramount. Local girl wearing original Gaynor costume acted as hostess and inside of trailer was decorated with special stills and art from picture.

Harrison also used girl dressed as nurse to parade streets with an eight-foot white cutout stork from whose mouth was hung a basket containing baby doll. Cutout letters on either side of basket plugged the title. Check from the Selznick Studios said to be a gift from Janet Gaynor was presented to the first baby girl born after the first showing.

CALDWELL TERMS IT DOUBLE - BILL WINDOW

For "Hit Parade" at Loew's Valentine, Toledo, Wally Caldwell promoted McCrory's for main window showing scenes from the picture to hook with copy on picture and store merchandise. Tiein plugged the week's "two sensational hits", first, the date, and second, a special sundae named after the attraction. Lucky number idea for patrons was added.

Beauty Pageant

Springer-Cocalis Circuit of New York through publicity director Al Moley, has arranged bathing beauty contests in the circuit's Bronx theatres to select girl to compete for title of Miss America in the annual Atlantic City competition. Winner is to be known as Miss New York City and prizes will be given to the finalists in each week's eliminations.

Poster Exhibit

The New York Roxy has arranged an exhibit of posters created by the famous French artist, A. Moron Cassandre. Exhibit includes some of the outstanding examples of the celebrated artist's work, among which are the figures used in the Dubonnet advertising throughout the world.

Beauty Tiein

For local representation in sectional beauty pageant held in nearby Florida city on July 4th, manager Clarke Gurley, Ritz, Bainbridge, Ga., promoted tiein with some 36 girls competing for the local honors. Each girl represented some Bainbridge business establishment which advertised the judging at the theatre, where girls were viewed in special stage setting designed by Samuel Gibson, house artist.

Old Couples

For buildup on his recent coronation pictures Walter Davis tied in with leading service clubs and churches, inviting each to send over some old British couples who were not able to pay, to be guests of the Capitol, Regina, for the showing. Some of the oldsters had never seen a talking picture, which Walter utilized for extra publicity.

Sea Lion Bally

Important part of Tano Fama's campaign on "Champagne Waltz" at the State Theatre, Dunedin, New Zealand was a carnival dance tied in to a contest with local radio stations. At the dance, prizes of promoted champagne were given and advertised widely, one of the typical advertisements appearing in layout on following page.

Appearance of stray sea lion in local waters and his capture was utilized by Fama as a bally with lion taken about town and carrying a theatre banner tied to his neck. The history of champagne was used in a series of radio talks, prominent wine dealers' windows obtained to plug the beverage and the date and for further atmosphere, the theatreman had man in Viennese military costume standing out front. (See photo in Round Table picture section.)

Safety Drive

Opening gun of Ewell Bingham's "You Only Live Once" campaign at the Howard, Taylor, Texas, was a safety first week drive conducted with cooperation of local newspaper. Cards with traffic rules were distributed, cross-crossings-carefully signs tacked on all lampposts, signal lights and railroad crossings and ambulance tiein copy stationed in front of theatre.

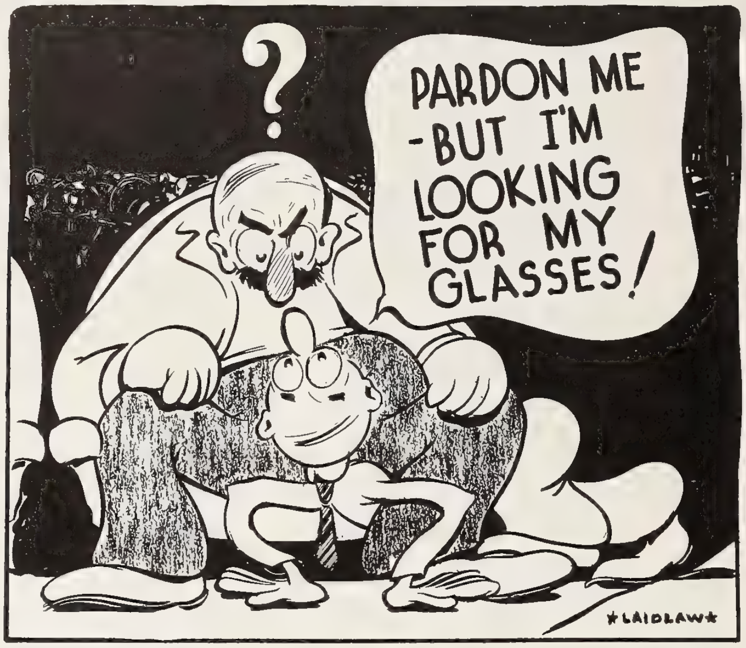
Using the title for an institutional plug, Bingham sent letters to his mailing list reading "You only live once, so why not enjoy some of the pleasures and comforts of life? The Howard offers you the best sound and pictures," etc.

Mayor Greets

Wally Caldwell, Loew's Valentine, Toledo was able to plant stories and cuts of Mayor Roy Smart greeting MGM's Chinese water buffalo in connection with the animal's "personal appearance" in advance of "Good Earth." Eight-by-four foot compo board book with playdates was carried about town by two boys, tagged Chinese coins were given to patrons by cashiers and doorknob hangers in form of lanterns were planted in selected neighborhoods.

Imprinted bags containing samples of incense were distributed to customers in chain drug stores located in all sections of the city; "good morning" cards with picture copy inserted in hotel guest key boxes and special cotton dress goods fashion window was planted in leading department store, featuring cotton from "The Good Earth."

SHOWMEN'S LOBBY LAUGHS


?
PARDON ME -BUT I'M LOOKING FOR MY GLASSES!
LAIDLAW

THIS CARTOON WAS CREATED BY JOE LAIDLAW, HOLLYWOOD, CAL.

TEMPLE DOLL HOUSE FEATURES PREMIERE

20th Century-Fox Studios Effect Ace Exploitation on "Willie Winkie" Date

Included in Harry Brand's extensive campaign for the world premiere of "Wee Willie Winkie" at the Carthay Circle, Hollywood, were a number of outstanding exploitations found to be highly effective. Publicity head of 20th Century-Fox Studio and his staff tied in numerously with leading merchants, featured being children's show at Bullock's department store on Saturday preceding premiere. Photos of Shirley were given to those attending, oil paintings of the starlet were placed around the auditorium and main windows. Signs were spotted throughout the children's department and store announced show on radio program well in advance.

Other department stores also contributed window displays; one of Shirley in kilts and window was obtained in Cook's Travel Tours calling attention to the summer vacation attractions of Scotland as well as northern India, locale of the picture. Fox West Coast cooperated, advertising the premiere in all its theatres in western states by means of trailers which also plugged subsequent runs.

Bamboo house was especially constructed by the studio production staff and placed in forecourt of theatre. In the house were placed the thousands of dolls Shirley has received from children of 87 different countries as well as hundreds of valuable gifts sent by her admirers. In addition Shirley's own personal playthings and mementos were placed on display behind a huge glass window which covered the front of the bamboo house. Spectators mounted the steps of the house and passed along a long and wide porch viewing the exhibit through glass.

(See photo in Round Table picture section.)

Also interesting at the premiere was a giant illuminated statue of Shirley and McLaglen planted on the concourse leading to theatre. Statue 14 feet high was made of bronze hydrocal and two tons of materials were used in its construction. Design showed McLaglen in a sitting pose in wartime uniform of the Seventh Scotch Highlanders with little Shirley standing beside him also in kilts.

For circulation outside of Los Angeles, 100,000 de luxe postcards eight to a set were printed for mailing by patrons desiring to acquaint their friends with the picture.

Particularly effective was tieup made with big chain of drug stores, their newspaper with a circulation of 480,000 featuring the picture all over southern California. In addition the stores sponsored a Wee Willie Winkie sundae contest, with 400 employees at soda fountains competing for prizes. All clerks wore buttons advertising the picture, window streamers were placed in all stores, ad taken in papers and large windows also plugged the date.

In a tieup with the Order of Scottish Clans prizes were given to the 5,000 members for their Tenth Annual Highland games. A Scottish night was arranged for an after-premiere night at the theatre. Giant blowups of Shirley and McLaglen in kilts were made for lobby decorations to celebrate the occasion.

Another Opinion On Pass Question

Among the members who have taken a leading part in the Club discussion on cash instead of passes for certain services, are the theatremen of the Indiana-Illinois circuit. John Burhorn, manager, Gayety Theatre, Chicago, and recent Silver Plaque winner, is the latest of the Manta-men to give his views on the subject, as follows:

DEAR MIKE:

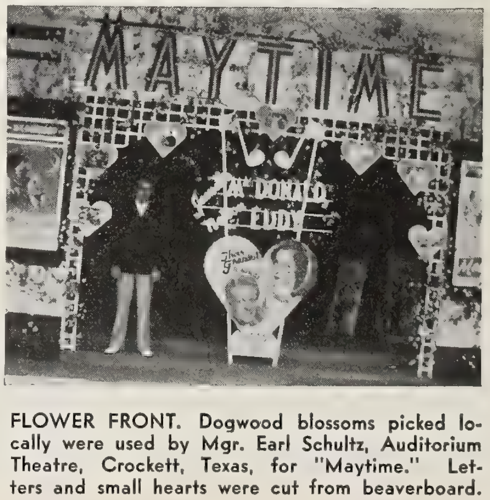
Since the appearance of your editorial on the "Pass Evil" a few weeks ago, the managers of our circuit discussed this interesting topic pro and con at a recent meeting. A lot of ground has already been covered on this subject by your different contributors in recent issues of the MOTION PICTURE HERALD and I am wondering if I can add much of interest.

If I were to open a new theatre in a location with little or no competition, I would not have a pass in my house. That's how much I am sold on the idea. I would pay cash for any and all privileges and advantages extended to my theatre. Alas, that is not the case at present. I am in a competitive spot. Season and advertising passes—although limited and only issued for actual value received—are in vogue.

Unless *all* theatres could agree to discontinue the use of passes, the complete plan would not only be a failure, but prove bad medicine for many exhibitors who would attempt it.

The pass "evil" is only such, if passes are issued without any thought or consideration for the actual value or expense involved. Unfortunately this is done in many spots to the financial disadvantage of the theatre owner. But that evil is controllable. Everybody in the business can become more pass saving minded without appearing to become "stingy." If we all tighten up in the issuing of passes it will mean a great saving of money and grief. No doubt your introduction of this subject and the many fine replies which you have received will accomplish at least that much. But beyond this, I should like to see a new theatre with no strings and old associated customs, ties and obligations, try this new idea out.

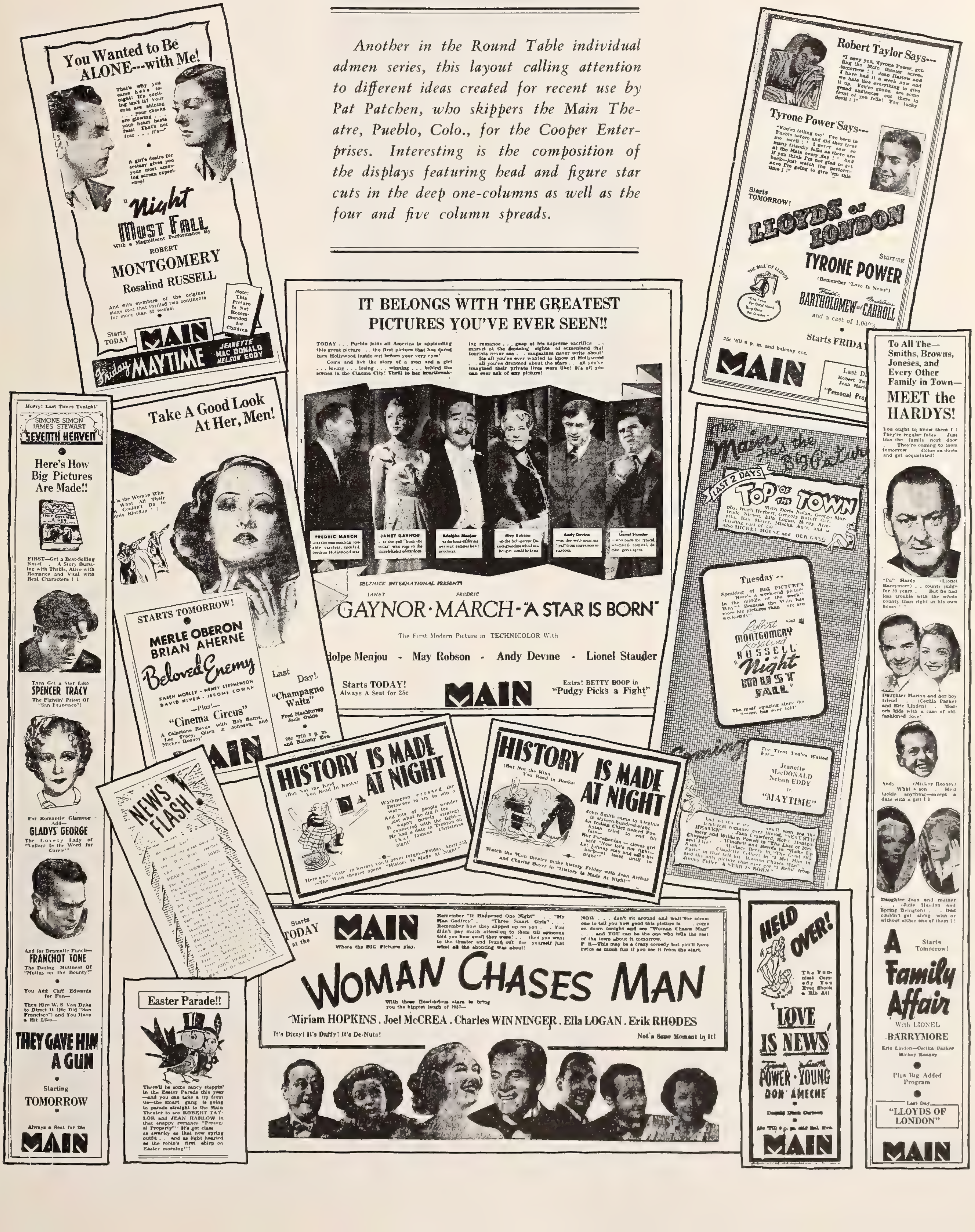
It is a radical change from what we have been used to, but—it should work in part, at least, if not altogether and—prove healthy for the box office.—JOHN F. BURHORN.



FLOWER FRONT. Dogwood blossoms picked locally were used by Mgr. Earl Schultz, Auditorium Theatre, Crockett, Texas, for "Maytime." Letters and small hearts were cut from beaverboard.

SOME REPRESENTATIVE PATCHEN ADS

Another in the Round Table individual admen series, this layout calling attention to different ideas created for recent use by Pat Patchen, who skippers the Main Theatre, Pueblo, Colo., for the Cooper Enterprises. Interesting is the composition of the displays featuring head and figure star cuts in the deep one-columns as well as the four and five column spreads.



You Wanted to Be ALONE---with Me!

That's why you came here tonight! It's exciting isn't it? Your eyes are shining . . . your cheeks are glowing . . . your heart beats fast! That's not fear . . . it's—

A girl's desire for ecstasy gives you your most amazing screen experience!

"Night Must Fall"

With a Magnificent Performance By ROBERT MONTGOMERY

Rosalind RUSSELL

And with members of the original stage cast that thrilled two continents for more than 80 weeks!

Note: This Picture Is Not Recommended for Children

Starts TODAY MAIN

Friday MAYTIME JEANETTE MAC DONALD NELSON EDDY

Robert Taylor Says---

"I envy you, Tyrone Power, getting the Main theater screen tomorrow ! ! Jean Harlow and I have had it a week now and we hate like everything to give it up. You're gonna see some grand audiences out there in front of you fella! You lucky devil ! !"

Tyrone Power Says---

"You're telling me! I've been in Pueblo before and did they treat me swell ! ! I never saw so many friendly folks as there are at the Main every day ! ! And if you think I'm not glad to get back—just watch the performance I'm going to give 'em this time ! !"

Starts TOMORROW!

LLOYDS OF LONDON

Starring TYRONE POWER

(Remember "Love Is News")

Freddie BARTHOLOMEW and Madeleine CARROLL

and a cast of 1,000's

THE BELL OF LLOYDS

Starts FRIDAY

25c 'till 6 p. m. and balcony eve.

MAIN

Last Da

Robert Ta

Jean Harl

"Personal Pro

IT BELONGS WITH THE GREATEST PICTURES YOU'VE EVER SEEN!!

TODAY . . . Pueblo joins all America in applauding this great picture . . . the first picture that has dared turn Hollywood inside out before your very eyes!

Come and live the story of a man and a girl . . . loving . . . losing . . . winning . . . behind the scenes in the Cinema City! Thrill to her heartbreaking romance . . . gasp at his supreme sacrifice . . . marvel at the amazing sights of sceneland that tourists never see . . . magazines never write about!

Its all you've ever wanted to know of Hollywood . . . all you've dreamed about the stars . . . all you've imagined their private lives were like! It's all you can ever ask of any picture!

FREDRIC MARCH—as the exasperating lovable careless, spoiled leading Hollywood star

JANET GAYNOR—as the girl "from the sticks" who rose to the dizzy heights of stardom

Adolphe Menjou—as the long-suffering patient sympathetic producer.

May Robson—as the belligerent Dakota grandma who knew her girl could be a star

Andy Devine—as the well-meaning "pal" from starvation to stardom.

Lionel Stander—who plays the cynical, whimsical, comical, demon press agent.

SELZNICK INTERNATIONAL PRESENTS

JANET GAYNOR · FREDRIC MARCH - "A STAR IS BORN"

The First Modern Picture in TECHNICOLOR With

dolpe Menjou - May Robson - Andy Devine - Lionel Stauder

Starts TODAY! Always A Seat for 25c

MAIN

Extra! BETTY BOOP in "Pudgy Picks a Fight"

Hurry! Last Times Tonight!

SIMONE SIMON JAMES STEWART SEVENTH HEAVEN

Here's How Big Pictures Are Made!!

THEY GAVE HIM A GUN

FIRST—Get a Best-Selling Novel . . . A Story Bursting with Thrills, Alive with Romance and Vital with Real Characters ! !

Then Get a Star Like SPENCER TRACY The Fightin' Priest Of "San Francisco"!

For Romantic Glamour - Add— GLADYS GEORGE The Lovely Lady of "Valiant Is the Word for Carrie"

And for Dramatic Punch— FRANCHOT TONE The Daring Mutineer Of "Mutiny on the Bounty!"

You Add Cliff Edwards for Fun—

Then Hire W. S. Van Dyke to Direct It (He Did "San Francisco") and You Have a Hit Like—

THEY GAVE HIM A GUN

Starting TOMORROW

Always a Seat for 25c

MAIN

Take A Good Look At Her, Men!

is the Woman Who What All Their n Couldn't Do to nnis Riordan ! !

STARTS TOMORROW!

MERLE OBERON BRIAN AHERNE

Beloved Enemy

KAREN MORLEY · HENRY STEPHENSON DAVID NIVEN · JEROME COWAN

—Plus!— "Cinema Circus"

A Colortone Revue with Bob Burns, Lee Tracy, Olsen & Johnson, and Mickey Rooney!

MAIN

Last Day! "Champagne Waltz" Fred MacMurray Jack Oakie

25c Till 1 p. m. and Balcony Eve.

NEWS FLASH!

HISTORY IS MADE AT NIGHT

(But Not the Kind You Read In Books)

Washington crossed the Delaware to try to win a war—

And lots of people wonder just what he did it for. It wasn't merely strategy connected with the fight— He had a date in Trenton on that famous Christmas night!

Here's one 'date' in history you'll never forget—Friday, April 23 —The Main theater opens "History Is Made At Night"

HISTORY IS MADE AT NIGHT

(But Not the Kind You Read in Books)

John Smith came to Virginia in sixteen-hundred-eight. An Indian Chief named Powhatan tried to end his fate—

But Pocahontas — clever girl said "Now let's not fight— Let Johnny stay and earn his keep—at least until tonight!"

Watch the Main theater make history Friday with Jean Arthur and Charles Boyer in "History Is Made At Night"

The Main Has the Big Pictures

LAST 2 DAYS

TOP OF THE TOWN

With Doris Nolan, George Murphy, Hugh Herbert, Gregory Ratoff, Gertrude Niesen, Ella Logan, Henry Armetta, Ray Mayer, Mischa Auer, and a dazzling cast of 100. Also MICKEY MOUSE and OUR GANG

Tuesday --

Speaking of BIG PICTURES Here's a week-end picture in the middle of the week! Why? Because the Main has more big pictures than there are week-ends!

Robert MONTGOMERY Rosalind RUSSELL in "Night Must Fall"

The most amazing story the screen has ever told!

Coming

The Treat You've Waited For—

Jeanette MacDONALD Nelson EDDY in "MAYTIME"

And what's more . . . you'll soon see the tenderest romance ever filmed, "SEVENTH HEAVEN" . . . Joan Crawford, Robt. Montgomery and William Powell in "The Last of Mrs. Cheyney" . . . Winchell and Bernie in "Wake Up and Live" . . . Wallace Beery in "The Good Old Soak" . . . Claudette Colbert in "I Met Him in Paris" in that laff hit "Woman Chases Man" and the only picture that ever got "5 Bells" from Jimmy Fidler "A STAR IS BORN"

To All The— Smiths, Browns, Joneses, and Every Other Family in Town—

MEET the HARDYS!

You ought to know them ! ! They're regular folks . . . Just like the family next door . . . They're coming to town tomorrow . . . Come on down and get acquainted!

"Pa" Hardy . . . (Lionel Barrymore) . . . county judge for 20 years . . . But he had less trouble with the whole county than right in his own home ! !

Daughter Marion and her boy friend . . . (Cecilia Parker and Eric Linden) . . . Modern kids with a case of old-fashioned love!

And . . . (Mickey Rooney) . . . What a son . . . He'd tackle anything—except a date with a girl ! !

Daughter Joan and mother . . . (Julie Haydon and Spring Byington) . . . Dad couldn't get along with or without either one of them ! !

A Family Affair

Starts Tomorrow!

With LIONEL BARRYMORE

Eric Linden—Cecilia Parker Mickey Rooney

Plus Big Added Program

Last Day "LLOYDS OF LONDON"

MAIN

Easter Parade!!

There'll be some fancy steppin' in the Easter Parade this year —and you can take a tip from us—the smart gang is going to parade straight to the Main Theater to see ROBERT TAYLOR and JEAN HARLOW in that snappy romance "Personal Property"!!! It's got class as swanky as that new spring outfit . . . and as light hearted as the robin's first chirp on Easter morning!!!

Starts TODAY at the MAIN Where the BIG Pictures play.

Remember "It Happened One Night" . . . "My Man Godfrey" . . . "Three Smart Girls" . . . Remember how they slipped up on you . . . You didn't pay much attention to them till someone told you how swell they were! . . . then you went to the theater and found out for yourself just what all the shouting was about!

NOW . . . don't sit around and wait for someone to tell you how good this picture is . . . come on down tonight and see "Woman Chases Man" . . . and YOU can be the one who tells the rest of the town about it tomorrow.

P S.—This may be a crazy comedy but you'll have twice as much fun if you see it from the start.

WOMAN CHASES MAN

With these Howl-arious stars to bring you the biggest laugh of 1937—

Miriam HOPKINS . Joel McCREA . Charles WINNINGER . Ella LOGAN . Erik RHODES

It's Dizzy! It's Daffy! It's De-Nuts!

Not a Sane Moment in It!

HELD OVER!

The Funniest Comedy You Ever Shook a Rib At!

"LOVE IS NEWS"

Tyrone POWER · Loretta YOUNG DON AMECHE

Donald Duck Cartoon

25c 'Till 6 p. m. and Bal. Eve.

MAIN

YOU ARE INVITED TO JOIN UP

KENNETH STILES

is the assitant manager of the Dickinson Theatre in Herington, Kan., working for J. T. Krieger, who is an active club member and so we are happy to welcome his assistant. Previous to his present assignment Stiles was assistant at the Dickinson at Paola and from his present job we are expecting to hear from him and Krieger.

C. H. TROTTER

acting as assistant manager of the Crescent Theatre in Statesville, N. C., joins the club, and since that city isn't represented in our pages, we are counting on him sending along accounts of his recent theatre activities so that this situation may be rectified. How about it, Trotter, when do we hear from you?

PEARCE PARKHURST

manages the New Star Theatre, Dover Foxcroft, Maine, for the Graphic Theatres Circuit. Pearce was assistant manager of E. M. Loew's Court Square Theatre in Springfield, Mass., and assisted the field manager in reopening the theatre. Parkhurst has also been at the Lancaster in Boston, another Loew house, and from there assumed his present job, at which point we shall doubtless hear from him.

JACK NIXON, JR.

is publicity manager of the Texas and Palace Theatres, Ballinger, Tex., which job he assumed this year. Jack was formerly an advertising manager of the *Ballinger Ledger,* local newspaper, and with his background we are anticipating some interesting contributions to the club pages. Remember your obligation to the club just starts when you sign on the dotted line, so let's hear from you.

J. P. SHIPLEY

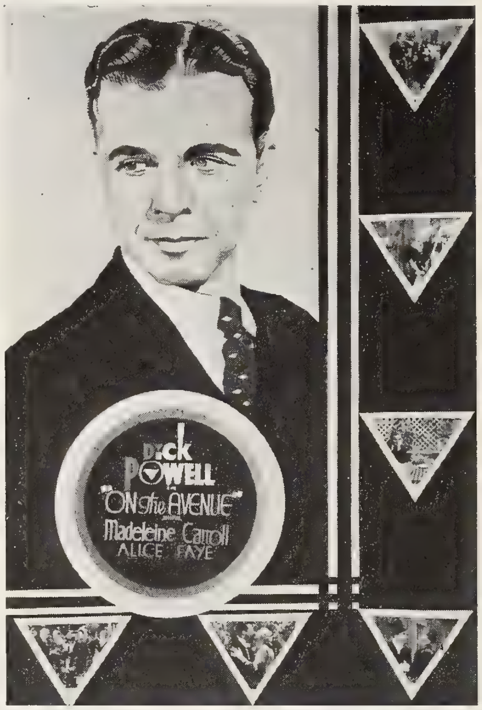
manages the Dunkin Theatre, Cushing, Okla., for Griffith Amusement Co., and since this circuit is well known to us for its active members, Round Tabley speaking, we extend this invitation to Shipley to keep us posted on his activities for publication in our section. Can we count on you?

ARTHUR MOON

in Miami Beach, Fla., manages the Colony Theatre for Paramount Enterprises and he, too, is no stranger to our pages, already having publicized some of his activities. With all the good members we boast of in Miami, we're glad to welcome this new one, who promises to be as active as his Brother Round Tablers.

ROBERT E. GRIFFITH

manages the Iowa Theatre for the Kaplan Chain in Iowa City, Ia., and says his connection with showbusiness is brief, but he has already become very much interested in it. Bob started in the newspaper game and was city editor of the *Daily Iowan,* his picture experience has been amateur stage show director, publicity man, doorman, assistant and then manager.



Above poster art work for "On the Avenue" was created by Bill Venable, staff artist for Clyde Smith at Malco Paramount in Hot Springs, Ark. Display was flanked by scene stills at side and bottom.

Birthday Greetings

Jerome Adelman
Russell Allen
Tom Arthur
Joseph P. Avila, Jr.
George L. Bannan, Jr.
Carl Benson
Milton Brenner
William S. Briscoe
Milton Brundt
J. Barros Browne
Julien E. Campbell
Charles L. Clarke
Harry Clifford
Corwin C. Collins
Ernest E. Crabtree
Rodney L. Cron
Edward C. Curdts
Beryl Davis
Roland Douchette
George W. Eckerd, 3rd
Milton O. Field
Lawrence E. Forrest
Charles H. Franklin
L. Hayes Garborino
Glynn H. Gau
M. J. Gilfillan
Roy Gingell
David Ginsburg
Ben Goldman
Jack Golladay
L. O. Graversen
Clarence Groeteke
Jack Hazlett
Paul Hefner
Sid Holland
M. Hounaker
Edgar Jones
M. Keizerstein
Ralph B. Ketchum
Harvey Kny
Max Kuperstein
Leslie F. Larsen
Earl Lewy
Charles E. Lockhard
Russ McKibbin
Maurice F. Magers
John J. Medford
Oliver Mencke
H. G. Moore
C. Morelock
Richard L. Moss
John G. Newkirk
Jack Nixon, Jr.
Harold E. Old
Charles H. Oswald
Paul J. Poag
George J. Recktenwald
George Rice
Clarke O. Sanford
Louis Schnitzer
David Schoer
Mel E. Scott
Herman Shulgold
George A. Steeb
Sol Strauss
Dave Vorzimer
John Watt
Robert M. Watts

L. W. SHUPPERT

publicist for the Paramount Theatre, Cushing, Okla., started with the Griffith Amusement Company as usher and has worked for them in several positions. Shuppert was out of showbusiness for over a year and returned to go with the Dickinson Circuit in Kansas, worked for a short time for Fox West Coast and then returned to Consolidated Theatres, of which the Paramount is one.

GORDON E. CARSON

is the assistant, secretary and treasurer of the Lyceum Theatre, Port Arthur, Can., and has only worked for Famous Players Canadian in their two Ft. William houses and the two in Port Arthur. Gordon outlines his experience as usher at the first house, bookkeeper at the second, advertising director at the third and then to his present assignment, from which spot he promises to keep in touch.

JOSEPH FEENEY

manages the Orpheum Theatre in Clarksburg, West Va., and started in showbusiness in 1922 selling popcorn and ushering at the house he is now managing. In 1927 his boss built the Ritz Theatre there and Joe was transferred there as usher. Later Warners took over the house and he stayed on as assistant, working under Round Tabler Lee Byers, and remained at that spot until his transfer last year to the Orpheum.

CHARLES H. GIBSON

says he is the proprietor, manager, advertising director, bill poster, sign writer and projectionist of the Gibson Theatre, Greenville, Mich., which ought to keep any one of a few men busy. Charlie started by presenting picture and stage shows in the basement to kids of the neighborhood, took time out to do summer stock work and now has his own house, from which point we expect to hear from him frequently.

GENE BASLE

manages the Temple Theatre in Kane, Pa., and started in the game after leaving West Virginia University, where he was given the annual Press Club award as best newspaperman of the year. After other newspaper experience, Basle finally gravitated to showbusiness and ultimately his present job, from which spot we expect to hear from him at not too infrequent intervals.

ED LAMOUREUX

is another Famous Players Canadian manager to join the club from Empire Theatre in Windsor, Ontario. Lamoureux started as an usher at the Tivoli Theatre, was then transferred to the Capitol as assistant manager and from there to Empire, where he has been since last year. As doubtless you know, Ed, the Famous Players boys are very active in our pages and so we shall look forward to hearing from Windsor shortly.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36†		
Young Dynamite	Frankie Darro	July 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Fall in Love	Pinky Tomlin	July 12,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36†	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10,'36†	66	Oct. 10,'36
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	Oct. 31,'36
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23,'36†	60	Oct. 24,'36
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14,'36†	80	Sept. 26,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36†	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil is Driving, The	Richard Dix-Joan Perry	June 25,'37†	68	
(See "In the Cutting Room," Feb. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18,'36†	72	Nov. 21,'36
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†	60	
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36†	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36†	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36†	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
Man Who Lived Twice, The (G)	Marian Marsh-Ralph Bellamy	Sept. 25,'36†	73	Oct. 24,'36
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36†	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36†	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†	59	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36†	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36†	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36†	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke			
Counsel for Crime	Otto Kruger-Jacqueline Wells			
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37†		
Flashing Skates	Chas. Quigley-Rita Hayworth			
I'll Take Romance	Grace Moore-M. Douglas			
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†	68	
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours	Francis Lederer-M. Carroll			
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Park Avenue Dame	Fay Wray-Richard Arlen			
Ranger Feud	Bob Allen-Eleanor Stewart			
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†	65	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37†	*60	June 19,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15,'36†	65	July 18,'36
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36†	60	Oct. 17,'36
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10,'36†	90	
Dreams of Love	Frank Taray	Jan. 3,'37†	103	
(English titles)				
Friendly Expression	Radey-Szoke	Nov. 1,'36†	65	
Hungarian Village	Travelogue	Dec. 25,'36†	20	
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26,'36†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sweet Stepmother	Maria Tasnadi	Sept. 15,'36†	90	
(English titles)				
Three Spinsters	Emille Markus-Rajnay	Dec. 1,'36†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1,'36	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

FIRST NATIONAL

(See also Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36†	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	66	July 18,'36
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug 29,'36
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36†	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174	Richard Pureell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12,'36†	91	Aug. 19,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26,'36
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36†	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Campus Scandals	Frank McHugh			
Devil's Saddle Legion, The	Dick Foran-Anne Nagel			
Empty Holsters 179	Dick Foran-Patricia Walthal	July 10,'37†		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37†	*80	June 26,'37
First Lady	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Gold Is Where You Find It	George Brent-O. de Havilland			
Grand Opera Goes West	Dick Foran-Virginia Dale			
Great Garrick, The	Brian Aherne-O. de Havilland			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After	Leslie Howard-O. de Havilland			
(See "In the Cutting Room," May 29,'37.)				
Life of Emile Zola, The	Paul Muni-Gale Sondergaard			
Mr. Dodd Takes the Air	Kenny Baker-Jane Wyman			
Pit and the Pendulum, The	Patric Knowles-Mary Maguire			
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G)	Pat O'Brien-Humphrey Bogart		*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37†	*60	June 12,'37
Two Platoons	Dick Foran-Ann Sheridan			
Varsity Show	Dick Powell-Fred Waring			
(See "In the Cutting Room," May 29,'37.)				
War Lord 164	Boris Karloff-Beverly Roberts			
(See "In the Cutting Room," Apr. 10,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11,'36†	95	
Exo Ftohea	B. Argyre	Sept. 20,'36†	96	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16,'36	70	Dec. 8,'36
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12,'36
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1,'36†	74	Sept. 12,'36
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36†	69	Mar. 31,'36
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	63	May 30,'36
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28,'36
(Reviewed under the title, "His Lerdship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1,'36	66	Oct. 10,'36
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 10,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10; exploitation: Oct. 3,'36, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15,'36†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29,'36
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20,'36†	64	Apr. 4,'36
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	July 17,'37†	80	July 3,'37
(See production article, May 22,'37, p. 16.)				
Non Stop New York	Anna Lee-Desmond Tester			
Two of Us	Jack Hulbert-Gina Malo	July 10,'37†	64	
Where There's a Will	Will Hay	July 26,'37†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36†	66	
Devil On Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11,'36†	70½	Oct. 8,'36
Forever Yours (G) 155	Benjamino Gigli	May 15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Contrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36†	61	Dec. 12,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37†	71½	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37†	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'36†	79½	Sept. 19,'36
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14,'36, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36†	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15,'36
(Revieewd under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36†	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36†	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd			
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37	76½	May 29,'37
Gorgeous	Anna Sten			
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37†	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Aug. 20,'37		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37		
Murder at the Rancho	Ken Maynard			
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37†		
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renfrew of the Mounted				
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37†		
Shadow Strikes, The 202	Rod La Rocque-Lynn Anders	July 9,'37		
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37		
Snow Covered Wagons				
Something to Sing About	James Cagney	Sept. 3,'37		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes	Tex Ritter			
Tex and the Boy Scouts	Ken Maynard	Aug. 27,'37		
Trailing Trouble 208				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Oil Raider, The	Buster Crabbe	Nov. 1,'36†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		
White Ivory	Jack Mulhall	Dec. 1,'36†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36†	82	
Uncle from America	Czeck Film	Dec. 15,'36†	90	
Voice of India	Hoefler Expedition	Nov. 1,'36†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	82	
Wedidng of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	I. Raday-Klari Tolnay	June 11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37†	8 rls.	
Honeymoon On Cut-Rate	P. Javor-I. Agai	Feb. 6,'37†	8 rls.	
Pay, Madame	P. Javor	May 30,'37†	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy. Kabos	Sept. 11,'37	9 rls.	
Bride from Torocko	Paul Javor	Oct. 1,'37	10 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37	9 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36†	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36†	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,'36†	112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,'36†	108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37†	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18,'36	92	Sept. 12,'36
(Exploitation: Oct. 17,'36, p. 73; Dec. 26,'36, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37†	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36†	72	Oct. 31,36
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4,'36†	180	Apr. 6,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66; Oct. 10,'36, p. 92; Nov. 28,'36, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36†	51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36†	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Callela-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Married Before Breakfast (G)	Robt. Young-Florence Rice	June 18,'37†	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69.)				
Mister Cinderella 707	Jack Haley-Betty Fruness	Oct. 23,'36†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Our Relations (G) 710	Laurel and Hardy	Oct. 30,'36†	74	Nov. 21,'36
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37†	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36†	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36†	78	July 11,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8,'36†	89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37†	*95	July 3,'37
Big City	Spencer Tracy-Luise Rainer			
Bride Wore Red, The	Joan Crawford-Franchot Tone			
Broadway Melody of 1938	Eleanor Powell-Robt. Taylor	Aug. 27,'37†		
(See "In the Cutting Room," June 12,'37.)				
Double Wedding	William Powell-Myrna Loy			
Firefly, The	Jeanette MacDonald-Allan Jones	Aug. 13,'37†		
Good Earth, The (A) 741	Paul Muni-Luise Rainer	July 23,'37†	138	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94.)				
London By Night	George Murphy-Rita Johnson	July 30,'37†		
Marie Walewska	Greta Garbo-Charles Boyer			
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Saratoga	Clark Gable-Jean Harlow	Aug. 6,'37†		
Topper 738	Constance Bennett-Cary Grant	July 16,'37†		
(See "In the Cutting Room," June 26,'37.)				

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill	Aug. 20,'37		
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37		
Boy of the Streets	Jackie Cooper	Aug. 30,'37		
Bride for Henry, A				
Federal Bullets				
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37	62	July 3,'37
Land of the Sky Blue Water	Movita			
Legion of Missing Men	Ralph Forbes	June 28,'37		
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Aug. 11,'37		
Marines Are Here, The				
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37		
Paradise Isle	Warren Hull-Movita	July 21,'37		
Riders of the Dawn	Jack Randall	July 14,'37		
Romance of the Limberlost				
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37	65	Feb. 15,'36
Telephone Operator				
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37		
Where the West Begins				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36†	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9,'36†	100	Oct. 10,'36
(Exploitation: Oct. 24,'36, p. 69; Oct. 31,'36, p. 75; Nov. 28,'36, pp. 96, 98; Dec. 5,'36, p. 78; Dec. 12,'36, p. 82.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12,'36
(Exploitation: Jan. 16,'57, pp. 79, 80; July 3,'37, p. 70.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,'36†	87	Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36†	67	
(See "In the Cutting Room," Oct. 3,'36.)				
Forlorn River (G)	June Martel-Larry Crabbe	July 2,'37†	*55	July 3,'37
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36†	98	Sept. 2,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36†	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 25,'37†		
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36†	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36†	75	Aug. 22,'36
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36†	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Last Train from Madrid (G)	Lew Ayres-Dorothy Lamour	June 11,'37†	*75	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Midnight Madonna (G)	Warren William-Mady Correll	July 2,'37†	*60	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19,'36
Mountain Music (G)	Bob Burns-Martha Raye	June 18,'37†	*75	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25,'36†	71	Sept. 6,'36
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37†	*65	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78. 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30,'36†	80	Oct. 24,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36†	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Wm. Gargan-Orien Heyward			
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick			
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Blonde Trouble	Eleanore Whitney-Johnny Downs			
Double or Nothing	Bing Crosby-Mary Carlisle			
Easy Living	Jean Arthur-Edw. Arnold	July 30,'37†		
(See "In the Cutting Room," July 3,'37.)				
Ebb Tide	Oscar Hamolka-Frances Farmer			
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
(See "In the Cutting Room," June 12,'37.)				
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hopalong Rides Again	William Boyd-George Hayes			
On Such a Night	Karen Morley-Grant Richards			
Rustlers' Valley 3671	William Boyd-George Hayes	July 23,'37†		
(See "In the Cutting Room," May 15,'37.)				
She's No Lady	Ann Dvorak-John Trent			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
This Way Please	C. (Buddy) Rogers-Betty Grable			
Wild Money	Edward Everett Horton	July 9,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36†	56	

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36†	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5,'36
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21,'36†	56	Sept. 28,'36
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36†	68	Oct. 31,'36
Dangerous Holiday 6026	Ra Hould-Hedda Hopper	June 7,'37†	57	
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†	53	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
(Exploitation: Nov. 7,'36, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36†	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37†	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36†	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36†	63	Nov. 29,'36
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36†	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36†	78	Oct. 8,'36
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†	56	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37†	65	July 3,'37
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30,'36†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36†	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15,'36†	66	Sept. 8,'36
Three Mesquiteers, The (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21,'36†	56	Sept. 12,'36
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24,'36†	56	
(See "In the Cutting Room," Sept. 12,'36.)				
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37†	60	June 26,'37

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Double Trouble	Olsen and Johnson			
Love Ahoy	Weldon Heyburn-Jeanne Madden			
Meet the Boy Friend	Carol Hughes-David Carlyle	July 12,'37†	67	
(See "In the Cutting Room," June 12,'37.)				
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†		
Sheik Steps Out, The	Ramon Novarro-Lola Lane	Aug. 2,'37		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12,'37
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
(Exploitation: Nov. 14,'36, p. 90; Dec. 19,'36, p. 88.)				
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	*65	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16,'36†	77	Oct. 31,'36
(Exploitation: Oct. 31,'36, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†	64	
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36†	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
New Faces of 1937 732	Joe Penner-Harriet Hilliard	July 2,'37†	100	
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36†	57	Jan. 2,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36†	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	*70	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
(Exploitation: June 19,'37, p. 85.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27,'36†	58	Nov. 7,'36
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67; Oct. 10,'36, p. 91; Oct. 24,'36, pp. 70, 72; Oct. 31,'36, pp. 76, 77; Nov. 7,'36, pp. 82, 84, 87; Nov. 21,'36, pp. 109, 110; Nov. 28,'36, p. 99; Dec. 5,'36, p. 83; Dec. 12,'36, p. 82; Dec. 19,'36, pp. 91, 92, 94; Dec. 26,'36, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26,'36
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36†	64	Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36†	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37†	*60	June 5,'37
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
(See "In the Cutting Room," June 26,'37.)				
Big Shot, The 735	Guy Kibbee-Cora Witherspoon	July 23,'37†		
(See "Take the Heir," "In the Cutting Room," May 22,'37.)				
Fit for a King	Joe E. Brown-Helen Mack			
Hideaway	Fred Stone-Marjorie Lord			
(See "House in the Country," "In the Cutting Room," June 12,'37.)				
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Make a Wish	Bobby Breen-Marion Claire			
Music for Madame	Nino Martini-Joan Fontaine			
On Again—Off Again 725	Wheeler and Woolsey	July 9,'37†		
(See "Easy Going," "In the Cutting Room," May 22,'37.)				
Stage Door	Kath. Hepburn-Ginger Rogers			
Super Sleuth	Jack Oakie-Ann Sothern	July 16,'37†		
(See "In the Cutting Room," May 22,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	July 30,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth			
(See "In the Cutting Room," May 29,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16,'36	72	Oct. 10,'36
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21,'36.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17,'36†	75	Sept. 28,'36
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15,'36	69½	Mar. 28,'36
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28,'36†	59	Sept. 26,'36
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,'36†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36†	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36†	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36†	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29,'36
Crack-up (G) 727	Peter Loree-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	Oct. 17,'36
(Exploitation: Nov. 28,'36, p. 97; Dec. 12,'36, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	64	Oct. 3,'36
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37†	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†	97	Oct. 19,'36
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36†	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23,'36†	93	Oct. 24,'36
(Exploitation: Nov. 28,'36, pp. 96, 97; Dec. 12,'36, p. 87; Dec. 19,'36, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article: July 4,'36, p. 16; exploitation: Dec. 5,'36, p. 85; Dec. 19,'36, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36†	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4,'36†	101	June 6,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat	Rochelle Hudson-Jack Haley	June 11,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37†	*95	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36†	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	87	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37†	*90	May 22,37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36†	63	Nov. 14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69.)	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov. 27,'36†	65	Dec. 5,'36
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born Reckless (G) (See "In the Cutting Room," May 29,'37.)	Rochelle Hudson-Brian Donlevy	July 9,'37†	*60	June 26,'37
Californian, The (See "In the Cutting Room," June 26,'37.)	Ricardo Cortez-Marjorie Weaver	July 16, '37†		
Charlie Chan on Broadway	Warner Oland-Joan Marsh			
Danger—Love at Work	Ann Sothern-Jack Haley			
Heidi	Shirley Temple-Jean Hersholt			
Hot Water (See "In the Cutting Room," July 3,'37.)	Jed Prouty-Spring Byington			
Lady Escapes, The (G)	Gloria Stuart-Michael Whalen	July 23,'37†	*65	June 5,'37
Lancer Spy	Peter Lorre-Dolores Del Rio			
Love Under Fire (See "In the Cutting Room," Apr. 10,'37.)	Loretta Young-Don Ameche			
Lovely to Look At (See "In the Cutting Room," May 29,'37.)	Sonja Henie-Tyrone Power			
One Mile from Heaven (See "In the Cutting Room," Apr. 17,'37.)	Claire Trevor-Michael Whalen			
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field		66	Apr. 17,'37
Wee Willie Winkle (G)	Shirley Temple-V. McLaglen	July 30,'37†	*95	July 3,'37
Wild and Wooly	Jane Withers-Robt. Wilcox			
You Can't Have Everything (See "In the Cutting Room," May 15,'37.)	Alice Faye-Don Ameche			

UNITED ARTISTS

..Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36†	88	Dec. 19,'36
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov. 6,'36†	99	Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dodsworth (G) (See production article, Aug. 8,'36, p. 16; exploitation: Oct. 3,'36, p. 78; Oct. 24,'36, p. 77; Oct. 31,'36, p. 77; Nov. 7,'36, p. 87; Nov. 14,'36, p. 92; Dec. 5,'36, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29,'36
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96.)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov. 20,'36†	78	Nov. 7,'36
Gay Desperado, The (G) (See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)	Nino Martini-Ida Lupino	Oct. 2,'36†	88	Oct. 10,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Beyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
Last of the Mohicans, The (G) (See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78; Sept. 12,'36, p. 68; Sept. 26,'36, p. 72; Oct. 3,'36, pp. 82, 83; Oct. 10,'36, pp. 92, 97.)	Randolph Scott-Binnie Barnes	Sept. 4,'36†	91	Aug. 15,'36
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G) (See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36†	83	Nov. 21,'36
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122.)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie			
Dead End	Sylvia Sidney-Joel McCrea	Aug. 27,'37		
52nd Street	Kenny Baker-Pat Paterson	Sept. 3,'37		
Goldwyn Follies		Dec. 25,'37		
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall	Nov. 1,'37		
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37	107	June 19,'37
Nothing Sacred	Carole Lombard-Fredric March			
Prisoner of Zenda (See "In the Cutting Room," July 3,'37.)	Ronald Colman-M. Carroll	Aug. 20,'37		
Stella Dallas (See "In the Cutting Room," June 26,'37.)	Barbara Stanwyck-John Boles	Aug. 6,'37		
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Tom Sawyer	Tommy Kelly-Walter Brennan	Sept. 17,'37		
Walter Wanger's Vogues of 1938	Warner Baxter-Joan Bennett	July 30,'37		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004 (See "In the Cutting Room," May 22,'37.)	Robert Wilcox-Judith Barrett	June 20,'37†		
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36†	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36†	62	Oct. 24,'36
Flying Hostess (G) 1023 (Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)	Judith Barrett-Wm. Hall	Nov. 22,'36†	66	Nov. 14,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	74	Sept. 26,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love in a Bungalow 1009 (See "In the Cutting Room," June 12,'37.)	Kent Taylor-Nan Grey	June 27,'37†	66	
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36†	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36†	72	Oct. 31,'36
Magnificent Brute, The (G) 1022 (Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)	Victor McLaglen-Binnie Barnes	Oct. 11,'36†	77½	Oct. 3,'36
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36†	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002 (Exploitation: Sept 12,'36, p. 66; Oct. 10,'36, p. 91; Nov. 21,'36, pp. 109, 115; Nov. 28,'36, p. 105; Jan. 9,'37, p. 71.)	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36†	56	Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20,'36†	60	Dec. 5,'36
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20,'36†	63	Nov. 28,'36
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec. 20,'36†	84	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†	82	Oct. 10,'36
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	67	Apr. 3,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030 (Exploitation: Aug. 29,'36, p. 84.)	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
I Cover the War 1016 (See "In the Cutting Room," May 22,'37.)	John Wayne-Gwen Gaze	July 4,'37†	69	
Idol of the Crowds	John Wayne-Judith Barrett			
Lady Fights Back, The	Irene Hervey-Kent Taylor			
Law for Tombstone	Buck Jones-Muriel Evans			
Man Who Cried Wolf, The	Tom Brown-Barbara Reed			
Reported Missing	Wm. Gargan-Jean Rogers			
Road Back, The (G) (See production article, Apr. 24,'37, p. 16.)	Richard Cromwell-John King	July 18,'37†	104	June 26,'37
That's My Story (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan			
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†	66	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36†		
Winning Stroke, The	Herman Brix	June 15,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel			
Lost Ranch	Tom Tyler	July 10,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Oct. 3,'36, p. 83; Oct. 17,'36, p. 75; Oct. 24,'36, pp. 69, 72, 75; Oct. 31,'36, p. 76; Nov. 7,'36, p. 84; Nov. 21,'36, pp. 111, 112, 115; Dec. 5,'36, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16; Oct. 17,'36, p. 75; Oct. 31,'36, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	Oct. 31,'36
(See production article, Aug. 29,'36, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36†	58	Oct. 31,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64; Oct. 24,'36, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37†	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	60	Sept. 5,'36
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
(Exploitation: Dec. 5,'36, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36†	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl 116	Frank McHugh-Mary Boland	July 1,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
(Reissue)				
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36†	65	Sept. 26,'36
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 6,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37†	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter	Joan Blondell-Pat O'Brien			
(See "In the Cutting Room," May 29,'37.)				
Confession	Kay Francis-Ian Hunter			
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Dance, Charlie, Dance (G)	Stuart Erwin-Jean Muir		*65	May 1,'37
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
Food for Scandal	Fernand Gravet			
Footloose Heiress	Craig Reynolds-Ann Sheridan			
(See "In the Cutting Room," Apr. 10,'37.)				
Inside Story	Ronald Regan-June Travis			
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Missing Witness	Dick Purcell-Virginia Dale			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Prairie Thunder	Dick Foran-Ellen Clancy			
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Singing Marine, The 101	Dick Powell-Doris Weston			
(See "In the Cutting Room," Mar. 27,'37.)				
Submarine D-1	Pat O'Brien-George Brent			
That Certain Woman	Bette Davis-Henry Fonda			
(See "In the Cutting Room," May 29,'37.)				
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tovarich	Claudette Colbert-Charles Boyer			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18,'36†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15,'36†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37.
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26,'36
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11,'36	95	Dec. 13,'36
Cloistered (G)		Best	May 9,'36	80	Nov. 7,'36
(Exploitation: Mar. 27,'37, p. 78.)					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6,'36	90	Oct. 17,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5,'36
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigelia di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'ArtCinematographique		120	July 3,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24,'36
La Paloma (G)	Charles Kullman	Casino	Oct. 16,'36	83	Oct. 24,'36
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8,'36	102	Oct. 17,'36
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4,'36	70	Nov. 14,'36
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Nightingale (G)	V. Ivasheva	Amkino	Nov. .2,'36	96	Nov. 14,'36
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9,'36	81	Oct. 17,'36
(Reviewed under the title, "Ein Liebesroman Im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20,'36	90	Dec. 19,'36
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1,'36
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25,'36	94	Oct. 8,'36
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17,'36	90	Dec. 5,'36
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept. 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde (11-21-36)	Sept. 18,'36†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36†	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	
Loves Comes to Mooneyville (1-2-37)	Nov. 14,'36†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Whoops, I'm an Indian (3 Stooges) (11-14-36)	Sept. 11,'36†	20
Wrong Miss Wright, The Charlie Chase	June 18,'37†	
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36†	7½
Bon Bon Parade	Nov. 26,'36†	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17-36)	Sept. 3,'36†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7-36)	Oct. 2,'36†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	
Two Lazy Crows (11-28-36)	Nov. 26,'36†	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	
Star Gazers (11-7-36)	Oct. 15,'36†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14-36)	Sept. 4,'36†	9½
COURT OF HUMAN RELATIONS		
Mad Money (9-5-36)	Sept. 4,'36†	11½
Runaway Marriage, The (1-16-37)	Dec. 18,'36†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	
Community Sing (No. 4)	June 18,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18,'36†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
14. Highway Snobbery (8-22-36)	Aug. 9,'36	7
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36†	7
16. Merry Cafe (1-23-37)	Dec. 26,'36†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time (6-26-37)	May 6,'37†	7
19. Masque Raid, The	June 25,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29-36)	Aug. 22,'36	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10-36)	Aug. 30,'36	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14-36)	Sept. 25,'36†	10
Little Champs (8-29-36)	Aug. 10,'36	10
Plane Devils (1-9-37)	Nov. 28,'36†	9½
Riding the Waves	June 4,'37†	
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14-36)	Oct. 26,'36†	10
Sport of the Seasons	June 18,'37†	
SCRAPPY CARTOONS		
Dizzy Ducks (12-19-36)	Nov. 28,'36†	6½
Looney Balloonists (11-28-36)	Sept. 24,'36†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14-36)	Sept. 11,'36†	10
No. 2—(11-21-36)	Oct. 23,'36†	10
No. 3—(1-9-37)	Nov. 28,'36†	10
No. 4—(2-6-37)	Dec. 28,'36†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No. 9—	May 22,'37†	
No. 10—	June 4,'37†	
No. 11—	June 25,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36†	8½
Castle Town of France (2-20-37)	Nov. 1,'36†	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36†	8½
Robinson Crusoe (12-5-36)	Sept. 7,'36†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23,'36†	10
Going Native	Aug. 28,'36†	11
Pink Lemonade (9-24-36)	Sept. 18,'36†	11
Play! Girls	Nov. 6,'36†	11
Queen's Birthday, The	Aug. 14,'36†	10
Ring Goes 'Round, The	Aug. 21,'36†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11,'36†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10-36)	Sept. 18,'36†	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	1 rl.
Kiko Foils the Fox (11-7-36)	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36†	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36†	7
Kiko and the Honey Bears (9-22-36)	Aug. 21,'36†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	7
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	1 rl.
Pink Elephants	July 9,'37†	7
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29-36)	Aug. 7,'36†	10
Krazi-Inventions (10-31-36)	Oct. 9,'36†	11
Legend of the Lei (1-2-37)	Dec. 4,'36†	11
Nature's Songsters (9-23-36)	Sept. 4,'36†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10-36)	Sept. 11,'36†	9
Symphony in Snow (11-7-36)	Oct. 16,'36†	9
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27,'36†	20
Any Old Port (1-2-37)	Nov. 6,'36†	18
Bashful Buddies	Aug. 7,'36†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy (9-22-36)	Aug. 14,'36†	19
Chemist, The (9-24-36)	Oct. 9,'36†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept. 25,'36†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3-36)	Sept. 11,'36†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	16
Happy Heels (8-22-36)	Aug. 1,'36†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4,'36†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19-36)	Nov. 20,'36†	17
Modern Home (11-28-36)	Nov. 13,'36†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20,'36†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19-36)	Dec. 13,'36†	19
Spring Is Here	Oct. 30,'36†	20
That's the Spirit	June 25,'37†	17
Transatlantic Love	Dec. 25,'36†	20
Wacky Family, The (9-26-36)	Sept. 4,'36†	20
Whose Baby Are You? (11-7-36)	Oct. 2,'36†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers (6-5-37)	Aug. 15,'36†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)		12
Isle of Paradise	Sept. 15,'36†	20
Spanish Interlude, A		11
Sport of Flying	Sept. 12,'36†	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14-36)	Oct. 10,'36†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan	July 24,'37†	8
Hong Kong, Hub of China (6-26-37)	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14,'36†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12,'36†	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept. 12,'36†	9
Rocky Mountain Grandeur	June 26,'37†	8
Serene Siam (6-26-37)	May 29,'37†	9
Yellowstone Park (12-19-36)	Oct. 24,'36†	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26-36)	Dec. 12,'36†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37†	8
32—Wayward Pups	July 10,'37	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage	June 12,'37†	10
Hollywood Extra (11-7-36)	Sept. 19,'36†	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36†	10
How to Be a Detective (1-23-37)	Oct. 17,'36†	9
How to Vote (9-5-36)	Sept. 5,'36†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7-36)	Sept. 26,'36†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay as You Exit	Oct. 24,'36†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet (6-26-37)	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5,'36†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7-36)	Sept. 26,'36†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5-36)	Sept. 12,'36†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Equestrian Acrobatics	Aug. 14,'37†	8
Gilding the Lily	Feb. 6,'37†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Golf Mistakes (6-26-37)	June 12,'37†	10
Grand Bounce, The (6-26-37)	May 22,'37†	11
Hurling (1-9-37)	Nov. 14,'36†	10
Olympic Ski Champions (11-7-36)	July 3,'37†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	July 24,'37†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26,'36†	10

SPECIAL

Title	Rel. Date	Min.
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21

TABLOID MUSICALS

Title	Rel. Date	Min.
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28,'36†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5,'36†	11
Song of Revolt	May 29,'37†	11
Swing Banditry (9-5-36)	Sept. 19,'36†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20,'36†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me (9-22-36)	Aug. 21,'36†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The (7-3-37)	June 18,'37†	7
Making Friends	Dec. 18,'36†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18,'36†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A (7-3-37)	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36†	8
Hawaiian Birds	Aug. 28,'36†	9
Play Safe	Oct. 16,'36†	7

HEADLINERS

Title	Rel. Date	Min.
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites (7-3-37) Rudolf Firml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22-36) Yasha Bunchuk and Orch.	Aug. 7,'36†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18,'36†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,36†	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36†	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywoood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36†	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11

MUSICAL ROMANCE
(Technicolor)

Title	Rel. Date	Min.
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11,'36†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20,'36†	10

PARAGRAPHICS

Title	Rel. Date	Min.
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11,'36†	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14,'36†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9,'36†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23,'36†	10
Straight As an Arrow (11-21-36)	Sept. 18,'36†	10
That's Their Business	Nov. 13,'36†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22-36)	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18,'36†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36†	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36†	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—(7-3-37)	July 2,'37†	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Hold the Wire	Oct. 23,'36†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25,'36†	7
Little Swee' Pea	Sept. 25,'36†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club (6-26-37)	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug. 28,'36†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36†	17
Spinach Roadster, The	Nov. 27,'36†	7
Twisker Pitcher, The	May 21,'37†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1 (8-22-36)	Aug. 28,'36†	11
No. 2 (11-28-36)	Oct. 30,'36†	10
No. 3	Dec. 25,'36†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
I Can't Escape from You Joe Reichman and Orch.	Sept. 25,'36†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came to My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 27—Neptune's Scholars (8-22-36)	Aug 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36†	10
No. 31—Chimp Champs	Dec. 4,'36†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37†	10
No. 39—Rhythm of the Game	July 9,'37†	

RKO RADIO

EASY ACES

Title	Rel. Date	Min.
Etiquette	Nov. 29,'36	9

HEADLINER SERIES

Title	Rel. Date	Min.
1—Lalapaloosa	Nov. 20,'36†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
4—Swing Fever	July 25,'37†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Tramp Trouble	Aug. 6,'37†	16
Vocalizing (10-10-36)	Oct. 23,'36†	20½

MARCH OF TIME

Title	Rel. Date	Min.
No. 3	Nov. 3,'36†	21
No. 4 (12-12-36)	Nov. 27,'36†	22
No. 5	Dec. 25,'36†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11	June 11,'37†	18
No. 12	July 9,'37†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Don't Be Like That (1-30-37)	Dec. 4,'36†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4,'36†	18

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Camp Meetin' (10-3-36)	Oct. 9,'36†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
That Man Samson	May 28,'37†	19

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36†	7

SMART SET

Title	Rel. Date	Min.
Grandma's Buoys (1-2-37)	Dec. 18,'36†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18,'36†	15

SPECIAL

Title	Rel. Date	Min.
Day With the Dionne Quintuplets, A (4-24-37)		18

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30,'36†	11
Golf Timing	July 23,'37†	
High, Wide and Dashing	Sept. 4,'36†	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36†	11
Pardon My Spray (10-10-36)	Oct. 2,'36†	10
Putting On the Dog	Feb. 12,'37†	
Royal Steeds	July 2,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26-36)	Nov. 20,'36†	11

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13,'36†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Jungle Playmate	July 30,'37†	
Swamp Land	Sept. 18,'36†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Bridal Grief	Feb. 5,'37†	19
One Live Ghost	Nov. 6,'36†	21
Wife Insurance	July 9,'37†	16
Wrong Romance, The	May 14,'37†	19

WORLD ON PARADE

Title	Rel. Date	Min.
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25,'36†	11
Graveyard of Ships (1-2-37)	Nov. 27,'36†	11
Heart of the Sierras	Nov. 6,'36†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11,'36†	10
Washington in Virginia (10-3-36)	Oct. 9,'36†	10
Workshops of Old Mexico	July 9,'37†	

STATE RIGHTS

ALEXANDER

Title	Rel. Date	Min.
Trailing the Seahorse (1-9-37)		11

AMERICAN RED CROSS

Title	Rel. Date	Min.
Behind the Flood Headlines (5-8-37)		11

ASTOR

Title	Rel. Date	Min.
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

FILM EXCHANGE

Title	Rel. Date	Min.
Ski-Esta (1-2-37)		10

MATSON

Title	Rel. Date	Min.
Coronation Preview (3-27-37)		10

ROGERS SPECIAL

Title	Rel. Date	Min.
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13,'36†	10
Looking for Trouble	Dec. 18,'36†	10
Pacing the Thoroughbreds	Sept. 25,'36†	
Scouring the Skies	Aug. 14,'36†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Irish Pastoral (8-22-36)	Aug. 7,'36†	9½
Land of Genghis Khan (2-6-37)	Dec. 18,'36†	10
Memories of Spain (10-3-36)	Sept. 18,'36†	10
Philippine Fantasy (11-7-36)	Sept. 25,'36†	
Touring Brazil (12-18-36)	Nov. 13,'36†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
102. Mickey's Rival (8-15-36)	Aug. 27,'36	9
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.

SILLY SYMPHONIES

Title	Rel. Date	Min.
35. Toby Tortoise Returns (8-22-36)	Sept. 23,'36†	8
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	8½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 25 (8-15)	Aug. 3,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 26	Aug. 17,'36	10
No. 27 (10-10-36)	Sept. 14,'36†	9
No. 28 (10-17-36)	Oct. 19,'36†	8
No. 29	Oct. 26,'36†	9
No. 30	Nov. 23,'36†	10
No. 31	Dec. 21,'36†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 5,'37†	10
No. 39	Aug. 2,'37†	
MEANY-MINY-MOE CARTOONS		
Big Race, The (3-13-37)	Mar. 3,'37†	7
Country Store	July 5,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28,'36†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30,'36†	8
MENTONE MUSICAL COMEDIES		
Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7-36)	Oct. 28,'36†	10
Gus Van's Garden Party (10-10-36)	Sept. 2,'36†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10-36)	Sept. 30,'36†	11
Royal Cafe	Nov. 25,'36†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes with Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The (7-3-37)	July 7,'37†	10
Television Highlights	Dec. 23,'36†	10
OSWALD CARTOONS		
Beachcombers (10-3-36)	Oct. 5,'36†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30,'36†	7
Kiddie Revue	Sept. 21,'36†	7
Music Hath Charms (8-8-36)	Sept. 7,'36†	8
Night Life of the Bugs (10-3-36)	Oct. 9,'36†	8
Playful Pup, The	July 12,'37†	7
Puppet Show (10-13-36)	Nov. 2,'36†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36†	8
Wily Weasel, The	June 7,'37†	7
STRANGER THAN FICTION SERIES		
No. 25—Novelty (8-1-36)	Aug. 10,'36	10
No. 26—Novelty (8-8-36)	Aug. 24,'36	9
No. 27—Novelty	Sept. 28,'36†	8
No. 28—Novelty (9-24-36)	Oct 12,'36†	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36†	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty (7-3-37)	June 21,'37†	8½
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty	Aug. 16,'37†	
UNIVERSAL SPECIAL		
King Edward the VIII	Dec. 14,'36†	9½
You Can't Get Away With It	Nov. 30,'36†	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Gaieties Jack Pepper	Sept. 19,'36†	11
Vitaphone Internationals Holtz-Lee	Oct. 17,'36†	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36†	11
Vaude-Villians Marty May	Dec. 12,'36†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37†	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37†	
BIG V. COMEDIES		
Good Old Plumbertime, The Johnny Berkes	July 11,'36	20
Oily Bird, The Ken Murray	July 25,'36	20
Joe Palooka in "Punch and Beauty" Shemp Howard-Robert Norton	Aug. 15,'36	20
Dough-Nuts Yacht Club Boys	Nov. 14,'36	21
BROADWAY BREVITIES		
When You're Single Cross and Dunn	July 18,'36	20
Shake Mr. Shakespeare (7-11-36) Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	20
Rush Hour Rhapsody (9-19-36) Jean Sargent	Sept. 5,'36†	19
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard-Robert Norton	Sept. 12,'36†	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36†	21
Say It with Candy Virginia Verrill	Oct. 3,'36†	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36†	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7,'36†	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36†	18
"Give Me Liberty" John Litel	Dec. 19,'36†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37†	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	
Rhythm Roundup, The Estelle Taylor	June 19,'37†	
Little Pioneer, The Sybil Jason	July 3,'37†	
Newsboys Nocturne Lane, Tree & Edwards	July 10,'37†	
COLORTOUR ADVENTURE (Cinecolor)		
Pearl of the Pacific (7-11-36)	Sept. 5,'36†	10
Colorful Occupation (9-19-36)	Oct. 3,'36†	10
Northern Lights	Oct. 31,'36†	10
Along the Mediterranean	Dec. 5,'36†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa (6-12-37)	June 12,'37†	10
Land of the Magyar	July 3,'37†	
LOONEY TUNES		
No. 25—Milk and Money	Oct. 3,'36†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24,'36†	7
No. 28—Village Smithy, The	Nov. 14,'36†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37†	8
No. 36—Porky's Building	June 19,'37†	
No. 37—Porky's Super Service	July 3,'37†	
MELODY MASTERS		
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra (7-14-36)	Sept. 5,'36†	11
Harry Reser and Eskimos	Sept. 26,'36†	9
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36†	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36†	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch. 6-19-37)	June 19,'37†	10
Lennie Hayton & Orch.	July 10,'37†	
MERRIE MELODIES (In Color)		
No. 24—Sunday Go to Meetin' Time (9-5-36)	Aug. 8,'36	7
No. 25—At Your Service, Madame	Aug. 29,'36	7
No. 26—Toy Town Hall (9-19-36)	Sept. 19,'36	7
No. 27—Boulevardier of the Bronx	Oct. 10,'36†	7
No. 28—Don't Look Now	Nov. 7,'36†	7
No. 29—Coocoonut Grove	Nov. 28,'36†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37†	8
No. 39—Sweet Sioux	June 26,'37†	
OUR OWN UNITED STATES		
No. 12—Can You Imagine	July 11,'36	10
No. 13—For Sport's Sake	Aug. 8,'36	10
PEPPER POT		
Pictorial Review	June 27,'36	1 rl.
When Fish Fight	July 11,'36	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12,'36†	10
No. 2—George Rector—Fashions	Oct. 10,'36†	10
No. 3—Girl Football—Knitted Wear	Nov. 21,'36†	10
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	
No. 11—Milk—Rugs	June 19,'37†	
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21,'36†	10
Logging Along	Sept. 26,'36†	10
Ounce of Invention, An Ray Gross	Oct. 24,'36†	10
Oklahoma As Is Cal Tinney	Dec. 19,'36†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Cruose of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36†	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 epsiodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36†	2 rls. (each)
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	2 rls. (each)
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37	2 rls. (each)

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Creston, Iowa

Dear Herald:

If you have not traveled Iowa this season you ought to do it; in fact, it wouldn't hurt very much to travel it any season, but right now it seems like the garden spot of the universe. Wheat is immense, rye and oats ditto, and the corn, well, out here is "where the tall corn grows." You know, we feel kinda sorry for these Iowa folks because they are being broken of their rest, for, "believe it or not" (mostly not), the corn grows so fast and makes so much noise they can't sleep. Personally we never speculate on the Board of Trade, and we would advise you not to, but if we did speculate we'd sell a whole lot of December corn this morning. But then maybe we are a whole lot like Uncle Ralph Persons was when we were driving the Clearwater valley once, through grass knee high. He said to us, "Say, Colonel, do you know I have lost a million dollars?" And we asked him how he did that and he replied, "By not having enough cattle to eat this grass." He reminded us of a fellow who said he would hate to own a railroad because the conductors stole so much money. Well, anyhow, we are not going to speculate on the Board because that's a gambler's job, and we are just an ordinary bass fisher.

▽

Were you ever in Council Bluffs? You ought to go there some time. Council Bluffs is probably one of the reasons why Omaha, Neb., is such a good town, and Omaha might have been a better town if the Missouri river didn't run between 'em, and the reason why Council Bluffs is such a good town is probably because Morey Coen, Ben Harding and E. W. Kerr operate the three theatres there.

We didn't get to see Morey or Ben, but we did see E. W., and we had a dandy visit with him, just as we always do. E. W. operates the Broadway theatre and the Council Bluffs folks have come to know that they can always see a good show at the Broadway, and for that matter they can see a good one at either of the others, for they all run good shows.

E. W. used to live at Denver, Col., and he is very well acquainted with our good friend, Henry Fredell, the branch manager for MGM, and it is probably through Henry that E. W. learned not to swallow the peach pits. Well, anyhow, we had a good visit with him and we hope to have a lot more of 'em.

▽

We wish that boy Brown at Neola, Iowa, would stay at home when we come to see him. We have met him in Omaha a number of times and he always kicked because we didn't come and call on him. We called at Neola this time and he was gone; we couldn't find him.

Over in Omaha the boys all call him "Brownie," but in Neola they call him "Mr. Brown," and that's probably because he and his mother operate one of the most popular play houses in that section. Doggone it, Brownie, why don't you stay at home?

Avoca is located on the edge of the Nishnabottna river valley, and the Nishnabottna valley, next to the Logan valley in Nebraska, is about the best country on earth, and we don't care whose earth it is, either. At Avoca is where A. H. Lehman operates the Harris theatre, and to the Harris is where the Nishnabottna folks come to have a good time. A. H. is strong for the HERALD and that is probably why he always has such a good show.

▽

H. S. Smith operates the Dreamland theatre at Carson (also on the edge of the Nishnabottna) and we came very near driving right past Carson and didn't know it, for it is just off the highway, but we are glad we went in to Carson because we met some mighty swell folks. You know that "Smith" is a very unusual name. Our name used to be Smith back in Indiana until a Smith family moved into our town and the folks started losing their chickens and watermelons, and they laid it to the Smiths and so we changed our name. But that wasn't this Smith family. They have made the Dreamland the principal gathering place of the Nishnabottna valley.

▽

We had a very pleasant visit with Mrs. Mabel Hockenberry, who presides at the Liberty at Oakland, and Oakland is also on the edge of the Nishnabottna valley and just across the Missouri river from Oakland, Neb., and Oakland is where our friend Mickey Larson operates the theatre.

Mrs. Hockenberry is certainly a delightful person to meet. She makes you feel just like you were one of the family. We have put Oakland, both Iowa and Nebraska, on our visiting list and we hope to go back to both places.

▽

But going back to that boy Kerr of the Broadway at Council Bluffs. He gave us a theatre pass for Gertrude Merriam, of the "Round Table" department of the HERALD. A lota boys have given us passes for Miss Merriam's collection, and we are taking the liberty of thanking them for her.

▽

But speaking of dinners. You never had dinner at Ralph Hossle's house in Sidney, Iowa, did you? That's just too bad. We did and we disobeyed the doctor's orders, too. We ate cherry pie 'n' everything, and Mrs. Hassel knows how to make 'em, too. Ralph is a pretty busy man. He not only operates the Strand theatre, but he is on the city council, and anyone who does things on a city council has to be pretty strong from the neck up, and that's where Ralph shines. It's worth anyone's trouble to go to Sidney and meet this boy.

▽

This town of Creston was, at one time, one of the principal towns of southwest Iowa. It has something like 6,000 folks, the most of whom were born under the Stars and Stripes and still believe in 'em. It is on the main line of the Burlington railroad and it used to be the feeding place for the stockmen who were shipping stock from the ranges to Chicago, but that was back when 20 cars made up a train and they ran about 30 miles an hour. Today the engines pull a train of 80 cars and they run 50 miles an hour and go through here just like it was only a whistling post. Creston has two theatres, one owned by Glen Dickinson of Lawrence, Kan., and the other by the Commonwealth of Kansas City, Mo. The Dickinson house is operated by Robert Marchbank and the other by Mr. Hilbers and our judgment is that both houses are very well managed.

▽

Shenendoah has three theatres, the Mayfare operated by Mr. Stewart, and the other two by Mr. Holeridge. Mr. Stewart had gone to New York with his daughter, who, we understand, has a contract from some producer to go into the movies, and we did not get to meet him. We did have an excellent visit with Mr. and Mrs. Holeridge, just like everyone else does who goes there. Shenendoah, you know, has two broadcasting stations, mostly for advertising, and both of 'em play jazz noises (some people call it music), but we will skip the jazz, for, with us, jazz and grasshoppers are in the same class. But speaking of grasshoppers reminds us that we want to hurry back home to see if the goshdingedgrasshoppers have started to work on our cement sidewalk after cleaning up our garden.

But we didn't tell you about Red Oak, did we? Red Oak has two theatres. C. N. Johnson operates one and Frank Good the other, both doing good business and both well managed.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD Covers the Field Like an April Shower.

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	Rhythm of the Game	Paramount
RIALTO		
	Screen Snapshots, No. 7	Columbia
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RIVOLI		
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Meet the Boy Friend

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GIRL FRIENDS:

CAROL HUGHES

PERT KELTON

GWILI ANDRE

"Smart entertainment—a good prospect for box office returns." *Daily Variety*

"Sprinkled with laughs for any type audience." *Hollywood Reporter*

"Another well-produced and directed film-musical from Republic." *Boxoffice*

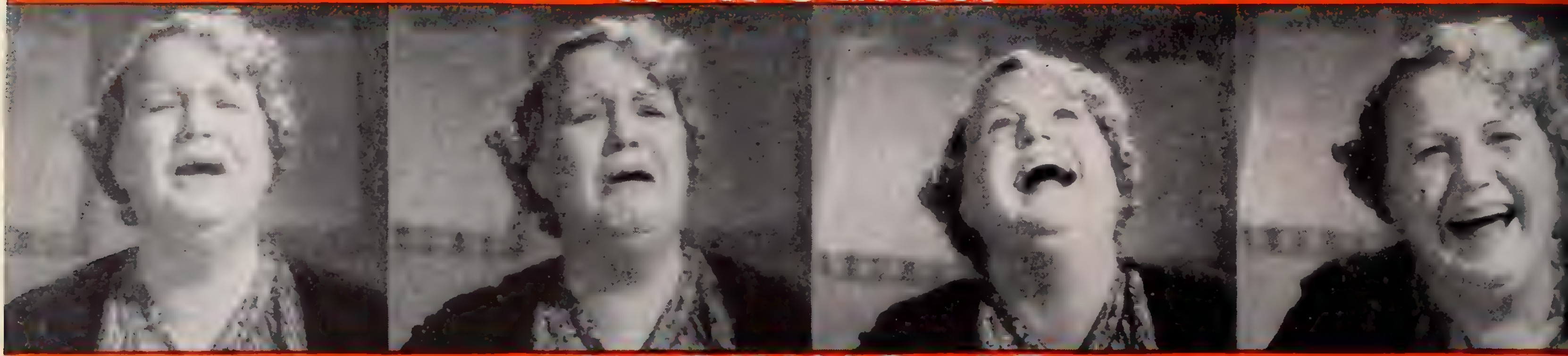
with **DAVID CARLYLE • CAROL HUGHES**
WARREN HYMER • PERT KELTON • ANDREW TOMBES
Directed by RALPH STAUB • Screen play by BRADFORD ROPES • Based on story by JACK RAYMOND • ROBERT ARTHUR • Associate producer COLBERT CLARK

REPUBLIC

SO LITTLE AUDREY JUST LAUGHED AND LAUGHED

MOVIE OF

A WOMAN



LOOKING AT

THE YEAR'S FUNNIEST PICTURE...

PARAMOUNT'S "EASY LIVING"

starring **JEAN ARTHUR** and **EDWARD ARNOLD**

with RAY MILLAND • Directed by Mitchell Leisen • Screen Play by Preston Sturges • Based on a Story by Vera Caspary

MOTION PICTURE HERALD

World Congress Asks Free Imports for Three Months

Circuit Solves Double Bill Puzzle by Balancing Shorts

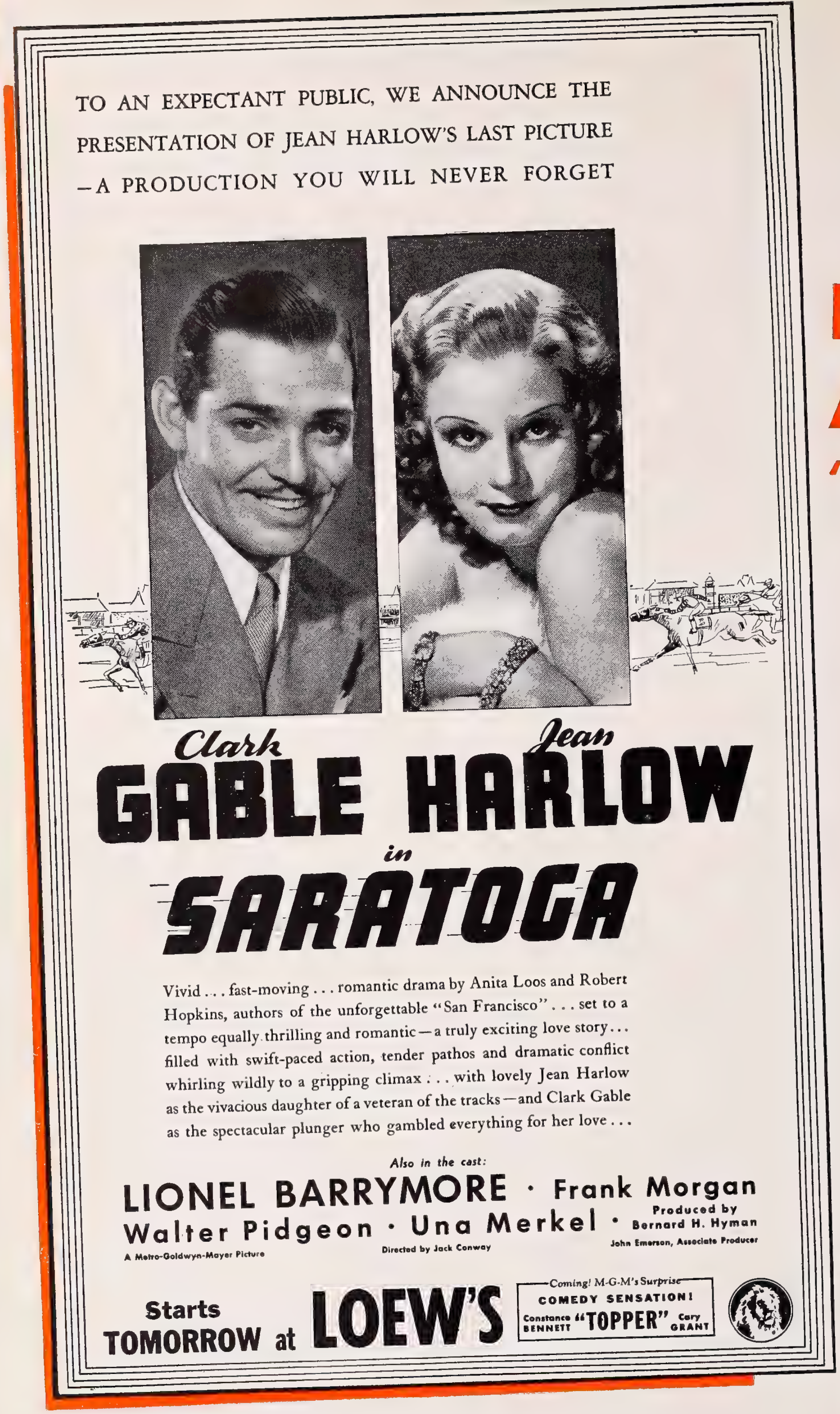
Censorship Found Waning On Films, Radio and Stage

Union May Join Composers Defense Against State Laws

Non-Strip Burlesque Is de-Minskied and Reopened

VOL. 128, NO. 3 JULY 17, 1937

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.



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Vivid . . . fast-moving . . . romantic drama by Anita Loos and Robert Hopkins, authors of the unforgettable "San Francisco" . . . set to a tempo equally thrilling and romantic—a truly exciting love story . . . filled with swift-paced action, tender pathos and dramatic conflict whirling wildly to a gripping climax . . . with lovely Jean Harlow as the vivacious daughter of a veteran of the tracks—and Clark Gable as the spectacular plunger who gambled everything for her love . . .

Also in the cast:

LIONEL BARRYMORE · Frank Morgan

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Coming! M-G-M's Surprise COMEDY SENSATION! Constance BENNETT "TOPPER" Cary GRANT

HOW TO ANNOUNC
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An advertisement appearing in newspapers which tells the public the news they have asked to hear.

Above is the reduced size of the advertisement which actually measures 200 lines across 4 columns and is being widely used in conjunction with all openings.

There is an important message from M-G-M on PAGE 15

YOU'RE GOING TO HAVE A *Fun Stroke!*

How Can You Help It with These *Six* Nutsy Neros Fiddling Around in One Picture While the Country Burns!

MARY BOLAND
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CAROL HUGHES
ALLEN JENKINS
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Give You Something New, Different and Delirious in Hot-Weather Hilarity, in

"Marry the Girl"

With Alan Mowbray • Teddy Hart • Directed by William McGann

DAILY VARIETY DAILY

Nutty, nonsensical, nit-witty, 'Marry the Girl' is just the sort of haywire farce that hits right down the middle alley of the current vogue for slap-bang comedy.

Picture is spontaneous, peppered with hokum and loaded with hilarious slapstick. Well produced, acted with zest, and directed with a breezy manner, it should find favor in most any territory.

Hugh Herbert as the eccentric chief of the feature syndicate, gives one of his funniest portrayals. But in this one he has more footage and his material produces lustier laughter. Entire cast is a nifty roster of capable comics who contribute to the daffy and dizzy business.

Associate producer Bryan Foy placed this list of comedy players in the hands of William McGann, for a fine job of comedy direction.

'Marry the Girl' has all the earmarks of being one of those 'surprise' pictures and looks like the money!

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HAVING A
HIT-WAVE! ☞

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FILM DAILY
Found Them All in
WARNER BROS.'

"THEY WON'T FORGET"

The "Showman's Sweetheart on All Counts" That Mervyn LeRoy *Made!*

YOUR FIRST BIG DATE FOR '37-'38

"YOU CAN'T HAVE EVERYTHING"

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

20th's singsational new musical smash!

(See full details in next week's trade papers!)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 3 **July 17, 1937**

LADY HOLLYWOOD DEMANDS

LOVELY Lady Hollywood, mistress of the amusement world, slaving at her art between the turquoise, palm rimmed, pools of Beverly and the refrigerated stages of the great studio caverns of sound-proofed magic, is pouting her ruby lips again and tapping impatiently with jeweled sandals on the marquetry floor of the boudoir.

She wants money, damit, money.

Word has come across mountain and desert to the austere offices and counting houses along the canyons of New York to say our pretty Hollywood just can not get along on her present allowance. She suggests, by transcontinental telephone by the hour and by courier borne messages across the sky, that she can put up with a pittance no longer. And with a flash of business acumen, calculated to impress the cold-eyed check writers of Manhattan with a notion of what a smart girl she is, she suggests that "admission prices must be increased."

APPARENTLY the lady suffers no excessive modesty in estimating just how entertaining she is. To be sure, if she ever heard of modesty she thought it was a sales device.

We defer to no man, and that includes Mr. Will Hays, her friend and attorney, in a capacity for appreciation of Lovely Hollywood. She has been a constant, or if not constant, persistent, companion of our growth from the humble nickelodeon to the great world industry of now. Our industry would have been able to get nowhere without her and the help she so unstintingly gave, even when she had to do her own cooking. Of course we are not unmindful that the willful lady has been a bit of trouble now and then—and it might be just a shade ungallant to recall that sometimes her misconduct has cost many the pretty penny. Still and all, say what you will, she's still Lovely Hollywood and the best in the world.

Sometimes, and just now, fumbling in her jewelled gold-meshed bag and looking darkly, she seems more than a little unreasonable. She has been out there isolated in the golden oasis a long time, surrounded by her eunuchs wafting fans over her while she has played solitaire before a mirror, raising the stakes at every turn of the cards. She has won a lot from herself. She has ever wanted all she could get—and she has always got it—the pretty thing!

OUT in the crass matter of fact world of Elsewhere, product is made for the market. Prices are set by consumer demand and acceptance. Every other machine-age product, evolving along with the motion picture and using the repetitive machine reproduction processes, has prospered by increasing its volume while raising quality and lowering unit price. The next development in the amusement art following the motion picture, the radio, gives itself away to the customer, if only he will lend an ear for a moment's mention of soap or pickles. Meanwhile from the art of printing, the customer for pennies, nickel or dime gets bigger and better than ever before, sensation, smut, excitement, information, misinformation, fiction and foible. Ever more for less. That's competition. Also it is precedent.

Certainly no one might properly begrudge Lady Hollywood her due and more, much more. But her sweet and expensive unreasonableness is not to be permitted to hang any signs in the box office that will send the customers away. Marie Antoinette was a pretty lady too, but when she said "Why don't they eat cake?" she was about through. And if lovely Lady Hollywood insists that it is more money—or else, the public may overhear and say "O.K. it'll be else."

It may be true enough that there will be indicated, with the progress of inflationary processes, if when and as, a commensurate adjustment of box office prices. It will, however, always be necessary to make the motion picture the world's best amusement buy if it is to retain its position of dominance in the amusement industry.

Hollywood, pretty pouting Hollywood, makes no argument in that direction, however. She is above, beyond and remote from the dollar facts of life and work and living in the world of Elsewhere. She says she must have more money because "production costs have gone up, and are going up more." She knows because she makes the costs, bidding against herself.

There are about twelve thousand exhibitor showmen in the United States. If they do not know how much they can get from the public and how to get it, one fears that Lady Hollywood will not be able to tell them. Generally speaking it is usually better not to let the lady with the pouting ruby lips into the office because commonly she can't tell the difference between gross receipts and net profits, if she cares.

Anyway, maybe somebody might tell the lady that even if she can not bother her pretty head with arithmetic—there is a limit.

△ △ △

OLD ART, NEW SKIRT

NEW YORK'S burlesque has had its face lifted, dressed in a new kimono, its publicity de-Minskied, its name changed and a committee appointed to make it be good.

The shows are now, opened under new licenses this week, all "variety revues."

Publicity announcements and sympathetic news stories in the metropolitan press proclaimed on Sunday, July 11, substantially a new art, resulting, they would imply, from a collaboration of Mayor Fiorello LaGuardia and Mr. Gene Buck. Mr. Buck, invoking the glories of yester-year, brought in mention of "a new form of old vaudeville" and such names of attainment as Cantor, Brice and Wynn. The publicity press was seemingly tremendous and Mr. Buck made promises of a great contribution to all our arts, saying: "You don't develop talent before a mike or a camera. Variety revue, if properly operated, will give us new blood in the theatre and allied fields."

But Monday night when the reviewers went to the shows

[*Continued on page* 9, *column* 2]

This Week

Up to Americans

The ultimate destiny of the International Film Chamber, which closed its Congress in Paris on Saturday, rests squarely upon the industry in the United States and Great Britain, writes Pierre Autre, summing up the results of the conveniton, at which Georges Lourau of France was named president for the next two years. If America and Great Britain do not join, collapse is forecast for the Chamber, which adopted resolutions calling for three months of free importation of motion pictures to all countries, establishment of an international film court, and restriction of new theatre construction to avoid overseating.

Mr. Autre's article starts on page 13.

ASCAP Battles Legislation

The American Society of Composers, Authors and Publishers continued its fight against adverse state legislation, with indications that the American Federation of Musicians will cooperate in the campaign. Test cases are being made of unfavorable enactments in three states. The Society this week started its drive for the enlistment of public opinion by instructing members in methods of propaganda.

Tactics are outlined on page 42.

Condor Personnel

M. H. Hoffman, a veteran of 20 years' experience in the industry, has assumed supervision of all production for Condor Pictures and will immediately start the shooting of two new season features and a musical short subject for the company in Hollywood. Other personnel changes included the election of Edwin N. Clark to the executive chairmanship to succeed George A. Hirliman, resigned.

Condor's plans are reviewed on page 76.

Wages and Hours

Two cities were added to the list of exchange centers for which wage and hour agreements have been concluded between the International Alliance of Theatrical Stage Employees and distributors, making the total 16 to date. Exchange employees in Dallas and Milwaukee enjoyed the benefits of union affiliation beginning last Monday.

Progress of the IATSE drive for unionization is reported on page 55.

Republic Stock

Walter Vincent is president of the reorganized Republic Pictures Corporation of Delaware, which this week filed plans wth the Securities and Exchange Commission in Washington for the issuance of 1,316,000 shares of capital stock of $1 par value.

Republic's plans are reported in detail on page 41.

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MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dept. 8, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306, Santiago de Chile, A. Weissmann, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

More Incomes Disclosed

In another salary report filed with the Securities and Exchange Commission, the earnings of Warner Baxter for the past year were revealed as $284,384, placing him among the highest paid actors in Hollywood. Also disclosed were the incomes of Gary Cooper at $265,454; George Raft, $202,666; Darryl F. Zanuck, $260,000; Roy Del Ruth, $283,333, and Wesley Ruggles, $188,808.

Chance Games

Bank Night officials in Chicago are planning for the reinstatement of chance games by September despite the recent adoption by the state legislature of an anti-Bank Night bill. The action followed a jury's ruling in Rock Island County that a theatre manager was not guilty of conducting a lottery because his house took part in a Bank Night drawing.

Details of the chance game controversy throughout the country are on page 55.

14 on Hand

United Artists home office executives, after taking stock of the product on hand, announced with not a little pride that 14 features are ready or nearly ready for release. Contrasting with previous years when the company distributed not more than 15 during a whole season, one picture a week will be released from now until November.

The quiet boasting of George J. Schaefer, general sales manager, on the subject is recorded on page 72.

Previews

Warner Brothers, in an attempt to obtain suggestions from the public as to the type of productions to be undertaken in the future, will preview eight films in 31 key cities August 9th and 10th. Invitations to the showings will be sent to city and state officials, film critics, civic and church leaders and prominent exhibitors. In this way the company hopes to obtain audience reactions from a representative cross-section of the public.

The plan, in detail, is reported on page 51.

Signed for Season

Loew circuit officials are proceeding apace with the acquisition of franchises for the new product. Agreements were signed this week with United Artists and Columbia, one was pending with Paramount, and contracts were previously concluded with Metro-Goldwyn-Mayer and Universal. Loew's will take the entire United Artists product and the Columbia agreement provides for 40 features. Both are for a period of one year.

Details of the Loew buying are on page 80.

¶ "It is no wonder to me that you have 16,182 subscribers who are willing to pay coin of the realm for your publication."
—P. J. WOOD, *Secretary of*
The Independent Theatre Owners of Ohio.

Firm Basis

A product list for the 1937-'38 season of 12 major pictures was announced at the Gaumont British convention by Arthur A. Lee, vice-president, who also told the delegates the company would continue to release through Twentieth Century-Fox exchanges, that a new, elastic selling policy meant greater concentration on fewer films but no diminution of quality, and that George Weeks, general sales manager would remain with the company. As background for these pronouncements he said the parent company, Gaumont, rested on a firm financial basis, "as strong and as big as it ever was."

The GB product is listed and the convention further reported on page 77.

George Gershwin

George Gershwin, noted composer of modern music, died in Hollywood after an emergency operation to remove a brain tumor. He was 38 years old and at the time he became ill he was working on musical scores for the "Goldwyn Follies." Mr. Gershwin, who achieved his greatest success with "Rhapsody in Blue," rose from a job of $15 a week song plugger to become one of America's most outstanding composers of jazz.

The story on page 61.

Liberalism

Opponents of censorship report, through the American Civil Liberties Union, encouraging signs toward liberalism in censorship in the United States. The Union's annual survey of censorship, published on Thursday, observes a decrease in "all kinds of censorship," and reports no further restrictive legislation was passed during the year.

The Union's analysis of censorship in motion pictures, radio, stage, books and the mail, appears on page 35.

Relief from Regulation

Neither producers nor exhibitors of motion pictures are likely to be affected by federal labor regulations, as a result of the rewriting this week of the Administration's pending labor legislation by the Labor Committee in the Senate at Washington.

The new texture of the regulations is described on page 76.

Dutch Censorship

A reduction of two and a half cents per meter in censorship fees for newsreels in Holland has been announced by the Board of Censorship and admission taxes, also on newsreels, have been reduced by 15 per cent.

Philip de Schaap reports the news from Amsterdam on page 71.

OLD ART, NEW SKIRT

[*Continued from page* 7]

they seemed to find, again, burlesque, with no strip tease, more costumes, more kicking, more colored lights, more banal humor, smut-lines toned-down, hushed—with the word burlesque and the name Minsky cancelled out of any mention.

In fact it seems a new art has not been revealed.

That is not surprising. It is rather difficult to compose while running away from the police.

Meanwhile among the abundant claims of the reopening movement was that a "code" had been adopted. That was Sunday. Monday there was no code. Tuesday there was talk of a "code" again. Someway there was an assumption there might be magic in the word "code"—even if unsupported by documents. The contents of the code, if any were not revealed, although, while there was no code, there was an agreement and pact, with $1,000 bonds, to pay a fine of $500 for infracting the code if there was one.

It was also claimed that the code and plan was the first of its kind "in the history of the theatre in the United States." That presumably was an anticipatory denial of imitation of the motion picture industry's procedure in public relations.

Unlike the motion picture industry, however, burlesque has made its supervisory function external, a function of censorship, not self-regulation. The "Board of Governors" for burlesque includes a Brooklvn lawyer, an official of a Brooklyn society for the prevention of cruelty to children, a department store executive, a dentist who is a priest's brother, a Y.M.C.A. program director and the head of a clothing manufacturers organization.

The relevancy of these worthy gentlemen to the conduct of the new art of "variety revue" or any other art of expression has not been made as clear as the implications of an effort of political expediency.

Burlesque and its manipulators have seen the motion picture industry at work, but they do not know what it is doing or how it has done it.

Minsky or not—burlesque is back, as a gift to art.

Quota's Troubled Waters

The path of Britain's proposed Quota is revealing more and more obstacles. The Board of Trade now has in hand the proposals of all large segments of the industry. Exhibitors and distributors dislike the new scale and differ on the quality and cost clauses, while the American companies want "fewer and better" rules. The smaller producers and distributors are pleading for a Quota based upon bookings, with special treatment for the independents. Wardour Street believes the quality clause already is doomed.

Developments in Britain's most important trade question of the day, and a summarization of the protests and proposals of the Cinematograph Exhibitors Association, are recorded on page 57.

No Strip, No Tease

Seven former burlesque houses, closed by the license commissioner several months ago, reopened in New York City. Under a unique agreement, labeled voluntary by city officials, there will be no strip, no tease or any combination of them, no burlesque and not even any Minsky. In their stead, it is hoped, there will be a revival of variety shows and talent. The only concession won by the threatre owners was something to be called "clothed nudity."

The story on page 64 *outlines provisions of the new code.*

Sino-Japanese

Japan's ingrained habit of pursuing her wilful way in China without apparent regard for Chinese face was exemplified in the showing of the German-directed Japanese film, "The New Earth" in a Japanese theatre in Shanghai's International Settlement without the formality of securing a license from the Municipal Police Censor Board and in defiance of a demand, from the Chinese officials, that certain scenes involving Manchoukuo be deleted.

The incident is reported with all its implications on page 86.

Shorts as Assets

Short subjects, long regarded as fillers and only rarely given any exploitation attention, have been made a valuable box office asset by the Interstate circuit in Texas. A special department handles the buying and booking of the subjects and devotes time and attention to building programs with them. Advertising, publicity and exploitation have had results which justify the department.

The circuit's operations in this field as a possible answer to the problem of double features are explained on page 36.

This Week in Pictures

REFLECTING the confidence which Arthur A. Lee, vice-president, made the keynote of his talks to the delegates at the Gaumont British Convention in New York's St. Moritz Hotel, officials of the company and guests discuss the rosy future which was outlined for them and plans for selling the 12 major features which were announced. Standing on a terrace of the hotel on one of the city's hottest days are, left to right, Alf Perry, general sales manager of Empire Films; Clinton M. White, GB assistant sales manager; Budd Rogers, American representative for British International Pictures; Mr. Lee, and George W. Weeks, general sales manager.

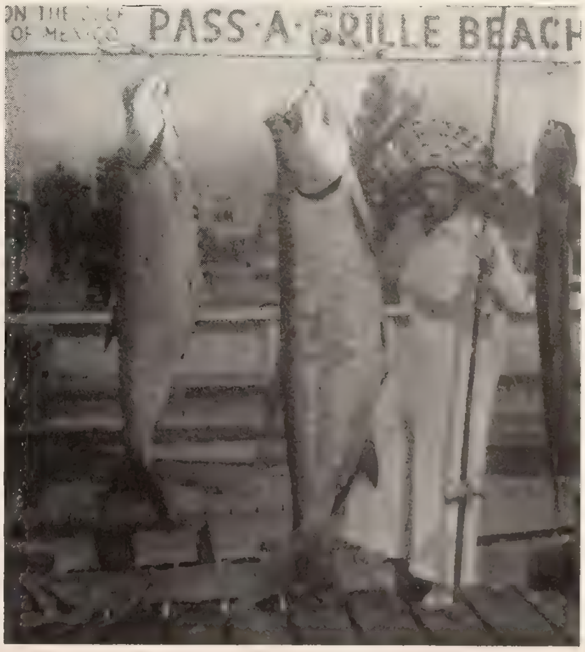
Surrendering to the gun play which has been prevalent in the industry in the last few weeks Tom Keene, western star, signed with Monogram for a series of four pictures, the first of which will be the slightly repetitive, "God's Country and the Man." Holding the gun while the actor smiles acceptance is Scott R. Dunlap, vice-president in charge of production.

MAX REINHARDT, center, his wife and Jacob Wilk, head of the Warner Brothers story department sailed together for Europe on the Ile de France on various errands in the interests of the company. The director, whose greatest fame accrued from his productions of religious pageants, will attend the Salzburg Festival and, on his return in the fall, will direct Dostoievski's "The Gamblers" for Warner Brothers. Mr. Wilk is bound for England where he will discuss plans for the financing of several plays in London.

Anita Loos who began writing motion picture scenarios in 1909 but who is remembered by the public chiefly for her social philosophizing in "Gentlemen Prefer Blondes," has returned to the Hollywood fold. She is shown leaving New York for the Coast where she will work for Samuel Goldwyn under a long term contract.

Arthur Menken, Paramount News cameraman, received the Headliners' Club award for the best newsreel coverage of the year at a banquet in Atlantic City. Earl Johnson, right, presented the emblem to Mr. Menken after praising his work in filming scenes of the civil war in Spain.

Mr. and Mrs. F. N. Houppert of the Jennings theatre, North Vernon, Ind., anually find surcease from exhibition troubles in Florida fishing for big ones. This year they were rewarded with a 135 pound tarpon which was captured after a 30 minute battle. Mr. Houppert modestly let his wife take the pictorial credit for the feat.



Scandinavian managers for Warner Brothers left the gamleland for Paris to hold their annual convention at which R. Schless, European manager for the company was presented with a gold emblem in token of his subordinates' appreciation. Left to right: G. Westergaard, Denmark; T. Aas, Norway; Mr. Schless; C. L. Conradsen, Sweden, and J. Schlimovitch, Finland.

"Fall Guy" at a luncheon of the Circus Saints and Sinners in New York was Radio Corporation of America's president, David Sarnoff, who took time off from his television activities to be initiated into the group. One of his duties was to operate a "Helevision" machine at the key of which he is shown. The sketch at the lower left is not a caricature of the RCA executive.

A. Rowland-Jones and N. C. Laharry were elected recently president and vice-president of the Kinematograph Renters Society of India, Burma and Ceylon, Ltd. The veterans of the far east service in the picture are: sitting; R. Armour, RKO; Charles Ballance, Paramount; Mr. Rowland-Jones, MGM; A. A. Walter, Warner Brothers; Mr. Laharry, Columbia; standing; G. E. Gregory, RKO; G. F. Rearden, British Distributors, Ltd.; S. Ganguli, Paramount; L. B. Steedman, Twentieth Century-Fox; H. A. O'Connor, United Artists; A. Llewelyn Jones, British Distributors; C. B. Newberry, Twentieth Century-Fox, and John Taylor, Universal.

WORLD CONGRESS ASKS TRIAL OF FREE IMPORTS

Unrestricted Movement of Product for Three Months Proposed by Delegates of 18 Countries; Arbitration Court Suggested

by PIERRE AUTRE
in Paris

Free importation of motion pictures for three months to all countries, establishment of an international film court and limitation of construction of new theatres to avoid overseating are among the resolutions adopted by the International Film Congress, which closed its much-discussed convention in Paris on Saturday.

The fate of the Chamber is distinctly in the hands of the United States and Great Britain, and will be decided within the next two years, developments showed. If they can be persuaded to join under the two-year sponsorship of France, with a change of attitude within the organization, the Chamber may become highly important. If Germany and Italy continue to dominate with their Nazi-Fascist ideology, it is expected that the Chamber would collapse, as France and Belgium undoubtedly would withdraw.

France, that is, the French Cinema Confederation, will make every attempt to liberalize the attitude of the Chamber, provided that Germany and Italy, which with their supporters constitute a majority of the organization, are to forget political activity.

The eight resolutions adopted were:

(1) Free trade in cultural and educational films.

(2) Three months of free importations of films to all countries, under a temporary arrangement, to facilitate the exchange of entertainment films.

(3) Creation of an international court to adjudicate film questions.

(4) Creation of international film archives and an office of statistics.

(5) Collaboration with the Venice Biennial and Olympic Games Committee.

(6) Accepted the principle of limitation of film theatres.

(7) Limitation of competition in substandard films by issuing a license for the transformation of 35 mm. film to substandard only after three years of exhibition in the standard form.

(8) Creation in all countries of film archives for the best educational and artistic pictures.

In addition the congress decided that color films would attain real success commercially only when the cost would not exceed that of black and white pictures.

The Congress ended with a general meeting at the Cinema Pavilion at the Paris Exposition, which was presided over by Jean Zay, French Minister of National Education. Dr. Oswald Lehnich, of Germany, president for the past two years while the headquarters of the Chamber were in Berlin, turned over the president's post to Georges Lourau, who will head the Chamber until 1939, when Italy will take over.

M. Lourau, in an energetic speech, attempted to show the full independence of the French Cinema Confederation with respect to Germany and Italy, and declared emphatically that his position as manager of the French branch of the Germany Tobis company will not influence him as president of the Chamber, even if there should be pressure from Berlin.

DR. OSWALD LEHNICH

Minister of State in Berlin and President of the International Film Chamber and the Reichs Film Chamber.

M. Lourau made emphatic allusion to an incident, just made known, concerning the opening in Berlin of an anti-French Nazi film, "My Son, Mr. Minister," in which the French Government and democracy are ridiculed. The film was adapted from a French play by Andre Birabeau, but was completely altered in the German adaptation into a sharp attack on the Popular Front, the dominant French party. The German authorities said the film was meant only to be humorous.

The new president of the Chamber insisted that one of the most important objectives of the Chamber will be the suppression of all films potentially injurious to the prestige of any country, and declared that an investigation of the Berlin incident will be conducted by the Chamber.

Articles on this Congress and on the Chamber, published in the June 5th and 12th issues of Motion Picture Herald, caused a sensation in official circles in Paris, and especially in the Confederation of the French Cinema. It also is reported that the Reichsfilmkammer (German Film Chamber) has not been indifferent to these articles.

The French Confederation seemed to be particularly annoyed to hear that the "Nazis contradicted the French, and claimed control of Europe's Film Congress."

A Confederation spokesman said:

"It is absolutely wrong to say that the International Film Chamber is the possession of any one country. The Chamber is an independent organ, the aim of which is to render cinematographic exchanges and relations easier between all countries.

"We do not agree with the American and British point of view, when they said that they would not participate in the Chamber and would not attend the Congress, because it is led by Germany. Yet we must admit that this point of view is understandable.

"This comes from the fact that, for the first two years of its existence, headquarters of the Chamber were in Berlin, and had a German president. The fact that he (Dr. Oswald Lehnich) is also the president of the Reichsfilmkammer (Reich Film Chamber), a Governmental organ under the direct control of the Nazi Minister of Propaganda, caused people to believe that the International Film Chamber was under the orders of the Nazi Government. We never believed that and would never have accepted such a status.

"Anyhow, there will be no more arguments on that question, as the International Film Chamber will, for the next two years, have its headquarters in Paris. Its president, for the same two years, will be of French nationality (M. Georges Lourau).

"American and British Film Industries say that the International Chamber is directed against American pictures. We do not think it has ever been, but, should it have been, it would be impossible now, as all American companies belong through their French branches to the Confederation.

"It is possible that some German individuals have pretended that they were leading the Congress, but this has nothing to do with the spirit which exists, and now more than ever.

"For instance, the most important section of the Film Chamber is the Economics Committee, aiming to facilitate all film exchanges between all countries and to avoid production of films of hate."

At the Confederation there was a certain amount of anxiety over the fact that the Italian and German delegations were for the most part Governmental representatives, which means Fascist for Italy, Nazi for Germany. On the other hand, France, Belgium, and Luxembourg had only trade organizations and delegates, with no political interference.

It was only through Motion Picture Herald's article June 12th, the Confederation said, that it was informed of the article by Dr. Fritz Olimsky, published in "Foreign Film News," an official pamphlet of the German Film Industry, that is to say of the German government. The French Confederation protested against this article.

Henri Clerc, a French deputy and "general commissioner" of the Congress, under private title, insisted in his opening speech of the Congress on the liberal character that France wants to see at the International Chamber.

Mr. Clerc did not represent the French Government, but the Government followed the progress of the Congress with considerable attention.

Resignation of Jules Demeria as president of the Confederation, on the eve of the Congress, was a new problem.

Besides the French delegation to the Congress, consisting of the members of the directorates of the four branches of the French Cinema Confederation, headed by M. Lourau, there were 81 other delegates representing 18 nations, 16 European and 2 Asiatic, as shown in the following tabulation:

Germany, 17
Belgium, 14
Italy, 12
Austria, 10
Poland, 9
Switzerland, 4
Czechoslovakia, 3
Norway, 3
Finland, 2
Denmark, 1
Hungary, 1
India, 1
Japan, 1
Luxemburg, 1
Rumania, 1
Sweden, 1

Spain, a member of the Chamber, did not send any delegates.

Countries said to be participating in the

(Continued on following page)

GERMAN-ITALIAN BLOC IS CONFIRMED

(*Continued from preceding page*)

"Nazi-Italian" film bloc, Germany, Italy, Austria, Hungary, Yugoslavia, Czechoslovakia, Rumania and Japan, were represented by 47 delegates.

On the other side were delegates of France, Belgium, Luxembourg, Norway, Denmark, Finland, Switzerland and Poland.

Kearney Explains

In a letter in the French trade publication, *La Cinématographie Française,* Neville Kearney, secretary of the Film Producers' Group of the Federation of British Industries, who accepted an invitation to the Congress and to meetings of the Authors' Rights Commission, explained why British producers had declined to participate in the Chamber.

"The chief and outstanding reason," Mr. Kearney was quoted, "was that the industry of the United States was not taking part. British producers felt that, while always anxious to maintain most friendly relations with their colleagues of the industries of Continental countries, their associations and interests were more closely connected with those of the American industry.

"I give it as my personal opinion that if the United States industry were to decide to join the International Film Chamber the British Industry would unhesitatingly follow suit. . . ."

Before the opening of the Congress the French press was invited to a gala performance at the Cinema Pavilion of the Paris Exposition, for the first showing outside Germany of "behind the scenes of the film concerning the Olympic Games of 1936." This outstanding film shows how Miss Leni Rienfenstahl made her picture of the Olympic Games in Berlin. This performance was presided over by Dr. Lehnich, who told the press that the "films shown in the German Pavilion are real pictures of German life, of the culture of the German people, of their mentality," and added, "in case your opinion on Germany would not conform to the impression already received, please be so kind as to correct your ideas a little."

Next day was shown "Triumph of Willing," a typical documentary film on the Nazi Congress at Nuremberg in 1934.

Lourau Named President

The Congress opened on Monday, July 5th, at the headquarters of the French Cinema Confederation, 39 avenue Victor Hugo, Paris, under the presidency of Dr. Lehnich.

At the opening general meeting of the executive committee, Georges Lourau, vice-president of the French Confederation, was appointed the new president of the International Film Chamber for the next two years.

The French Confederation invited Harold L. Smith, Continental representative of the Motion Picture Producers and Distributors of America to attend, as guest, all meetings of the Congress. He also was an observer at the meeting of the Authors' Rights Commission.

The Congress of the International Film Press (Fipresci) met in Paris at the same time.

This Congress is being organized by the French section of the Fipresci, the French Professional Association of the Cinema Press (A. P. P. C.) presided over by Jean Chataigner, president of the Fipresci.

America and England are not members of the Fipresci.

On the eve of the Congress of the International Film Chamber, France and Germany renewed their film agreement, extending for another year the pact of May 12, 1936.

For the last 12 months the reciprocal agreement has seemed to exist only on paper, as in 1936 German films made more than 12,000,000 francs in France while French films brought no more than 700,000 francs in Germany. French producers demanded creation of a "clearing fund" to save that difference of 11,300,000 francs in receipts. The fund would have remained at the disposal of French producers to make in French studios German speaking versions of French films.

This suggestion was not adopted, but the French Government, to satisfy French producers, inserted a clause providing for termination of the new agreement at the end of the year if so desired.

As a result, it is to be expected that for a time the German Government will increase the number of French films allowed in Germany. There will be also more German speaking versions produced in French studios.

Censorship in Action

Many French films have been banned in Germany because the author, director, or actors were "non-Aryan."

The best French success, "La Grande Illusion," concerning the life of French officers in Germany during the Great War, was barred because it had been reported that the film would be anti-German. All agree in France that there is nothing against Germany in this film, but the director, Jean Renoir, is known for his communistic ideas, and in the film there is a Jewish character who is shown on a very favorable way. These are the real reasons for the ban.

On the other hand, with the exception of Emil Jannings' "The Master," and Leni Riefenstahl's pictures, the quality of the German productions has declined these last three years, and for the first six months of 1937 the number of German films imported into France fell from 25 in 1936 to 14.

The French speaking films produced in the Berlin studios, generally French versions of German talkers, are now of a poor quality, and only four were shown in France in the first half of 1937, half as many as for the same period in 1933, 1934, 1935 and 1936. Five German speaking films were shown in Paris in six months of 1937 as against 14 for the first half year of 1936. The decline of quality was the reason for the reduced quantity shown.

Film Bloc Confirmed

The article in MOTION PICTURE HERALD concerning establishment of Nazi-Italy-Japan film bloc had been taken as a "fairy tale" in France until the ban in Italy of French films which previously had been barred in Germany opened the eyes of executives.

Two French films barred recently in Italy are "Marthe Richard Espionne," a French film of unjust treatment of Germans, and "Les Bas Fonds," directed by Jean Renoir. It is also reported that Renoir's "La Grande Illusion" also will be rejected in Italy.

Americans' Problem

American personalities recently in Italy report that from the cinema point of view there is no doubt that Italy acts apparently exactly as if in close alliance with Germany. The origin of this apparent agreement was in the visit to Berlin a few months ago by Luigi Freddi, chief of the Italian Cinema. Mr. Freddi was received in Berlin with much enthusiasm by Dr. Lehnich, State Minister and president of the Reich Film Chamber. Many think that a secret treaty was signed.

Besides the facts that the number of foreign pictures allowed in Italy is strictly limited, that the foreign speaking films must be shown only in dubbed version except for one cinema in Rome, and that the dubbing must be done in Italy, distributors of foreign films must pay a special tax on dubbed pictures, and the tax has just been increased.

Besides the importation rights, dubbed films of over 1,000 meters must pay a tax of 50,000 lires if their gross receipts in Italy do not exceed 2,500,000 lires. In addition there is a tax of 15,000 lires more for each 500,000 lires of extra gross. The dubbing tax must not exceed 110,000 lires.

Pictures under 500 meters do not pay any tax. Films from 500 to 1,000 meters pay a dubbing tax of 25,000 lires.

Payment of this dubbing tax theoretically allows the distributor a license for showing the picture throughout the Italian territory.

Distributors of foreign films show their films to the censor board before starting the dubbing work, but it has happened lately that films admitted by the censorship and then dubbed and released, have been banned afterwards. Despite the license, the Police of each Italian town have the right to ban a film, which means that projection of foreign films in Italy, just as in Germany, is left arbitrarily to the Government.

Pictures Barred in Italy

Here is a list of American films banned in Italy in the last few months:

Lives of a Bengal Lancer
The Charge of the Light Brigade
Clive of India
Lloyds of London
A Tale of Two Cities
A Woman Rebels
The General Died at Dawn
Modern Times
Star of Midnight
Plough and the Stars
The Beloved Enemy
Top Hat
Gay Divorcee
These Three
Garden of Allah
Dodsworth
Last Days of Pompeii
Fury
So Red the Rose
Give Us This Night
Charlie Chan series

There is only one organization of newsreels, the official newsreels produced and released by the Government film concern LUCE, which has at its head the Marquis Giacomo Peulucci di Carboli, who is also the chief of the ENIC (National Italian Enterprise of Cinema), another official cinema organ of the Government. It is through this organization that UFA and Tobis German films will be now distributed in Italy.

Deny Foreign Film Target

Americans who have been in Italy recently, say it is very difficult to learn anything officially. Officials of the Italian Government deny that anything is being done against foreign films and deny also that there is any connection with Germany.

While American, British and even French films are being banned in Italy, for political and other reasons, the number of German films shown in Italy is steadily increasing, though the Italian people are said to prefer American and French films.

A film agreement between France and Italy, signed Jan. 29th and effective from Feb. 1st to Dec. 31st, concerns films over 900 meters. For each three months twelve French films may be imported into Italy while eight Italian films may be imported into France. French speaking films made in Italy and Italian speaking films made in France are not included in the Quota and are imported freely. But with an arbitrary censorship it is impossible in Italy as in Germany to rely upon any definite business.

This report on the film situation in Italy seems to be a complete confirmation of the articles issued previously in the HERALD on the Nazi-Italian understanding.

A TYPICAL M-G-M RELEASE CHART

JUNE

"DAY AT THE RACES"... MARX BROS.
"PARNELL"... CLARK GABLE, MYRNA LOY
"MARRIED BEFORE BREAKFAST"... Robert Young, Florence Rice
"CAPTAINS COURAGEOUS"... F. BARTHOLOMEW, SPENCER TRACY, L. BARRYMORE

JULY

"EMPEROR'S CANDLESTICKS"... WILLIAM POWELL, LUISE RAINER
"BETWEEN TWO WOMEN"... Franchot Tone, Virginia Bruce, Maureen O'Sullivan
"TOPPER"... CONSTANCE BENNETT, CARY GRANT, Roland Young, Billie Burke
"SARATOGA"... CLARK GABLE, JEAN HARLOW
"LONDON BY NIGHT"... George Murphy, Rita Johnson

AUGUST

"GOOD EARTH"... PAUL MUNI, LUISE RAINER
"THE FIREFLY"... JEANETTE MacDONALD, Allan Jones, Warren William
"BLACK LIGHTNING"... M-G-M Feature Cast
"BROADWAY MELODY OF 1938"... ROBERT TAYLOR, ELEANOR POWELL, George Murphy, Buddy Ebsen, Judy Garland, Raymond Walburn, Willie Howard, Binnie Barnes, Sophie Tucker Charles Igor Gorin, Robert Benchley, Charley Grapewin, Robert Wildhack

SEPTEMBER

"DOUBLE WEDDING"... WILLIAM POWELL, MYRNA LOY
"LIVE, LOVE AND LEARN"... ROBERT MONTGOMERY, ROSALIND RUSSELL
Etc., etc.

Starting with September you may contract for the new season:

A Minimum of 44 and a maximum of 52 M-G-M Pictures with the following Stars, Featured Players, Directors and Writers

(listed alphabetically)

STARS:

LIONEL BARRYMORE, FREDDIE BARTHOLOMEW, WALLACE BEERY, JOAN CRAWFORD, NELSON EDDY, CLARK GABLE, GRETA GARBO, GLADYS GEORGE, HELEN HAYES, CHARLES LAUGHTON, MYRNA LOY, JEANETTE MacDONALD, MARX BROTHERS, ROBERT MONTGOMERY, ELEANOR POWELL, WILLIAM POWELL, LUISE RAINER, NORMA SHEARER, ROBERT TAYLOR, SPENCER TRACY

FEATURED PLAYERS:

Elizabeth Allan, John Arlington, Janet Beecher, Robert Benchley, Ray Bolger, Ariane Borg, Matthew Boulton, Virginia Bruce, Billie Burke, Bruce Cabot, Lynne Carver, Jean Chatburn, Roger Converse, Boyd Crawford, Allan Curtis, Henry Daniell, Melvyn Douglas, Louis Durst, Buddy Ebsen, Cliff Edwards, Madge Evans, Grace Ford, Betty Furness, Reginald Gardiner, Judy Garland, Natalie Garson, Charles Igor Gorin, Charley Grapewin, Virginia Gray, Julie Haydon, Ted Healy, William Henry, Willie Howard, Rita Johnson, Allan Jones, Guy Kibbee, Elissa Landi, Suzanne Larson, Priscilla Lawson, Mitchell Lewis, Della Lind, Tilly Losch, Douglas McPhail, Ruby Mercer, Una Merkel, Frank Morgan, Stanley Morner, George Murphy, Edward Norris, Edna May Oliver, Oscar O'Shea, Maureen O'Sullivan, Reginald Owen, Barnett Parker, Cecilia Parker, Nat Pendleton, Leonard Penn, Juanita Quigley, Jessie Ralph, Florence Rice, Mickey Rooney, Clarence Russell, Rosalind Russell, Ann Rutherford, Tom Rutherford, Brent Sargent, James Stewart, Lewis Stone, Sheppard Strudwick, Franchot Tone, Helen Troy, Sophie Tucker, Johnny Weissmuller, Dame May Whitty, Warren William, Dick Winslow, Cora Witherspoon, Robert Young, George Zucco.

DIRECTORS:

Dorothy Arzner, Frank Borzage, Clarence Brown, Jack Conway, George Cukor, Roy Del Ruth, George Fitzmaurice, Victor Fleming, Sidney Franklin, Robert Z. Leonard, Gustav Machaty, Edwin L. Marin, J. Walter Ruben, George Seitz, Edward Sloman, John M. Stahl, Errol Taggart, Richard Thorpe, W. S. Van Dyke, Sam Wood, Slavko Vorkapich.

WRITERS:

Zoe Akins, Vicki Baum, Homer Beery, Thomas Bell, Robert Benchley, A. W. Bernal, Jr., David Boehm, Herman Boxer, Maude Brown, Hugo Butler, Lenore Coffee, George Harmon Coxe, Mitzi Cummings, Ruth Cummings, Cliff Dixon, George C. Drumgold, Virginia Faulkner, Ladislaus Bus-Fekete, Bradbury Foote, Douglas Foster, Everett Freeman, Jules Furthman, Harold Goldman, Frances Goodrich, Leon Gordon, Mauri Grashin, Eleanor Griffin, Albert Hackett, Comm. H. S. Haislip, Harry Hamilton, Elmer Harris, Lawrence Hazard, Philippe Heriat, John C. Higgins, James Hilton, Monckton Hoffe, Robert Hopkins, Cyril Hume, William Hurlbut, Talbot Jennings, Niki Justin, Karl Kamb, Paul Kunasz, Noel Langley, Leonard Lee, Robert Lees, Anita Loos, Harry Loud, John Lee Mahin, Richard Maibaum, Morris Markey, Herman Mankiewicz, Andrew Morthland, Jack McGowan, Hugh Mills, Ogden Nash, Frank H. O'Neill, Jr., George Oppenheimer, Marion Parsonnet, Robert Pirosh, Maurice Rapf, Stanley Rauh, Tom Reed, Gottfried Reinhardt, Conrad Richter, Frederic I. Rinaldo, William Roberts, Howard E. Rogers, Florence Ryerson, Waldo Salt, Jr., Don Schary, E. Richard Schayer, George Seaton, Arthur Sheekman, Robert E. Sherwood, Dalton Trumbo, Catherine Turney, Salka Viertel, Mrs. I. Von Cube, Maurine Watkins, Claudine West, Charles E. Whittaker, Carey Wilson, Walter Wise, Edgar A. Woolf, Philip Wylie.

A FEW TITLES:

(*The following are subject to change. Just a few of hundreds of available vehicles.*)

Jeanette MacDonald, Nelson Eddy; "Girl Of The Golden West"— Eleanor Powell, Nelson Eddy; "Rosalie"—Robert Taylor, Spencer Tracy, James Stewart; "Three Comrades"—Clark Gable; "Idiots Delight"—Jeanette MacDonald, Nelson Eddy; "Robin Hood"—Joan Crawford; "Heavenly Sinner"—Robert Montgomery; "Under This Flag"—Wallace Beery; "Stand Up And Fight"—Robert Taylor, Wallace Beery; "Springtide"—Jeanette MacDonald; "The Firefly"—"The Great Waltz"—Robert Taylor, Spencer Tracy; "Tell It To The Marines"—Clark Gable; "The Great Canadian"—Clark Gable, Spencer Tracy; "Test Pilot"—William Powell, Myrna Loy; "Double Wedding"—Freddie Bartholomew, Robert Taylor; "Kim"—Luise Rainer, Spencer Tracy; "Big City"—"The Return Of The Thin Man" by Dashiell Hammett—Robert Montgomery, Rosalind Russell; "Live, Love and Learn"—Eleanor Powell; "Hats In The Air"—Joan Crawford; "The Bride Wore Red"—Greta Garbo, Charles Boyer; "Marie Walewska"—Norma Shearer; "Marie Antoinette"—the Hal Roach Production "Road Show" and others —"As Thousands Cheer" by Moss Hart—"Goodbye, Mr. Chips" by James Hilton—"Great Laughter" by Fannie Hurst—"Mannequin" by Katharine Brush—"Merrily We Roll Along" by George S. Kaufman and Moss Hart—"National Velvet" by Enid Bagnold—"Once Upon A Time" by Fannie Hurst—"Pitcairn's Island" by James Norman Hall and Charles Nordhoff—"Pride and Prejudice" by Helen Jerome from Jane Austen's novel—Victor Herbert's "Rose of Algeria"—Victor Herbert's "Sweethearts"—"The Foundry" by Albert Halper—Victor Herbert's "The Red Mill"—"Two Thieves" by Manuel Komroff—"Yellow Jack" by Sidney Howard and Paul de Kruif—"The Shining Hour" by Keith Winter—"Timber Line" by Gene Fowler—"Excursion" by Victor Wolfson—*and many others.*

PLUS A COMPLETE PROGRAM OF SPLENDID SHORT SUBJECTS

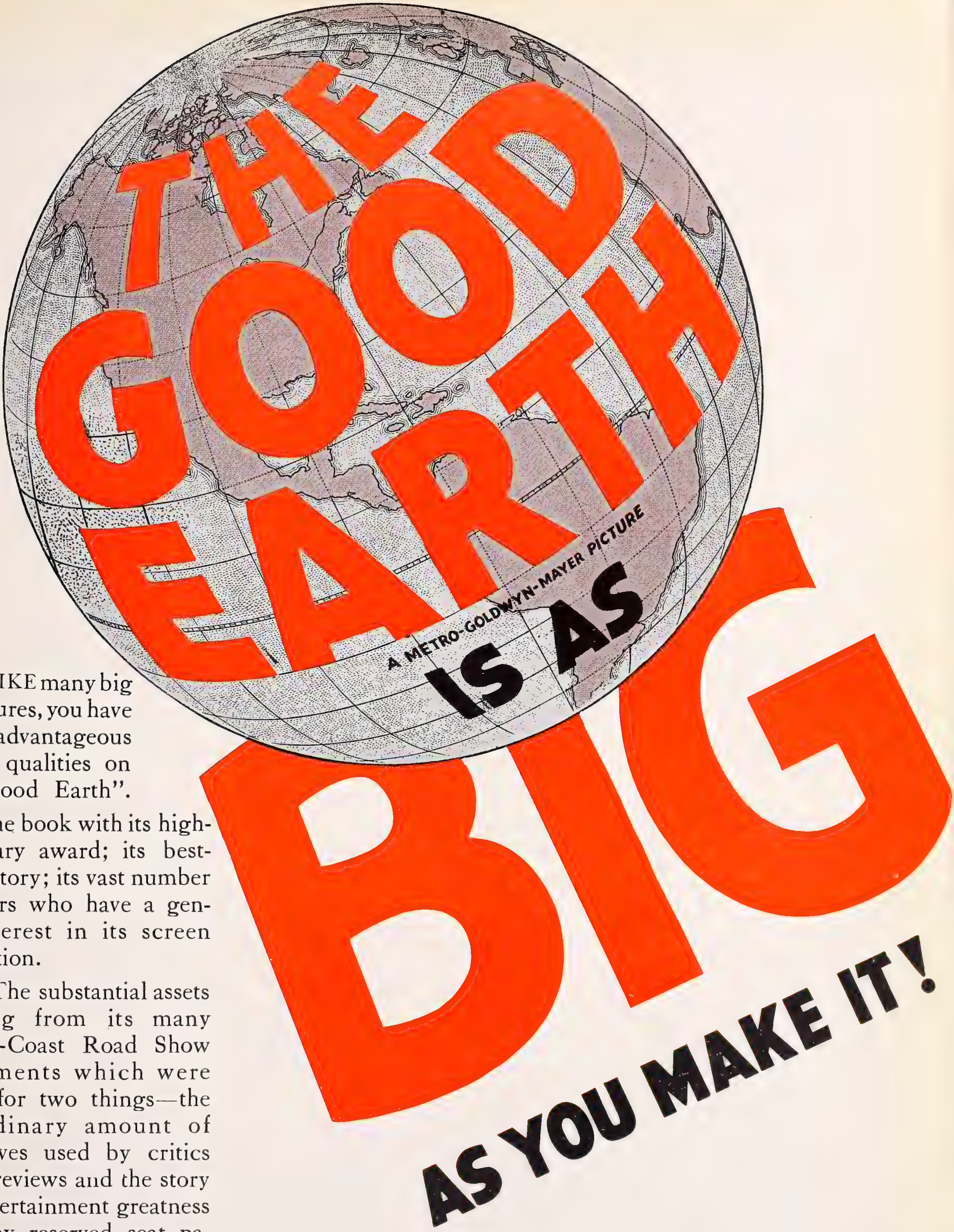
Kindly ask your M-G-M Branch for our Complete Year Book for 1937-38

Why waste expensive space in elaborating our list. The cold type tells the story.

Instead, the following pages are devoted to helping you exploit one of the BIG M-G-M PICTURES you are about to play—

"THE GOOD EARTH"

and watch for the next M-G-M Exploitation Supplement on "The Firefly"



UNLIKE many big pictures, you have certain advantageous pre-sold qualities on "The Good Earth".

1st. The book with its highest literary award; its best-seller history; its vast number of readers who have a genuine interest in its screen presentation.

2nd. The substantial assets springing from its many Coast-to-Coast Road Show engagements which were notable for two things—the extraordinary amount of superlatives used by critics in their reviews and the story of its entertainment greatness spread by reserved seat patrons among their friends.

There have been but few occasions when popular price showings have had such valuable factors in their favor before running even a line of exploitation or advertising. However, it would be a grave mistake to curtail your activities because of them. Rather you should set out to make "The Good Earth" the biggest attraction of all time at your theatre!

Greatest Selling Novel of Our Generation!

IT LED ALL "BEST SELLERS" FOR OVER A YEAR

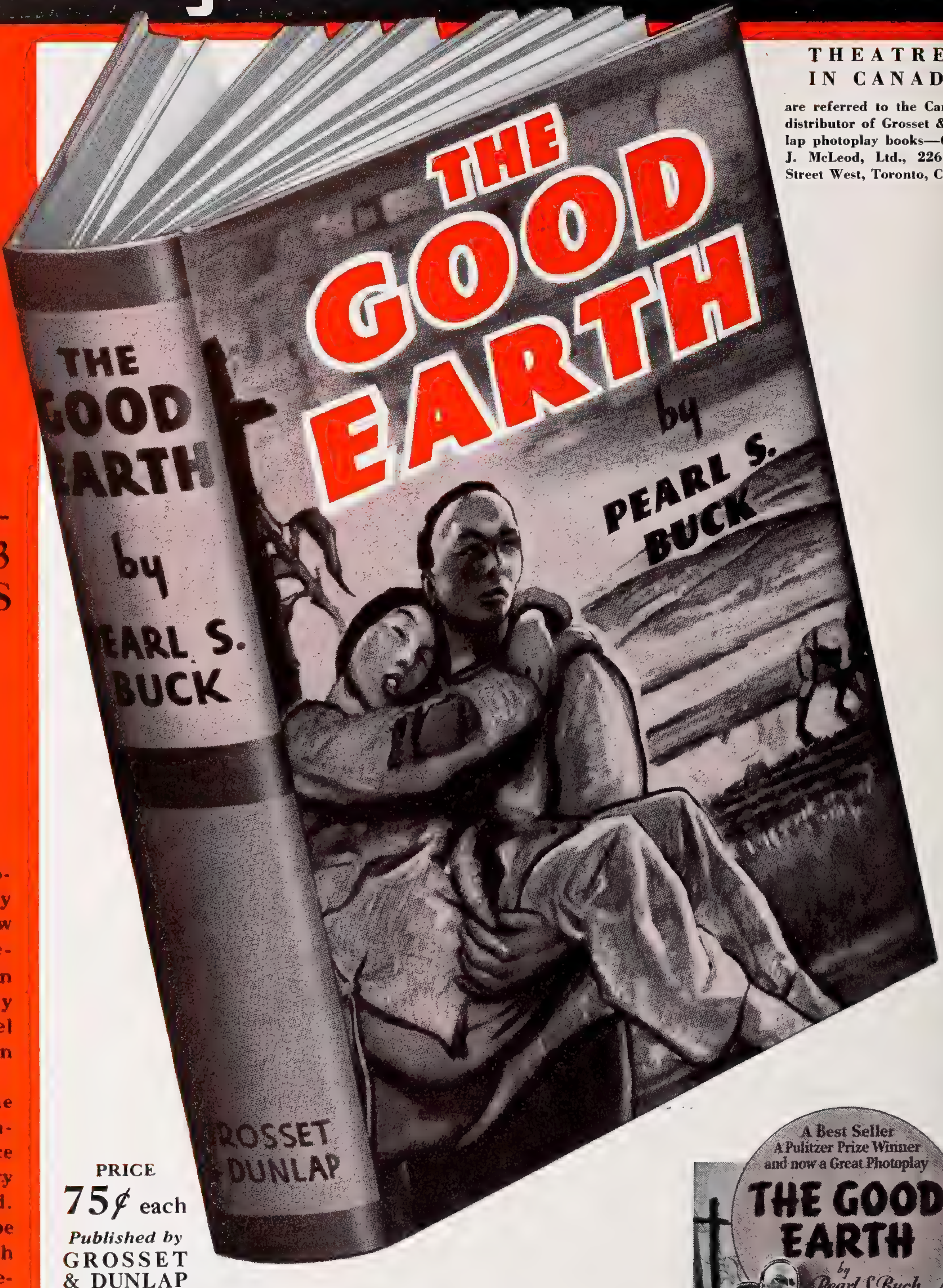
IT WON THE PULITZER PRIZE

TRANSLATED INTO 23 LANGUAGES

READ BY OVER 100 MILLION PEOPLE

HERE is a tested promotion asset. Tested by hundreds of Road-Show engagements which reported that never within their experience had any other photoplay novel aroused greater interest in its film conception.

We KNOW it has the power to substantially increase movie attendance at your theatre—and every other theatre in the land. But that power must be generated by you—with book store promotion, tie-ups with book sections of large department stores and public libraries, displays at local literary and better film club meetings. Go to it—and make it a big exploitation undertaking!


THE GOOD EARTH
by
PEARL S. BUCK
THE GOOD EARTH
by
PEARL S. BUCK
GROSSET DUNLAP

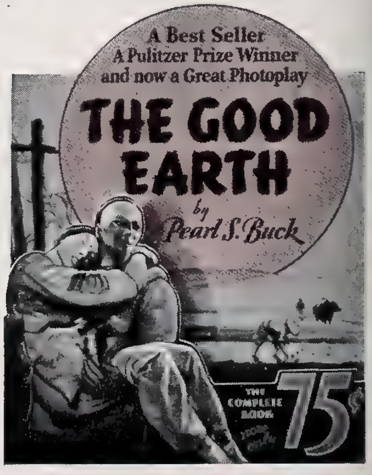
THEATRES IN CANADA

are referred to the Canadian distributor of Grosset & Dunlap photoplay books—George J. McLeod, Ltd., 226 King Street West, Toronto, Canada.

PRICE
75¢ each
Published by
GROSSET
& DUNLAP
1140 Broadway
N. Y. C.

Write direct to them for any form of special assistance which might be required

LARGE 3-color, easel-backed counter and window display furnished by the publishers, Grosset & Dunlap. Multiply its selling value by using other picture accessories with it.

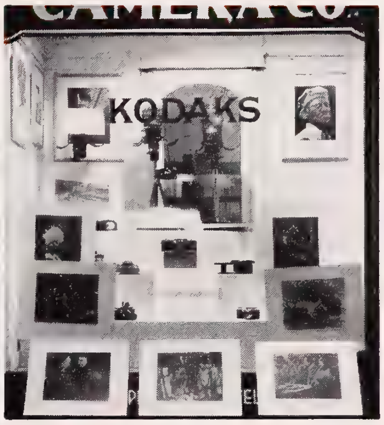

A Best Seller
A Pulitzer Prize Winner
and now a Great Photoplay
THE GOOD EARTH
by
Pearl S. Buck
THE COMPLETE BOOK
75¢

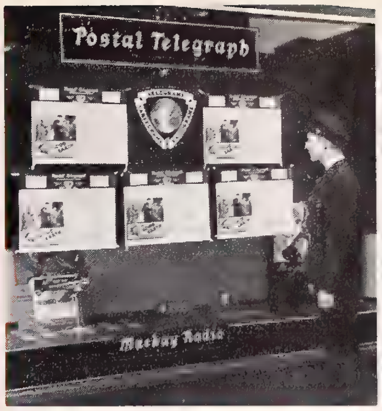
It's Absolutely Tops *for* Book Promotion

PHOTOPLAY BOOK

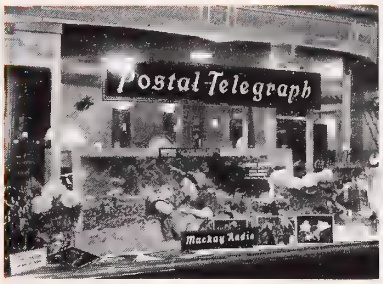
AGFA SUPERPAN
Leica

CAMERA *and* PHOTO SUPPLIES


CAMERA CO.
KODAKS


Postal Telegraph
Mackay Radio

POSTAL TELEGRAPH


Postal Telegraph
Mackay Radio

PERFUMES

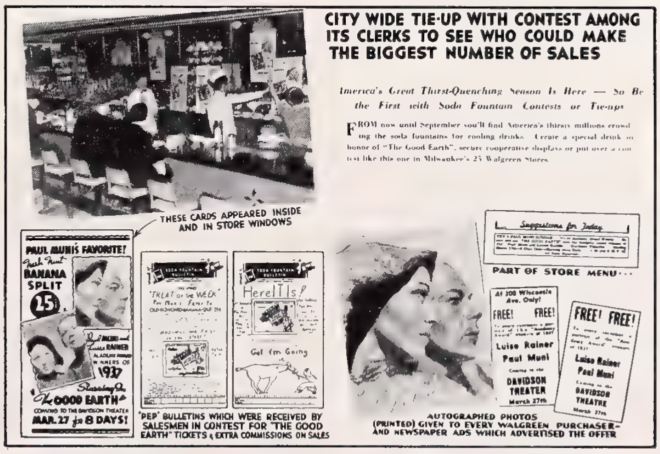
windows

ON first thought you might think this type of picture eliminates many potentially valuable window tie-ups. Such is far from the truth.

Even women's fashions are not exempt from this promotion category. Nor make-up accessories. For instance: On the former it is very easy to state that a particular color is a Mandarin red or that any other shade of red is of Chinese origin—and similarly that certain fabrics and styles show Chinese influence. With perfumes and cosmetics you can make tie-ups with Lentheric's Shanghai scent or any other brand having a Chinese name; a red color in lipstick or face powder can be given a Chinese designation and tied-up to "The Good Earth". Show some ingenuity!

JAPAN & CHINA
VIA HONOLULU

TRAVEL



CITY WIDE TIE-UP WITH CONTEST AMONG ITS CLERKS TO SEE WHO COULD MAKE THE BIGGEST NUMBER OF SALES

America's Great Thirst-Quenching Season Is Here — So Be the First with Soda Fountain Contests or Tie-ups

FROM now until September you'll find America's thirsty millions crowding the soda fountains for cooling drinks. Create a special drink in honor of "The Good Earth", secure cooperative displays or put over a contest like this one in Milwaukee's 25 Walgreen Stores.

THESE CARDS APPEARED INSIDE AND IN STORE WINDOWS

PAUL MUNI'S FAVORITE!
Fresh Fruit
BANANA
SPLIT
25¢
Paul Muni and Luise Rainer
Academy Award Winners of 1937
Starring in
The GOOD EARTH
COMING TO THE DAVIDSON THEATER
MAR. 27 for 8 DAYS!
"TREAT of the WEEK"
Here It Is!
Get 'em Going
Suggestions for Today
At 308 Wisconsin Ave. Only!
FREE! FREE!
Luise Rainer
Paul Muni
Coming to the
DAVIDSON THEATER
March 27th
FREE! FREE!
Luise Rainer
Paul Muni
Coming to the
DAVIDSON THEATRE
March 27th

'PEP' BULLETINS WHICH WERE RECEIVED BY SALESMEN IN CONTEST FOR "THE GOOD EARTH" TICKETS & EXTRA COMMISSIONS ON SALES

PART OF STORE MENU...

AUTOGRAPHED PHOTOS (PRINTED) GIVEN TO EVERY WALGREEN PURCHASER—AND NEWSPAPER ADS WHICH ADVERTISED THE OFFER

25 WALGREEN STORES IN ONE CITY!

RAINER MUNI
THE GOOD EARTH

RAILROAD STATIONS *and* OFFICES

THEATRE TICKETS
MAIN FLOOR and BALCONY
ON SALE HERE
ICE HOCKEY
CHICAGO BLACK HAWKS
APOLLO
THE GOOD EARTH
ERLANGER
DOYLY CARTE
OPERA COMPANY
GRAND
ZIEGFELD FOLLIES
HARRIS
SELWYN
THEATRE TICKETS
and Tickets For All
SPORTING EVENTS
ON SALE HERE
APOLLO
PAUL MUNI
LUISE RAINER
DONNOLLY-LOSCH

TICKET AGENCY

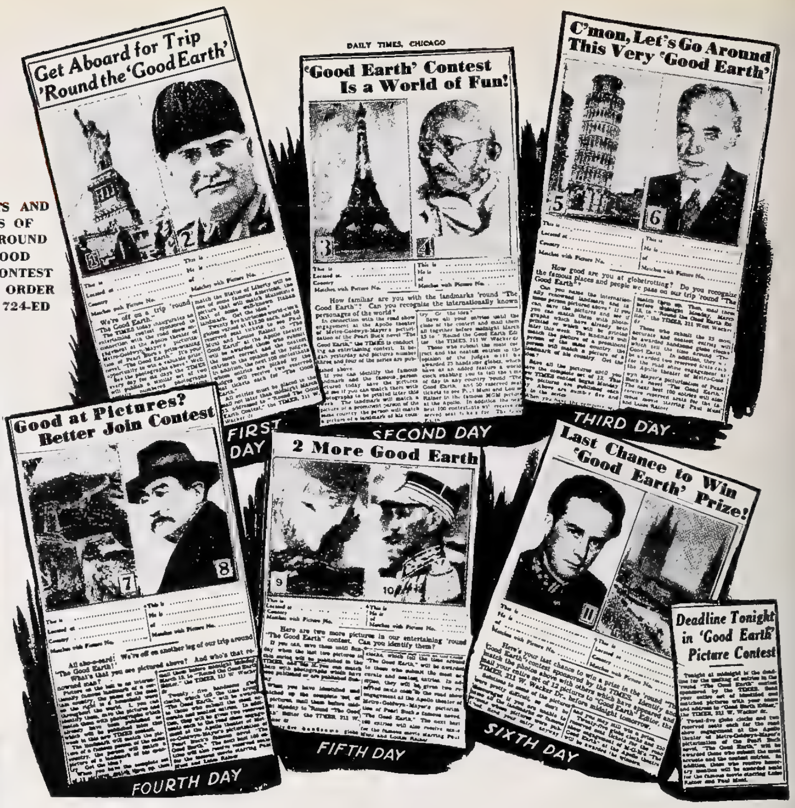
SCREENS – POTTERY – VASES – FURNITURE – TEAKWOOD TABLES – APPAREL – AND OTHER OBJECTS SHOWING CHINESE MOTIF ORIGIN OR INFLUENCE

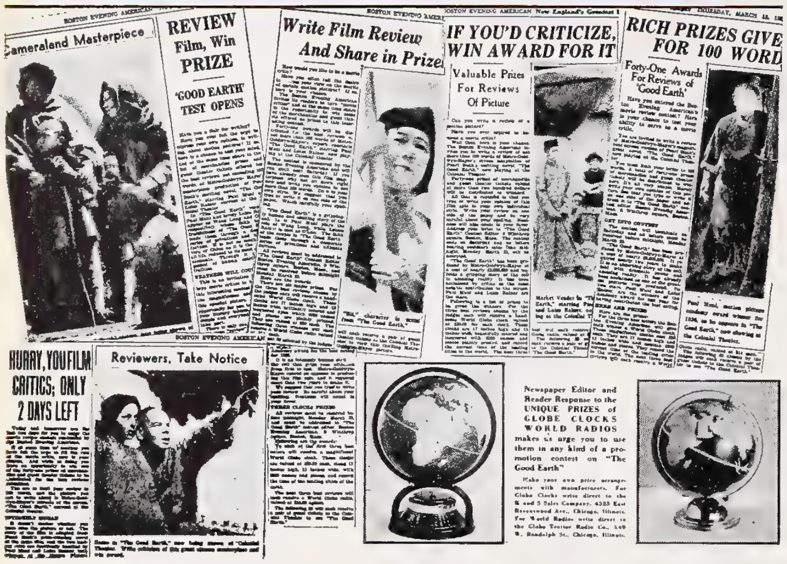
"THE GOOD EARTH" is as BIG AS YOU MAKE IT!

Contests

THAT DID A BIG JOB IN MANY KEY CITIES

FOR MATS AND PROOFS OF "TRIP AROUND THE GOOD EARTH" CONTEST (RIGHT) ORDER SERIES No. 724-ED


DAILY TIMES, CHICAGO
Get Aboard for Trip 'Round the 'Good Earth'
'Good Earth' Contest Is a World of Fun!
C'mon, Let's Go Around This Very 'Good Earth'
Good at Pictures? Better Join Contest
2 More Good Earth
Last Chance to Win 'Good Earth' Prize!
Deadline Tonight in 'Good Earth' Picture Contest
FIRST DAY
SECOND DAY
THIRD DAY
FOURTH DAY
FIFTH DAY
SIXTH DAY


BOSTON EVENING AMERICAN
Cameraland Masterpiece
REVIEW Film, Win PRIZE
'GOOD EARTH' TEST OPENS
Write Film Review And Share in Prize
IF YOU'D CRITICIZE, WIN AWARD FOR IT
Valuable Prizes For Reviews Of Picture
RICH PRIZES GIVE FOR 100 WORD
Forty-One Awards For Reviews of 'Good Earth'
HURRY, YOU FILM CRITICS; ONLY 2 DAYS LEFT
Reviewers, Take Notice

Newspaper Editor and Reader Response to the UNIQUE PRIZES of GLOBE CLOCKS WORLD RADIOS makes us urge you to use them in any kind of a promotion contest on "The Good Earth"

Make your own price arrangements with manufacturers. For Globe Clocks write direct to the K and S Sales Company, 4325 East Ravenswood Ave., Chicago, Illinois. For World Radios write direct to the Globe Trotter Radio Co., 549 W. Randolph St., Chicago, Illinois.

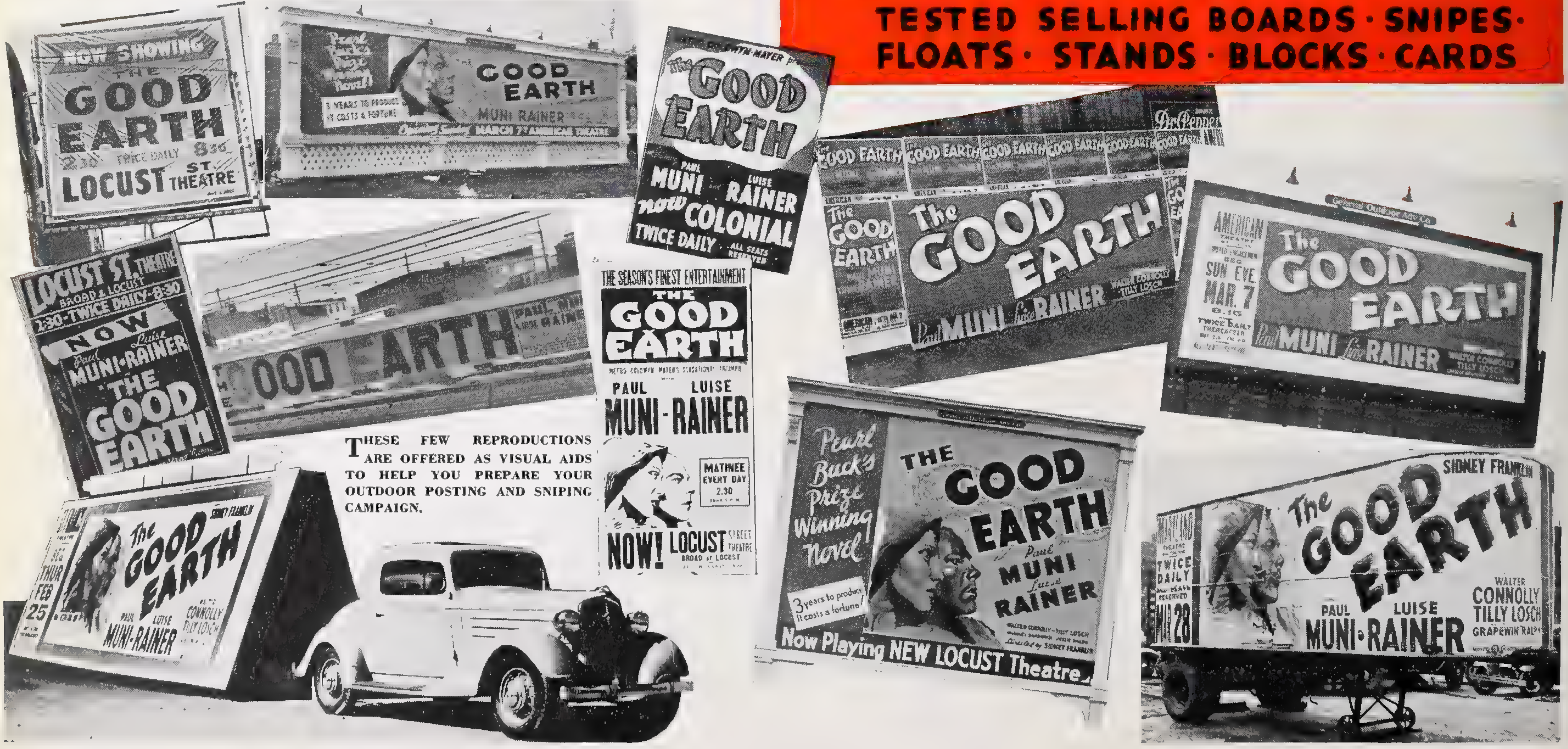
YOU CAN HAVE COMPLETE DOUBLE COLUMN MATS AND PROOFS of the ABOVE CONTEST

NEWSPAPER contests were the RULE and not the exception on "The Good Earth." This applies equally to news columns and classified ad sections. Surprisingly, this picture received easily three times more contest space than either "The Great Ziegfield" or "Romeo and Juliet" two-a-day showings.

Biggest of all was the one initiated by Chicago (upper right hand corner). It was called "Trip Around the Good Earth" and picked up by many subsequent showings. The other was a Film Review contest sponsored by Boston engagement. Mats and proofs of the former are available—but not of the latter!

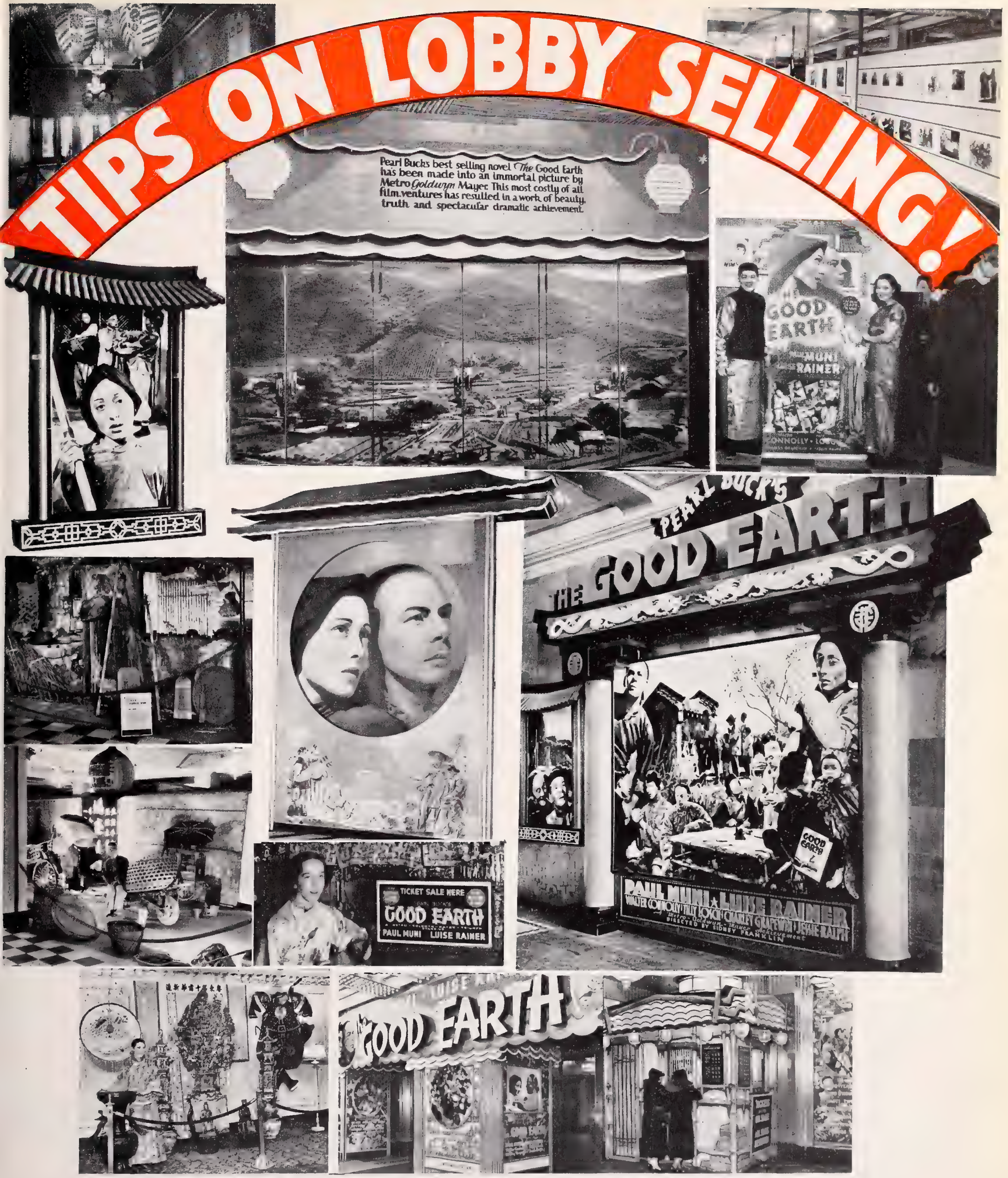
Outdoors

TESTED SELLING BOARDS · SNIPES · FLOATS · STANDS · BLOCKS · CARDS


NOW SHOWING
THE GOOD EARTH
2:30 TWICE DAILY 8:30
LOCUST ST. THEATRE
Pearl Buck's Prize Winning Novel
3 YEARS TO PRODUCE IT COSTS A FORTUNE
GOOD EARTH
MUNI RAINER
MARCH 7 AMERICAN THEATRE
METRO-GOLDWYN-MAYER
The GOOD EARTH
PAUL MUNI LUISE RAINER
now COLONIAL
TWICE DAILY ALL SEATS RESERVED
LOCUST ST. THEATRE BROAD & LOCUST
2:30 TWICE DAILY 8:30
NOW Paul MUNI Luise RAINER
THE GOOD EARTH
GOOD EARTH
PAUL MUNI RAINER
THE SEASON'S FINEST ENTERTAINMENT
THE GOOD EARTH
PAUL MUNI LUISE RAINER
MATINEE EVERY DAY 2:30
NOW! LOCUST STREET THEATRE BROAD AT LOCUST
GOOD EARTH
Dr. Pepper
The GOOD EARTH
Paul MUNI Luise RAINER
WALTER CONNOLLY TILLY LOSCH
General Outdoor Adv. Co.
AMERICAN THEATRE
SUN. EVE. MAR. 7
TWICE DAILY
The GOOD EARTH
Paul MUNI Luise RAINER
SIDNEY FRANKLIN
The GOOD EARTH
PAUL MUNI LUISE RAINER
WALTER CONNOLLY TILLY LOSCH
THUR FEB 25
Paul Buck's Prize Winning Novel
THE GOOD EARTH
Paul MUNI Luise RAINER
3 years to produce it costs a fortune
Now Playing NEW LOCUST Theatre
MARYLAND THEATRE
TWICE DAILY
MAR 28
SIDNEY FRANKLIN
The GOOD EARTH
PAUL MUNI LUISE RAINER
WALTER CONNOLLY TILLY LOSCH
GRAPEWIN

THESE FEW REPRODUCTIONS ARE OFFERED AS VISUAL AIDS TO HELP YOU PREPARE YOUR OUTDOOR POSTING AND SNIPING CAMPAIGN.

TIPS ON LOBBY SELLING!


Pearl Buck's best selling novel The Good Earth has been made into an immortal picture by Metro Goldwyn Mayer. This most costly of all film ventures has resulted in a work of beauty, truth and spectacular dramatic achievement.
THE GOOD EARTH
PAUL MUNI
LUISE RAINER
CONNOLLY
PEARL BUCK'S
THE GOOD EARTH
PAUL MUNI LUISE RAINER
WALTER CONNOLLY TILLY LOSCH CHARLEY GRAPEWIN JESSIE RALPH
DIRECTED BY SIDNEY FRANKLIN
TICKET SALE HERE
GOOD EARTH
PAUL MUNI LUISE RAINER
GOOD EARTH
LUISE
GOOD EARTH

WHAT is the first thing which strikes your eye on this page? That's easy! It is the prevalence of Chinese pagoda effects in many types of lobbies.

Then you become aware of the decorative and lighting possibilites of Chinese lanterns; the displays of Chinese art, pottery, vases and other objects sold locally by big department stores and interior decorators; the conversion of box-offices into more pagoda designs and another surrounded on 3 sides by Giant 7-Foot Standees; the Oil Painting Accessories announced elsewhere in this section.

Top center is a massive panoramic view of a Chinese hillside. The closed doors open into the Astor Theatre, N.Y., orchestra.

It Sells!

DOUBLE PAGE
Full
Newspaper
Size

Co-operative Ad

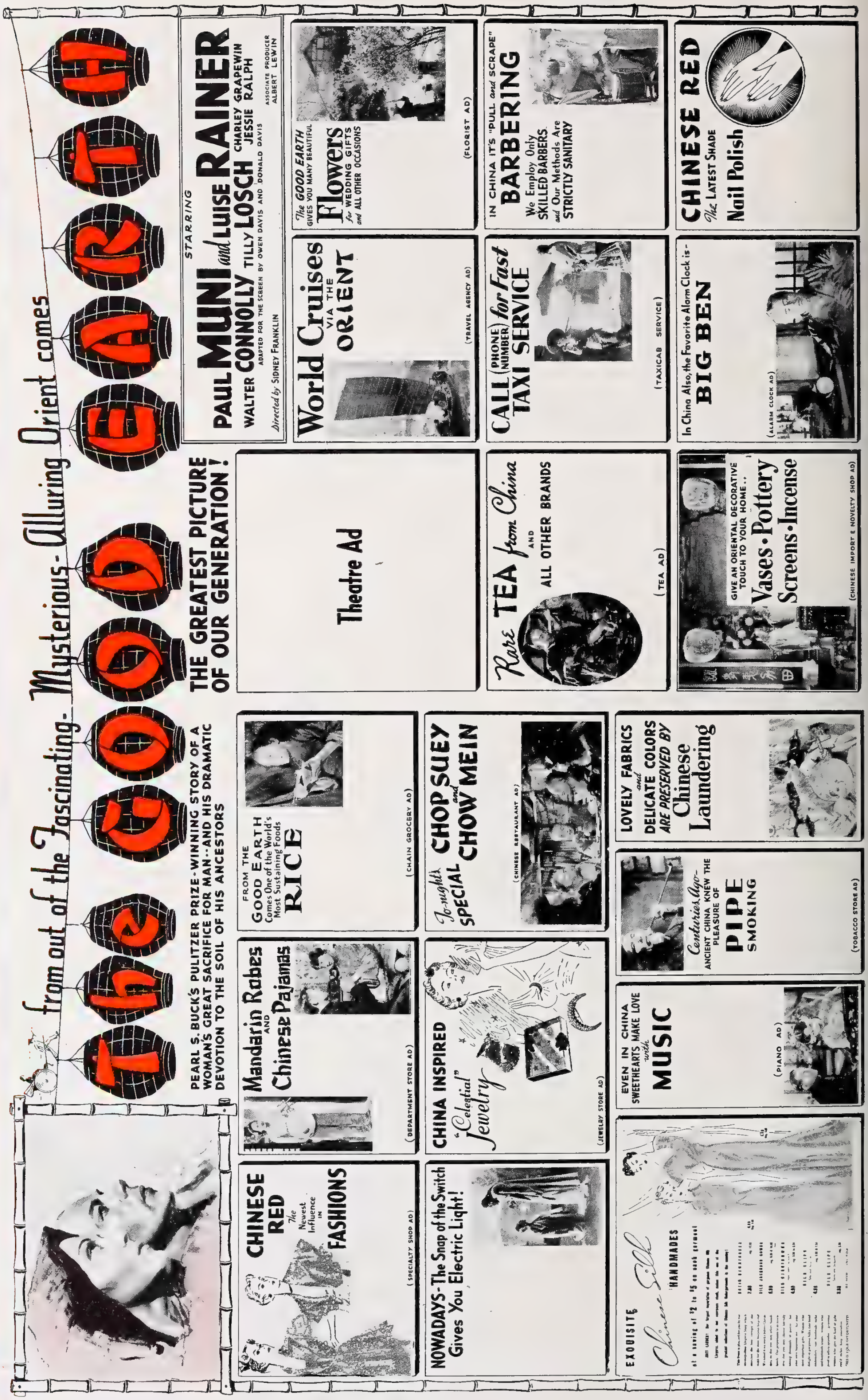
WE don't expect you to be able to take this sheet and immediately sell that many stores in your town.

But you can, in a comparative sense, get just as good results as Road-Show engagements. The layout here is merely a working basis.

If you cannot secure a double truck of local ads, try for a single page. If that amount of free space isn't forthcoming, see if it's possible to get some merchants to run separate advertisements in conjunction with your picture.

What we've attempted here is merely to show the many various kinds of stores which are contacts for cooperative merchandising. Change the layout in any shape or manner to conform to local requirements.

ORDER FULL
NEWSPAPER SIZE MATS
(Each 16"x20") No. 724-EA



from out of the Fascinating- Mysterious- Alluring Orient comes

The GOOD EARTH

PEARL S. BUCK'S PULITZER PRIZE-WINNING STORY OF A WOMAN'S GREAT SACRIFICE FOR MAN--AND HIS DRAMATIC DEVOTION TO THE SOIL OF HIS ANCESTORS

THE GREATEST PICTURE OF OUR GENERATION!

STARRING
PAUL MUNI and LUISE RAINER
WALTER CONNOLLY TILLY LOSCH CHARLEY GRAPEWIN JESSIE RALPH
ADAPTED FOR THE SCREEN BY OWEN DAVIS AND DONALD DAVIS
Directed by SIDNEY FRANKLIN
ASSOCIATE PRODUCER ALBERT LEWIN

CHINESE RED The Newest Influence IN FASHIONS
(SPECIALTY SHOP AD)

Mandarin Robes AND Chinese Pajamas
(DEPARTMENT STORE AD)

FROM THE GOOD EARTH Comes One of the World's Most Sustaining Foods RICE
(CHAIN GROCERY AD)

Theatre Ad

World Cruises VIA THE ORIENT
(TRAVEL AGENCY AD)

The GOOD EARTH GIVES YOU MANY BEAUTIFUL Flowers for WEDDING GIFTS and ALL OTHER OCCASIONS
(FLORIST AD)

NOWADAYS-The Snap of the Switch Gives You Electric Light!

CHINA INSPIRED "Celestial" Jewelry
(JEWELRY STORE AD)

To-night's SPECIAL CHOP SUEY and CHOW MEIN
(CHINESE RESTAURANT AD)

Rare TEA from China AND ALL OTHER BRANDS
(TEA AD)

CALL (PHONE NUMBER) for Fast TAXI SERVICE
(TAXICAB SERVICE)

IN CHINA IT'S "PULL and SCRAPE" BARBERING
We Employ Only SKILLED BARBERS and Our Methods Are STRICTLY SANITARY

EXQUISITE Chinese Silk HANDMADES
at a saving of $2 to $5 on each garment

EVEN IN CHINA SWEETHEARTS MAKE LOVE with MUSIC
(PIANO AD)

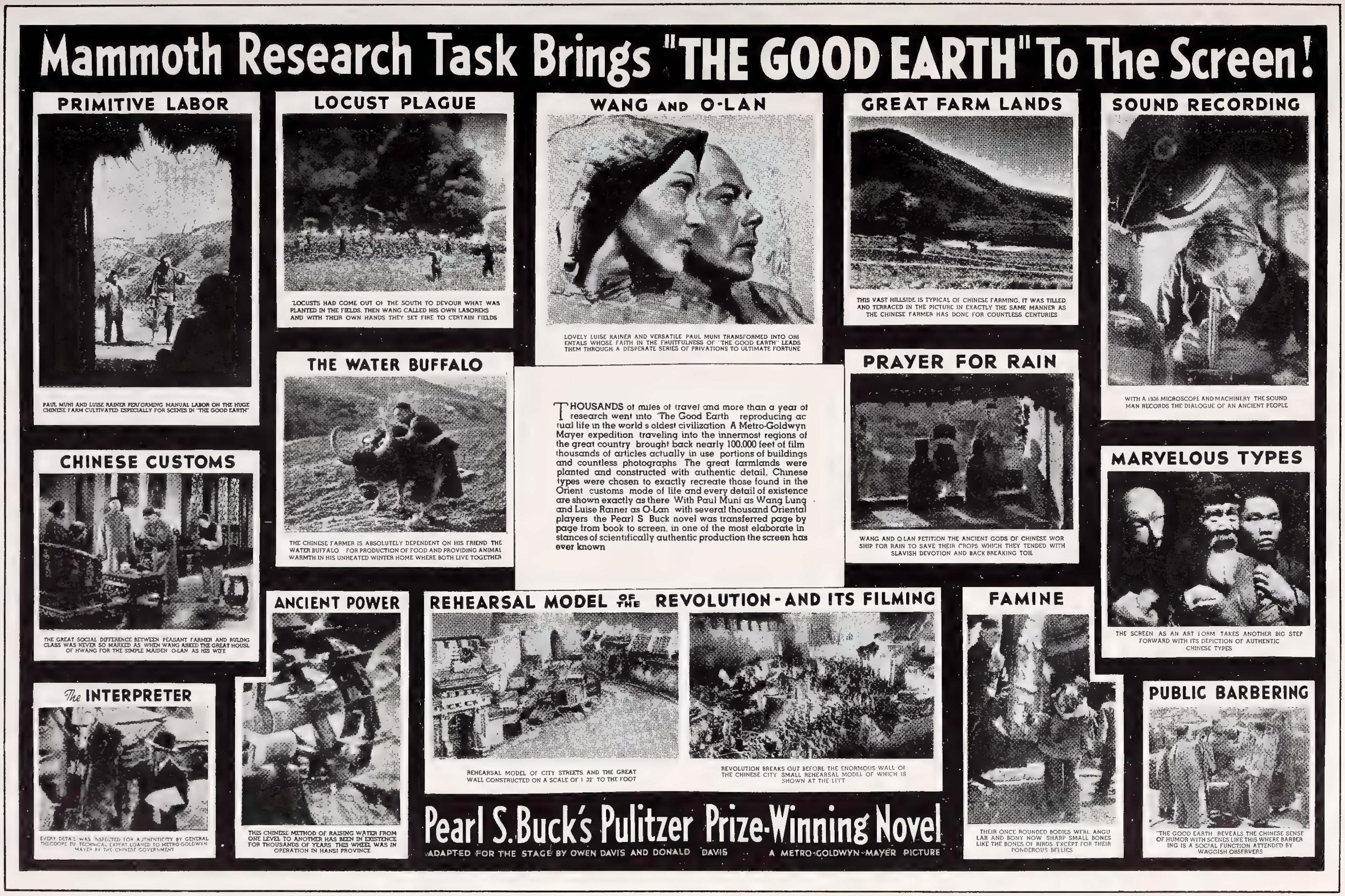
Centuries Ago- ANCIENT CHINA KNEW THE PLEASURE OF PIPE SMOKING
(TOBACCO STORE AD)

LOVELY FABRICS and DELICATE COLORS ARE PRESERVED BY Chinese Laundering

GIVE AN ORIENTAL DECORATIVE TOUCH TO YOUR HOME.. Vases•Pottery Screens•Incense
(CHINESE IMPORT & NOVELTY SHOP AD)

In China Also, the Favorite Alarm Clock is- BIG BEN
(ALARM CLOCK AD)

CHINESE RED The LATEST SHADE Nail Polish



Mammoth Research Task Brings "THE GOOD EARTH" To The Screen!

PRIMITIVE LABOR

PAUL MUNI AND LUISE RAINER PERFORMING MANUAL LABOR ON THE HUGE CHINESE FARM CULTIVATED ESPECIALLY FOR SCENES IN "THE GOOD EARTH"

LOCUST PLAGUE

LOCUSTS HAD COME OUT OF THE SOUTH TO DEVOUR WHAT WAS PLANTED IN THE FIELDS. THEN WANG CALLED HIS OWN LABORERS AND WITH THEIR OWN HANDS THEY SET FIRE TO CERTAIN FIELDS

WANG AND O-LAN

LOVELY LUISE RAINER AND VERSATILE PAUL MUNI TRANSFORMED INTO ORIENTALS WHOSE FAITH IN THE FRUITFULNESS OF "THE GOOD EARTH" LEADS THEM THROUGH A DESPERATE SERIES OF PRIVATIONS TO ULTIMATE FORTUNE

GREAT FARM LANDS

THIS VAST HILLSIDE IS TYPICAL OF CHINESE FARMING. IT WAS TILLED AND TERRACED IN THE PICTURE IN EXACTLY THE SAME MANNER AS THE CHINESE FARMER HAS DONE FOR COUNTLESS CENTURIES

SOUND RECORDING

WITH A 1936 MICROSCOPE AND MACHINERY THE SOUND MAN RECORDS THE DIALOGUE OF AN ANCIENT PEOPLE

THE WATER BUFFALO

THE CHINESE FARMER IS ABSOLUTELY DEPENDENT ON HIS FRIEND THE WATER BUFFALO FOR PRODUCTION OF FOOD AND PROVIDING ANIMAL WARMTH IN HIS UNHEATED WINTER HOME WHERE BOTH LIVE TOGETHER

THOUSANDS of miles of travel and more than a year of research went into 'The Good Earth reproducing actual life in the world s oldest civilization A Metro-Goldwyn Mayer expedition traveling into the innermost regions of the great country brought back nearly 100,000 feet of film thousands of articles actually in use portions of buildings and countless photographs The great farmlands were planted and constructed with authentic detail, Chinese types were chosen to exactly recreate those found in the Orient customs mode of life and every detail of existence are shown exactly as there With Paul Muni as Wang Lung and Luise Rainer as O-Lan with several thousand Oriental players the Pearl S Buck novel was transferred page by page from book to screen, in one of the most elaborate instances of scientifically authentic production the screen has ever known

PRAYER FOR RAIN

WANG AND O-LAN PETITION THE ANCIENT GODS OF CHINESE WORSHIP FOR RAIN TO SAVE THEIR CROPS WHICH THEY TENDED WITH SLAVISH DEVOTION AND BACK BREAKING TOIL

CHINESE CUSTOMS

THE GREAT SOCIAL DIFFERENCE BETWEEN PEASANT FARMER AND RULING CLASS WAS NEVER SO MARKED AS WHEN WANG ASKED THE GREAT HOUSE OF HWANG FOR THE SIMPLE MAIDEN O-LAN AS HIS WIFE

MARVELOUS TYPES

THE SCREEN AS AN ART FORM TAKES ANOTHER BIG STEP FORWARD WITH ITS DEPICTION OF AUTHENTIC CHINESE TYPES

ANCIENT POWER

THIS CHINESE METHOD OF RAISING WATER FROM ONE LEVEL TO ANOTHER HAS BEEN IN EXISTENCE FOR THOUSANDS OF YEARS THIS WHEEL WAS IN OPERATION IN HANSI PROVINCE

REHEARSAL MODEL OF THE REVOLUTION - AND ITS FILMING

REHEARSAL MODEL OF CITY STREETS AND THE GREAT WALL CONSTRUCTED ON A SCALE OF 1 32' TO THE FOOT

REVOLUTION BREAKS OUT BEFORE THE ENORMOUS WALL OF THE CHINESE CITY SMALL REHEARSAL MODEL OF WHICH IS SHOWN AT THE LEFT

FAMINE

THEIR ONCE ROUNDED BODIES WERE ANGULAR AND BONY NOW SHARP SMALL BONES LIKE THE BONES OF BIRDS EXCEPT FOR THEIR PONDEROUS BELLIES

***The* INTERPRETER**

EVERY DETAIL WAS INSPECTED FOR AUTHENTICITY BY GENERAL THEODORE TU TECHNICAL EXPERT LOANED TO METRO GOLDWYN MAYER BY THE CHINESE GOVERNMENT

PUBLIC BARBERING

"THE GOOD EARTH REVEALS THE CHINESE SENSE OF HUMOR WITH SCENES LIKE THIS WHERE BARBERING IS A SOCIAL FUNCTION ATTENDED BY WAGGISH OBSERVERS

Pearl S. Buck's Pulitzer Prize-Winning Novel

ADAPTED FOR THE STAGE BY OWEN DAVIS AND DONALD DAVIS

A METRO-GOLDWYN-MAYER PICTURE

THERE IS NO SUBSTITUTE FOR SCHOOL CO-OPERATION

SMASH went all school records for co-operation on "Good Earth" Road-Shows! This does not except the great literary classic, "Romeo and Juliet"—and when you've topped that in educational promotion you've something to brag about!

In some cities educational support was 100% in coverage, including every public, private and parochial institution of learning.

AND EDUCATIONAL VALUE IS DOMINANT IN THIS 60" x 40" SEPIA DISPLAY 3 *for* $1.00

ONE of the methods which helped to secure this co-operation and their picture endorsement was this 60" x 40" Display. Printed in a strong, attractive sepia color, it stressed the educational aspects of the picture over its entertainment qualities.

No other producing company ever gave you better material for this kind of invaluable cooperation.

Examine the scenes. Read the captions. Then you'll know we're not boasting about its value to your showing.

Order direct from

NEW YORK GRAVURE CORP.

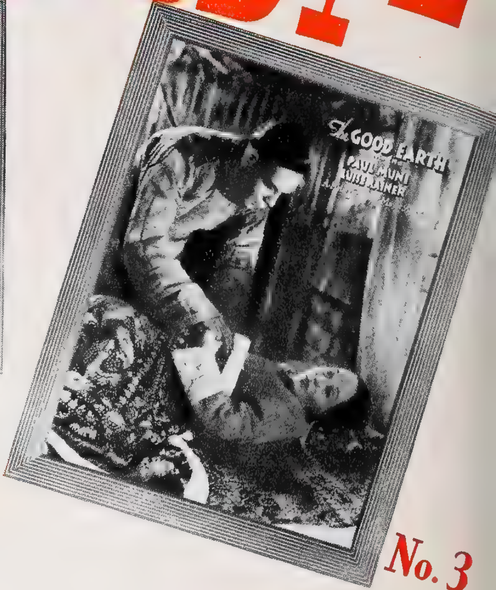
305 E. 45th Street, N. Y. C.

Shipping Charges Extra

THESE IN YOUR LOBBY—

No.2

The Good Earth
Starring
PAUL MUNI
LUISE RAINER


The Good Earth
PAUL MUNI
LUISE RAINER

No. 3

The Good Earth
Starring
PAUL MUNI
LUISE RAINER
A Metro-Goldwyn-Mayer Picture

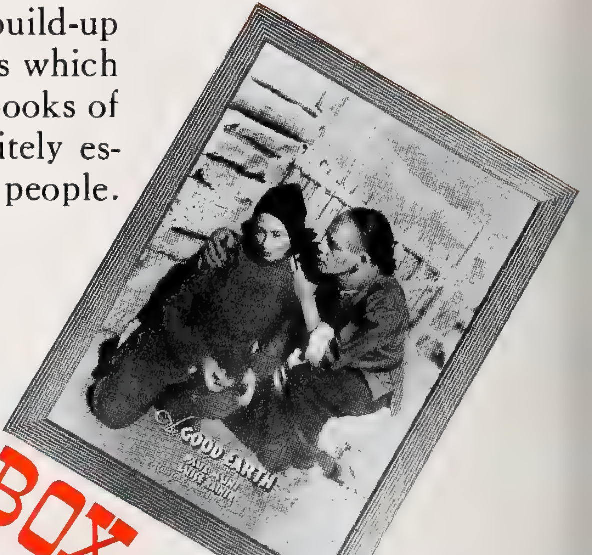
No.1

4 - 30"× 40" OIL PAINTINGS

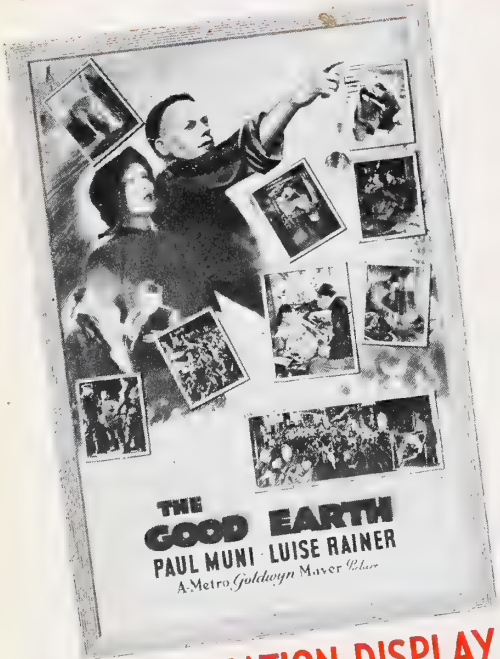
FOR RENT

HERE is pictorial drama torn from the heart of a man, a woman and a country. Superbly dramatic scenes which will help to build-up box-office power in your lobby. Scenes which come from one of the biggest selling books of all time and consequently have definitely established interest to its many millions of people.

CAUSES THIS AT YOUR BOX-OFFICE!

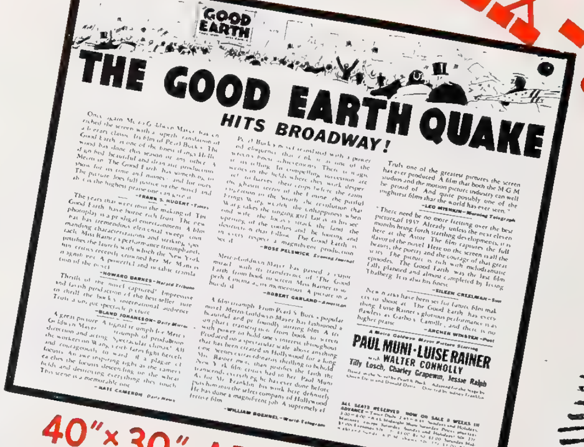

The Good Earth
PAUL MUNI
LUISE RAINER

No. 4


THE GOOD EARTH
PAUL MUNI · LUISE RAINER
A Metro Goldwyn Mayer Picture

48"×72" COMBINATION DISPLAY

SIZE to sell the picture's BIGNESS! VISUAL DRAMA to catch the imagination of its book readers and those who haven't read the novel STAR VALUE which predominates and color which attracts the eye! ASK YOUR M-G-M EXCHANGE ABOUT ITS RENTAL PRICE



GOOD EARTH

THE GOOD EARTH QUAKE HITS BROADWAY!

A Metro Goldwyn Mayer Picture Starring

PAUL MUNI · LUISE RAINER

with WALTER CONNOLLY

Tilly Losch, Charley Grapewin, Jesse Ralph

40"×30" AD BLOW-UP

TWO colors Put it in front of your theatre in advance and then display it inside currently with play dates There's room for local lettering of theatre name and play dates

PRICE $8 50 EACH ORDER DIRECT FROM APEDA STUDIOS, 212 WEST 48th ST., N. Y CITY
SHIPPING CHARGES ARE EXTRA

Ballyhoo

It's a natural for "The Good Earth"—tea in the lobby, foyer or mezzanine served by an attractive Chinese miss or an American girl similarly dressed. Have her tell fortunes with tea leaves and you'll always have a crowd of women around it

The GOOD EARTH"
is Playing
OLO THEATRE

Sometimes the most obvious promotion stunt is the best For instance, the many jinrikshas which were pulled through "Good Earth" key cities Some were simple, others quite elaborate. Some theatres were fortunate in securing the services of real Chinese while others dressed up an American girl and man in Chinese costumes Stops were made frequently and the girl passed out Lucky Chinese Coins, Rice Packages, heralds, etc

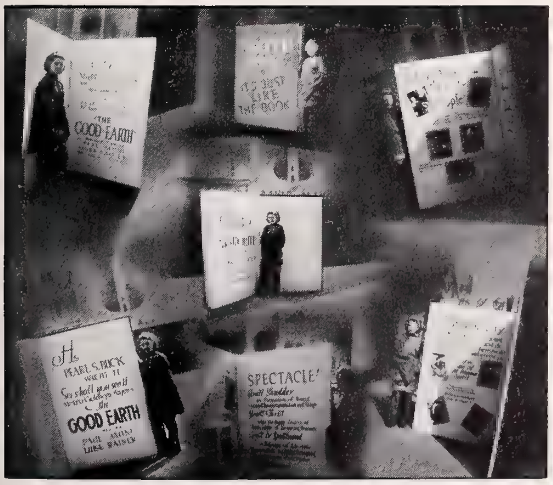
WHN
W H N
DIAL 1010

When "Romeo and Juliet" played the Astor Theatre, N Y, a WHN microphone was installed in the lobby to broadcast departing patrons' opinions of the picture So many people crowded around to get their first chance to speak over the air that the stunt was repeated on "The Good Earth"

THE GOOD EARTH

THE
GOOD EARTH
PAUL
MUN
LUISE
INER

These four little Chinese boys were a positive sensation during the Washington, D C., engagement. Women, especially, found them irresistible and crowded around to talk to them The boys distributed theatre circulars, Chinese Rice and Chinese Lucky Coin novelties. First runs in big cities ought to be able to duplicate it for a knockout draw!


THE GOOD EARTH
IT'S JUST LIKE THE BOOK
PEARL S. BUCK
THE GOOD EARTH
SPECTACLE!

Cash in on the novel's tremendous book sales and the numberless people who have read it by using a Giant Book display in your lobby, on a float or as a street perambulator.

THE GOOD EARTH
THE GOOD EARTH
THE GOOD EARTH
THE GOOD EARTH

A bevy of Chinese girls acted as hostesses on Opening Night at the Colonial Theatre, Boston. Arriving patrons were delighted with the innovation and the stunt broke the local newspapers. Chinese music in your lobby or mezzanine provides another unusual method of creating word-of-mouth advertising. Quite a few engagements were partial to the idea of sending 2, 4 or 6 girls around their business districts to pass out novelties or circular matter on the picture. Everybody likes to see pretty girls—but the stunt goes over biggest when the girls are actually Chinese!

SOMETHING NEW IN STUNT PROMOTION!

"THE GOOD EARTH"

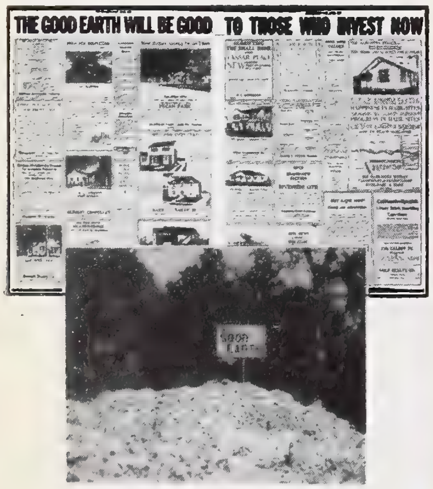
GLOBE-TROTTER RADIO

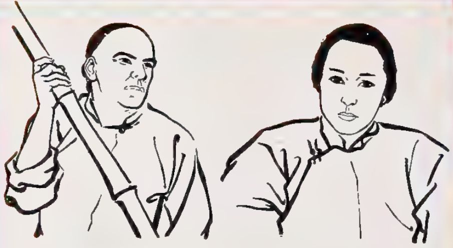
USE THEM AS GRAND PRIZES IN NEWSPAPER or RADIO CONTESTS

TURN the globe and you tune in the radio. Educational, entertaining, appealing and instructive. They were used as first-prizes by some of the reserved seat showings. Retail price of each is around $30.00.

Write direct to the manufacturer for special price quotations:

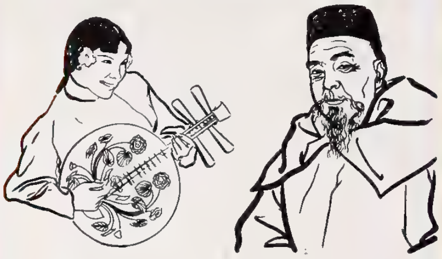
Globe Trotter Radio Co.
549 Randolph Street Chicago, Ill.
Phone: Franklin 1702





COLORING CONTEST

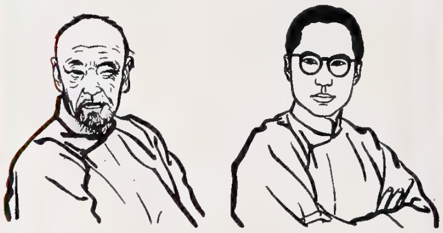
LARGER THAN SHOWN HERE – 3" x 3½" CUTS or MATS OF PRINCIPAL CHARACTERS

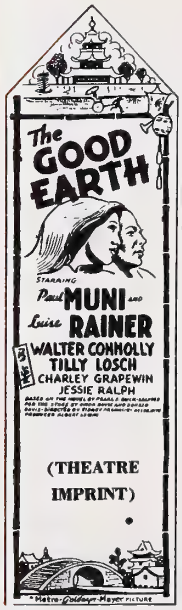


RUN them twice a day for 3 days in local newspaper or in any other manner which meets with its approval. Offer Guest Tickets for the best Chinese coloring effects in crayons or water colors.

To make contest a little bit harder you can compel contestants to identify the players by names from their character roles. Reproduce illustrations in news or classified ad columns, store circulars or throwaways.

ORDER SERIES CUT OR MAT No. 724-EF





2" x 8" BOOK MARKS

PRINTED in black on yellow stock and die-cut. This big-selling novel, plus its awards and the fact that you now have it in a photoplay edition, make this accessory more than ordinarily valuable to an engagement

PRICES (including theatre imprinting): 500—$3.00; 1,000—$4.50 Per M; 3,000—$4.25 Per M; 5,000—$4.00 Per M; 10,000—$3.50 Per M.

ORDER DIRECT FROM Economy Printing Co., 225 West 39th Street, New York City. All shipping charges are extra

"THE GOOD EARTH"

WORLD GLOBE CLOCK

TELLS WORLD TIME · SHORT WAVE STATIONS · AND CALL LETTERS ALL OVER THE WORLD ·

HERE is the prize that "broke" newspaper editors' resistance to contest and caused the largest contestant response in Road-Show history!

It is a genuine novelty and was much desired by everybody concerned. They retail for around $12.50 each but many of the engagements were able to buy them for as low as $6.00 each.

Write direct to the manufacturer for special low prices and additional information.

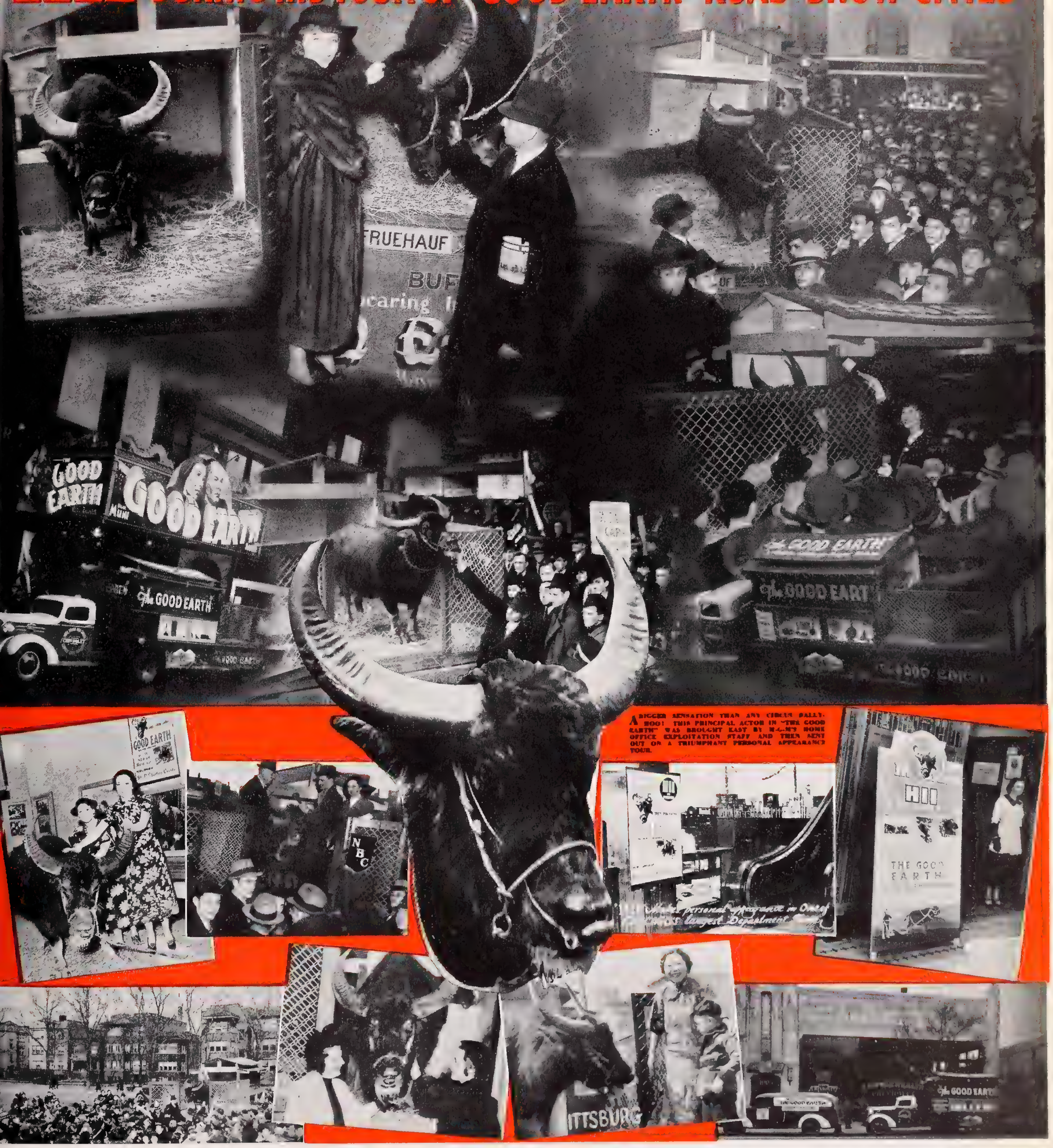
K & S SALES CO.
4325 E. Ravenswood Ave., Chicago, Ill.

THERE'S "PAY DIRT" in "THE GOOD EARTH"!

AWAY over at left of this page, you will see reproductions from a four-page section of a regular Houston, Texas, newspaper. Practically all of the real estate firms in that city were tied-in with this cooperative smash and their offerings of "Good Earth" exploited the picture. Also note the photo of 250 "stick-signs" which were placed on real estate developments in the same campaign.

This is a great stunt for all times of the year—with suburban housings, apartment buildings going up, excavations, street repairs, etc.

HII THE CHINESE BULL–WAS AN EXTRAORDINARY ATTRACTION DURING HIS TOUR OF "GOOD EARTH" ROAD-SHOW CITIES

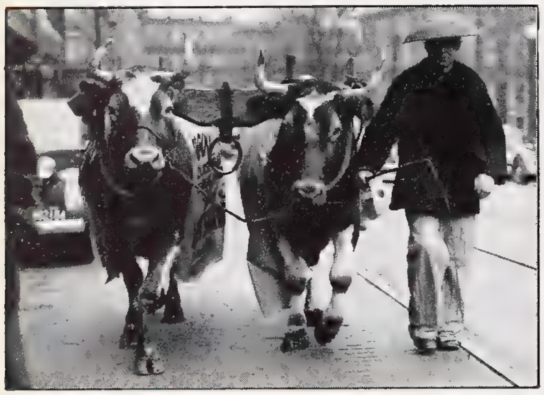

FRUEHAUF
BUF
caring
THE GOOD EARTH
GOOD EARTH
MUNI
The GOOD EARTH
The GOOD EARTH
NBC
HII
THE GOOD EARTH
personal appearance in One of
largest Department
ITTSBURG

A BIGGER SENSATION THAN ANY CIRCUS BALLY-HOO! THIS PRINCIPAL ACTOR IN "THE GOOD EARTH" WAS BROUGHT EAST BY M-G-M'S HOME OFFICE EXPLOITATION STAFF AND THEN SENT OUT ON A TRIUMPHANT PERSONAL APPEARANCE TOUR.

"GOOD EARTH" PROMOTION THAT GROWS ON YOU!

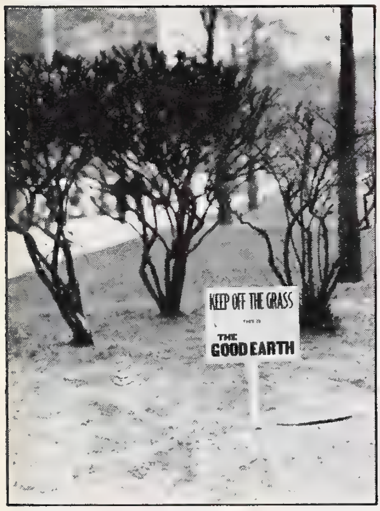
REAL ESTATE DEVELOPMENTS

IN some of these pages you probably have noticed that we have repeated similar ideas conceived by different engagements. This has been done purposely. If several exhibitors think along the same lines then such exploitation is good for any house. Many placed signs on every building lot in town; others crashed the real estate classified ads; others proposed to realtors that they run half-page, single or double-truck cooperative ads—and they did it! The whole Good Earth is yours for exploitation.



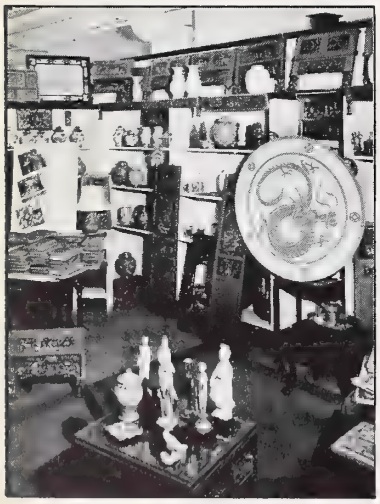
OX STREET BALLYHOO

HII, the Water Buffalo in the picture, gave some engagements the idea of employing oxen in a street ballyhoo. In this day, when even horses are almost an oddity, oxen attract more than the usual attention



GRASS SIGNS

THIS stunt was used on "Maytime" as well as "The Good Earth" Road-Shows. It's an excellent idea, if conditions are favorable, for early first runs

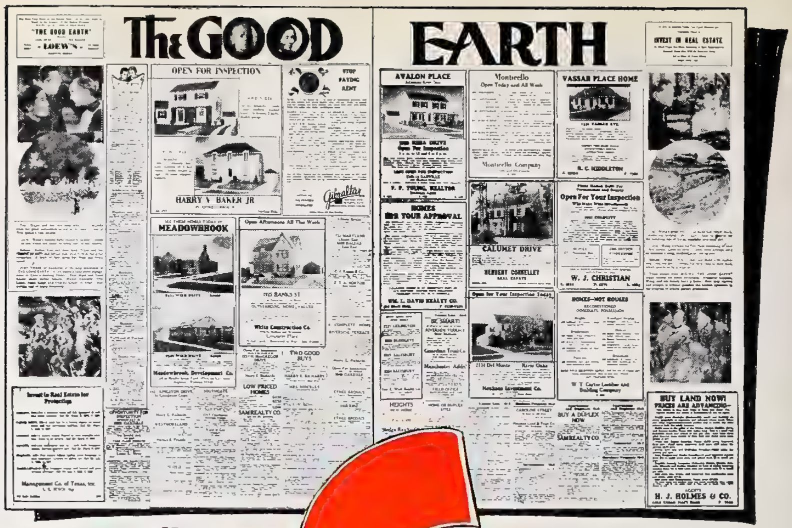


PEACH TREE PLANTING

EVERY important American city has a Chinese Consul or influential Chinese citizens. If season permits you can get his assistance in planting a Peach Tree to commemorate your engagement of the picture There is one in the picture, which grows from a pit planted by Luise Rainer, to mark the passing of time.

CHINESE ANTIQUES

TAKE a look at that display at the left. Then attempt to determine how many stores in your city which are prospects for cooperative store section and window tie-ups. Nearly every large department store stocks Chinese antiques, screens and plenty of other things having Chinese origin or decorative influence.



"THE GOOD EARTH"
LOEW'S

The GOOD EARTH

OPEN FOR INSPECTION

HARRY V. BAKER JR

STOP PAYING RENT

MEADOWBROOK

Meadowbrook Development Co.

Open Afternoons All This Week

White Construction Co.

TWO GOOD BUYS

LOW PRICED HOMES

SAMREALTY CO.

Invest in Real Estate for Protection

Management Co. of Texas, Inc.

INVEST IN REAL ESTATE

AVALON PLACE

Open For Inspection

F. F. YOUNG, REALTOR

Monticello
Open Today and All Week

Monticello Company

VASSAR PLACE HOME

R. C. MIDDLETON

HOMES FOR YOUR APPROVAL

WM. L. DAVID REALTY CO.

CALUMET DRIVE

HERBERT CORNELLET
REAL ESTATE

Open For Your Inspection

W. J. CHRISTIAN

Open for Your Inspection Today

Newhouse Investment Co.

HOMES—NOT HOUSES

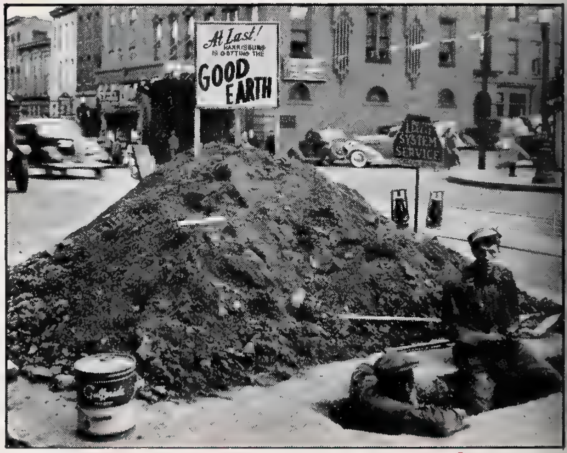
W. T. Carter Lumber and Building Company

BUY A DUPLEX NOW

SAMREALTY CO.

BUY LAND NOW!
PRICES ARE ADVANCING—

H. J. HOLMES & CO.



EXCAVATION TIE-UP SIGNS

KEEP a sharp eye out before and during play dates because there are always public improvements going on Have a supply of "Stick-Cards" ready so that you can plant them no mattter where ground has been broken This applies to public street excavations, building lots, work being done by gas and electric companies, private building

ADDRESSING FILM CLUBS WITH MOTION PICTURE SLIDE

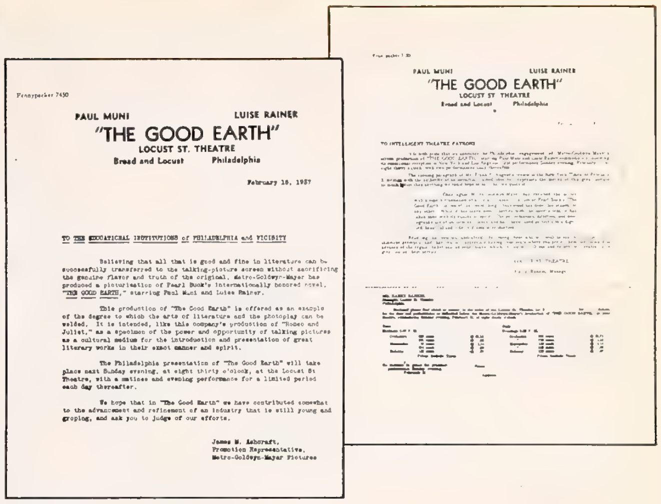
MAKE up a set of slides locally for screening and personal talks to women's clubs, schools, educators, literary organizations, etc. Use principally as your subjects stills which have strong and interesting educational value. You'll see many of them reproduced in this exploitation section

LUISE RAINER as "O-Lan" PAUL MUNI as "Wang Lung" in the Metro-Goldwyn-Mayer Production of Pearl S. Buck's "THE GOOD EARTH"
WANG LUNG (Paul Muni) AND O-LAN (Luise Rainer) GIVE THANKS TO THE GODS OF THE EARTH FOR AN ABUNDANT HARVEST . . . a scene from Metro-Goldwyn-Mayer's "The Good Earth"
POST CARD
PLACE STAMP HERE
WANG LUNG AND O-LAN RETURN TO THE GOOD EARTH AFTER THE REVOLUTION IN THE SOUTH . . . as seen by the artist, Daniel Sayre Groesbeck, in a sketch for Metro-Goldwyn-Mayer's "The Good Earth"
Display of Authentic Chinese Properties
TWO SUNKISSED BEAUTIES OF THE CARTHAY CIRCLE THEATRE IN LOS ANGELES ASTRIDE THE CHINESE WATER BUFFALO USED IN THE FILMING OF METRO GOLDWYN MAYER'S PRODUCTION OF PEARL S BUCK'S THE GOOD EARTH

UNIQUE POST CARD CAMPAIGN

A POST CARD campaign was undertaken by Los Angeles. Other Road-Show theatres placed similar cards on lobby tables, asking patrons to address them to their friends. If you like the idea you must handle it locally from material prepared by yourself.

EDUCATIONAL *and* OTHER MAILING LISTS



Pennypacker 7450

PAUL MUNI LUISE RAINER
"THE GOOD EARTH"
LOCUST ST. THEATRE
Broad and Locust Philadelphia

February 18, 1937

TO THE EDUCATIONAL INSTITUTIONS of PHILADELPHIA and VICINITY

Believing that all that is good and fine in literature can be successfully transferred to the talking-picture screen without sacrificing the genuine flavor and truth of the original, Metro-Goldwyn-Mayer has produced a picturization of Pearl Buck's internationally honored novel, "THE GOOD EARTH," starring Paul Muni and Luise Rainer.

This production of "The Good Earth" is offered as an example of the degree to which the arts of literature and the photoplay can be welded. It is intended, like this company's production of "Romeo and Juliet," as a specimen of the power and opportunity of talking pictures as a cultural medium for the introduction and presentation of great literary works in their exact manner and spirit.

The Philadelphia presentation of "The Good Earth" will take place next Sunday evening, at eight thirty o'clock, at the Locust St Theatre, with a matinee and evening performance for a limited period each day thereafter.

We hope that in "The Good Earth" we have contributed somewhat to the advancement and refinement of an industry that is still young and groping, and ask you to judge of our efforts.

James M. Ashcraft,
Promotion Representative,
Metro-Goldwyn-Mayer Pictures

PAUL MUNI LUISE RAINER
"THE GOOD EARTH"
LOCUST ST THEATRE
Broad and Locust Philadelphia

TO INTELLIGENT THEATRE PATRONS

REPRODUCTION of a letter and coupon, plus a special letter to teachers and all people allied with educational institutions. They will help you formulate a direct-by-mail policy of your own.

PAUL MUNI LUISE RAINER GOOD EARTH
GOOD EARTH HANDICAP
THE GOOD EARTH Paul Muni Luise Rainer

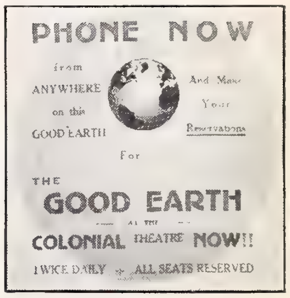
RACE TRACKS

PICTURE title is perfect for tie-ups with all kind of race tracks and athletic meets. One Southern engagement ran a "Good Earth" Handicap race and publicity results were immense.

GOOD EARTH
PAUL MUNI LUISE RAINER

SCREENINGS *for* BETTER FILM COUNCILS

CHICAGO, as well as many other places, ran special screenings for Better Films Councils, etc. Note the 40 x 60 Display Sheet which is also listed in this exploitation section.



PHONE NOW
from
ANYWHERE
on this
GOOD EARTH
And Make
Your
Reservations
For
THE
GOOD EARTH
AT THE
COLONIAL THEATRE NOW!!
TWICE DAILY ALL SEATS RESERVED

LOCAL PHONE COMPANIES

BOSTON mode a big tie-up with the Telephone Company, securing picture copy on several of its advertising booklets.

PEARL BUCK
Scenes from Good Earth
GOOD EARTH
VICTORY
TUE-WED-THUR

BOOK BALLYHOO

ANOTHER giant book indicating the value set on such exploitation by two-a-day engagements. Place one in your lobby with invitation to glance at its lettered announcements and pictorial scenes or in an empty store window, prominently located, with a person to turn the leaves for spectators.

Late summer and early fall popular price showings can cash in with local flower exhibits in their lobbies or in an auditorium under auspices of a local garden show. Theatre in Milwaukee had signs (upper right) placed through the entire hall of a Flower Show which is one of the biggest things in the state of Wisconsin!

THE GOOD EARTH

FLOWER SHOWS *and* GARDEN EXHIBITS

stunts

"The GOOD EARTH" Special to SAN FRANCISCO
LOW ROUND TRIP FARES VIA
SOUTHERN PACIFIC

TRANSPORTATION COMPANIES

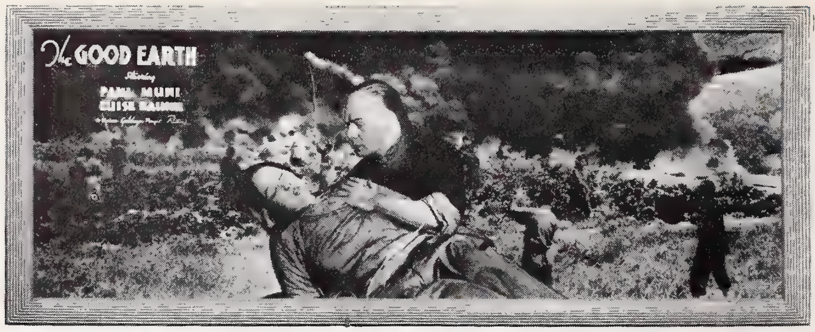
SAN FRANCISCO put over one of the biggest transportation tie-ups on this or any other picture. Window displays in central offices; heralds imprinted on the back with cooperative copy and passed out in stations; placards in coaches, etc.

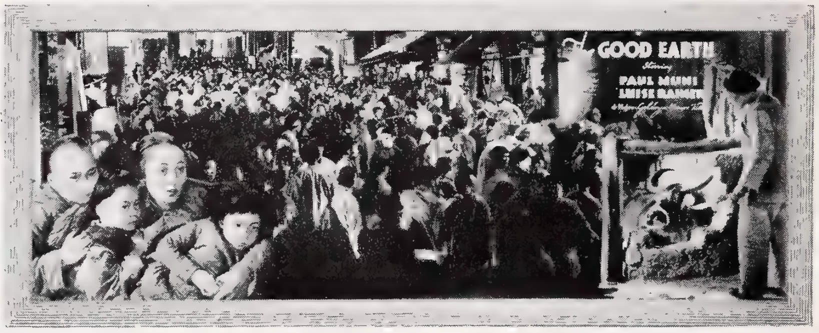
Remember—this picture title is applicable to trolley cars, busses, private automobiles, trains, air lines, any and every form of transportation which covers "The Good Earth". See what you can do with it locally.

THE
MORE
YOU
SHOW
THE
MORE
YOU
SELL
THE
FILM!

30"×80" PAINTINGS

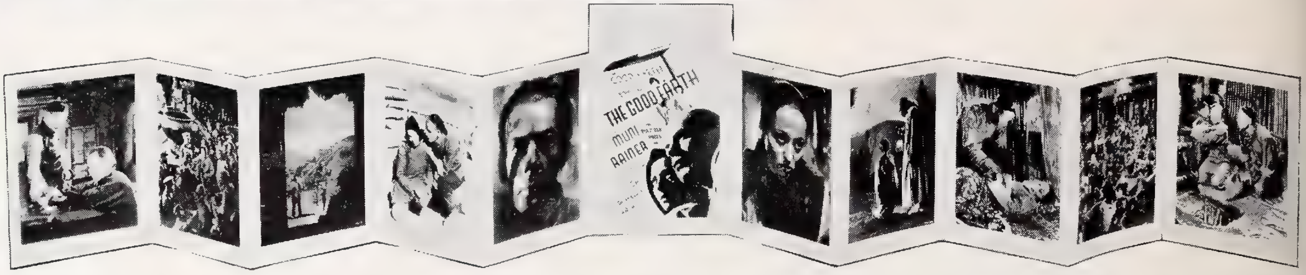
FOR RENT. ASK YOUR M-G-M EXCHANGE FOR RENTAL PRICES ON ONE OR BOTH. ORDER TOP PAINTING AS "A" — THE OTHER AS "B".


The GOOD EARTH
Starring
PAUL MUNI
LUISE RAINER


The GOOD EARTH
Starring
PAUL MUNI
LUISE RAINER

IN TERMS of feet, both of these Oil Paintings are over 6½ feet long by 2½ feet deep. That's quite a spread and the panoramic effect is pictorially striking.

Some suggestions for their use which are the result of Road-Show experience: Over theatre and orchestra entrance, as a center design for lobby side wall arrangements, displayed on easels in lobby. Get double usage from one or both by using them in advance window displays and then in your theatre.

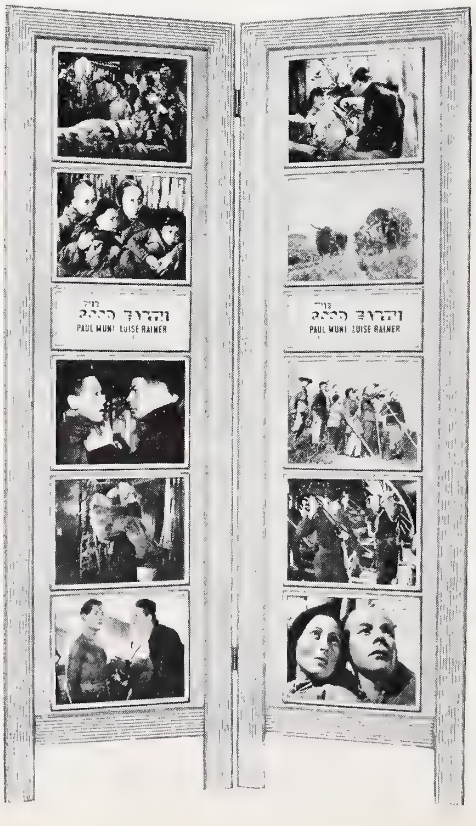

THE GOOD EARTH
MUNI
RAINER

TELESCOPIC
PHOTO STREAMER

OPENS to over a 7 foot display. Each panel is 8 x 10 inches, with taller one in center. Shortens or widens to any width desired—full, semi-circular, fan or screen fold. Use them with photoplay book and the many other kinds of windows which are available on the picture. Price $2.00 each. ORDER DIRECT FROM Apeda Studios, 212 W. 48th St., N.Y.C. Mailing charges are extra.

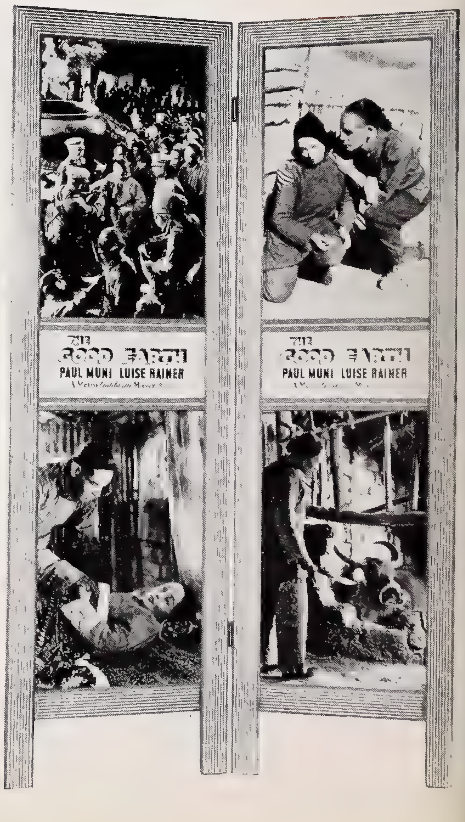
GIANT WING DISPLAYS

FOR RENT ASK YOUR M-G-M EXCHANGE FOR RENTAL PRICES ON ONE OR BOTH


THE GOOD EARTH
PAUL MUNI LUISE RAINER
THE GOOD EARTH
PAUL MUNI LUISE RAINER

GIVING you plus in utility and double quantity for your money. Because you can split each Wing Display in the center—thereby getting two separate lobby pieces for the rental price of one!

Each complete wing is over 6 feet high and about 2½ feet wide. Each shows some of the most cherished scenes from the tremendously popular novel.


THE GOOD EARTH
PAUL MUNI LUISE RAINER
THE GOOD EARTH
PAUL MUNI LUISE RAINER

BE SURE YOU ORDER THE TRAILER —FIRST!

GETTING a quick start on all forms of "Good Earth" promotion is essential. But if one thing can be said to take precedence it is the Trailer. Start running it well in advance so that you will benefit from Complete Audience Coverage. Your M-G-M exchange will give you fast service.

if
THE GOOD EARTH
PAUL MUNI
LUISE RAINER

YOU MEASURE A PICTURE BY ITS ROAD-SHOW STRENGTH

Look at its Key City Record

FOR about two consecutive years M-G-M has had a giant road-show picture playing throughout the country. First it was "The Great Ziegfeld". Then came "Romeo and Juliet." Followed by the biggest box-office success of all—"The Good Earth". We're proud, of course, of this unprecedented record. But what is immeasurably more important to you is the fact that it once again gives you an attraction which, through hundreds of forceful exploitation campaigns, has been made familiar to every patron in the land. Your patrons who have read of its success and great entertainment qualities are now awaiting your popular-price announcements. The ground has been broken—now it's up to you to plant the box-office seed of "The Good Earth" in the mind of every picture-goer in your community. Read this interesting record of extended runs in the following key cities.

NEW YORK CITY
Astor Theatre
LOS ANGELES
Carthay Circle
CHICAGO
Apollo
PHILADELPHIA
Locust St Theatre
SAN FRANCISCO
St Francis
ST LOUIS
American
BOSTON
Colonial
TORONTO
Royal-Alexandria
DETROIT
Cass
*MIAMI BEACH
Community
*PALM BEACH
Paramount
*MIAMI
Paramount

MILWAUKEE
Davidson
BALTIMORE
Maryland
NEW ORLEANS
Strand
CLEVELAND
Hanna
PITTSBURGH
Nixon
WASHINGTON, D C.
National
BUFFALO
Erlanger
MONTREAL
His Majesty's
*ST PETERSBURG
Capitol
*DAYTONA BEACH
Florida
*ORLANDO
Grand
*JACKSONVILLE
Arcade

KANSAS CITY, Orpheum

*These reserved seat engagements were held during the height of the Florida Winter Season when the cities were jammed with tourists and vacationists

AND 265 FOLLOW-UP ROAD-SHOWS IN OTHER IMPORTANT STRATEGIC PLACES

ALBANY, Schenectady, Glens Falls, Troy, Utica, Memphis, Atlanta, Columbus, Macon, Worcester, New Bedford, Newport, Providence, Nashua, Manchester, Hartford, Portland, New Haven, Olean, Elmira, Niagara Falls, Binghamton, Rochester, Jamestown, Champaign, Cincinnati, Dayton, Springfield, Ohio, Newark, Ohio, Charleston, Akron, Canton, East Liverpool, Ohio, Steubenville, Youngstown, Dallas, Houston, Fort Worth, San Antonio, Tulsa, Oklahoma City, Austin, Denver, Des Moines, Columbus, Toledo, Indianapolis, Terre Haute, Louisville, Ft. Wayne, Lafayette, Kansas, Lawrence, Topeko, Wichita, Glendale, Long Beach, Cal., Pasadena, Bakersfield, San Diego, Tucson, Santa Barbara, San Bernardino, Riverside, Phoenix, Madison, La Crosse, Middletown, Poughkeepsie, Newburg, Lincoln, Harrisburg, Williamsport, Allentown, Easton, Lancaster, Reading, Scranton, Wilkes-Barre, Altoona, Bradford, Erie, Portland, San Jose, Stockton, Fresno, Sacramento, Berkeley, Salt Lake City, Boise City, Helena, Great Falls, Seattle, Tacoma, Spokane, Wilmington, Roanoke—

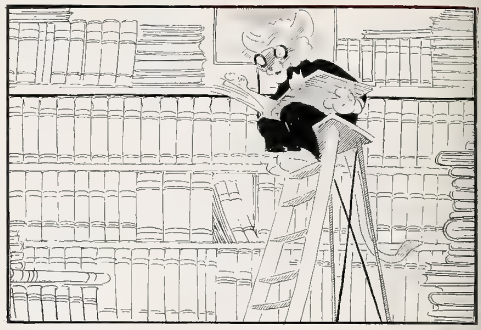
AND IN SCORES OF OTHER THEATRES — NORTH, EAST, SOUTH AND WEST—"THE GOOD EARTH" ESTABLISHED ITS BOX-OFFICE SUPREMACY AND PATRON POPULARITY WITH CLASS AND MASS AUDIENCES.

METRO-GOLDWYN-MAYER

delivers the pictures using its wealth of

GREAT STARS!

GREAT DIRECTORS!



GREAT VEHICLES!

PROMOTED BY

MARX A DAY AT THE RACES
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JEANETTE MacDONALD
IN
"THE FIREFLY"

And Happy 1937-38 to You!

AMERICAN LIBERTIES UNION SEES LIBERALISM SIGNS IN CENSORSHIP

Only "Scattering Instances" Noted of Censors' Restrictions and Court Decisions Are Called "Encouraging"

Censorship's trend in the United States is encouragingly toward liberalism, according to the American Civil Liberties Union, which reports that "censorship of all kinds decreased in the past year," and that only "scattering instances" of censorship of books, plays, radio and motion pictures and the mails were noted. At the same time, "no further restrictive legislation was passed and court decisions were on the whole encouraging." The report was in the form of the "annual survey of the state of civil rights," conducted by the Union.

The American Civil Liberties Union was formed in New York in 1920, for the general purpose of "defending Americans' civil liberties." It is definitely set against censorship of all kinds, and for this purpose established an affiliate, the National Council on Freedom from Censorship, of which Hatcher Hughes, professor of Columbia University, in New York, is chairman.

Some 5,000 "civil liberties champions" belong to the Union. Chairman is Harry F. Ward, author of social service and religious studies, and a professor at Union Theological Seminary. Vice chairmen are Lloyd K. Garrison, law dean of Wisconsin Law School; Right Reverend Edward L. Parsons, Bishop of the Protestant Episcopal Church, California; and Mary E. Woolley, author of educational literature, college president and church and sociological leader. The Union's treasurer is B. W. Huebsch, of Viking Press, New York book publishers. Counsel are Arthur Garfield Hays and Morris L. Ernst, both well known "liberal" lawyers.

The Union takes credit, on its "Balance Sheet of Civil Liberties," for the veto some few months ago, by Herbert L. Lehman, Governor of New York, of the bill to establish a one-man censorship of the theatre in New York; the decision of the Michigan Supreme Court denying the right of the police to censor films on political grounds (March of Time's pictures alleged to be derogatory to the President's Supreme Court plan); the decision of the New York Court of Appeals permitting medical agencies to import birth control material; and, the decision of Magistrate Curran, in New York, rejecting the charge of obscenity brought against James T. Farrell's "A World I Never Made."

Condemned by the Union is the ban on the film "Spain in Flames," by state censors in Pennsylvania and Ohio and by local censors in a dozen cities; and the ban by Mayor Wilson, of Philadelphia, of Langston Hughes' play, "Mulatto," on the ground that it incited to race prejudice.

The Union's report, released Thursday, on motion picture censorship, and censorship of theatre, books, radio, the mails and customs, for the year ending July 1, 1937, follows, in part:

"Salutary effects not only in Michigan but elsewhere marked the decision of Michigan's Supreme Court on motion picture censorship. Most dangerous of all instances of censorship was the widespread banning of 'Spain in Flames,' a pro-loyalist film, part of which was taken by Soviet cameramen.

"The only cases of censorship in the theatre arose in Philadelphia, where the Mayor charged that the play 'Mulatto' was 'an outrageous affront to decency.'

"The only prosecution of a book reported to the Union was that brought by the New York Society for the Suppression of Vice against 'A World I Never Made.' In Boston, however, the Union reports that 'the voluntary censorship imposed by booksellers continues to keep off the market books likely to be regarded as offensive by the prosecuting authorities.'

"The most significant victory scored by the forces against censorship during the year was the New York Court of Appeals decision last December legalizing importing of contraceptive materials.

"The Union suffered a defeat in the Court of Appeals of the District of Columbia when it upheld the Post Office Department's ban on envelope stickers reading 'I Don't Read Hearst.' The court held that the sticker was 'a reflection on Mr. Hearst.'

"In radio, the issues which arose during the year, affected chiefly political campaigns.

"Chief anti-censorship issues of national importance which the Union is pressing during the coming year are: a bill recently introduced in Congress by Representative Henry Ellenbogen and sponsored by the Union, which would require trial by jury of matter excluded from the mails in place of the present one-man Post Office censorship; bills pending in Congress, introduced by Representative Byron Scott, which would extend freedom on radio by setting aside time for public discussion free of station managers' control and requiring equal facilities for all sides of controversial subjects. On the program, also, is abolition of the movie censorship boards in seven states, leaving sole control of movies to public opinion and, in extreme cases, criminal prosecution."

WORLD DISTRIBUTION SET FOR "NEW EARTH"

Nagamasa Kawakita, head of the Japanese production company, Towa Shoji-Kaisha, brought prints of "The New Earth," with him on a visit to the United States where it will be distributed by Modern Films. In a recent interview in New York the producer said the film was designed for distribution in the world market as an example of Japanese production and that further production of similar features would depend on its reception.

Charles Hart Is Head of BPOE

Charles S. Hart of New York was elected Grand Exalted Ruler of the Benevolent and Protective Order of Elks at its convention in Denver, on Tuesday. He succeeds David Scholtz of Jacksonville, former Florida Governor. Mr. Hart was elected unanimously.

The new leader said that one of his first moves would be to start a national safety program endorsed by the order.

Mr. Hart was a wartime figure of some importance in the motion picture industry by reason of his post as head of the Division of Films of George Creel's Department of Public Information. Under Mr. Hart's administration of the government's film office the motion-picture industry distributed and exhibited a weekly "Allied War Review" and a number of feature length documentary pictures including "Pershing's Answer," "America's Bridge of Ships" and "Under Four Flags."

Major Hart, who lives in Westchester's Bronxville, is the former managing editor of The Elks Magazine. He retired a few months ago, after serving for about ten years in that position, to devote his full time to other activities of the order.

He is a veteran of the World War, has had several stories and books published. His last book appeared in February, entitled "General Washington's Son of Israel and Other Forgotten Heroes of History."

For years Mr. Hart has been active in the affairs of the Grand Lodge. He has served as Exalted Ruler of his home lodge in Mount Vernon, N. Y., and as district deputy for his district, which comprises the lodges of Westchester County.

Four Exhibitor Units Join Product "Strike"

The product strike called by the United Motion Picture Theatre Owners against Paramount Pictures on charge of failure to deliver six pictures sold to them during the 1937-38 season was joined by the Allied Theatre Owners of the Northwest this week. The Independent Exhibitors of Boston will also lend support, meeting July 20th.

At the same time, in Philadelphia, a breach of contract suit against Paramount was threatened by George P. Aarons, secretary of the theatre owners group, if elaborate picketing and parade demonstration plans prove ineffective.

At a meeting presided over by Dave Barrist, 100 pledged $5,000 in support of the drive.

Independent and circuit theatres were warned that they, too, will be subject to picket lines if they book Paramount features, short subjects or newsreels.

The Independent Theatre Owners of Ohio, which joined the attack, has advised ten producers that its exhibitor members should be approached at this time

INTERSTATE CLAIMS SOLUTION FOR DUALS BY "BALANCING" OF SHORTS

O'Donnell and Hoblitzelle, in Texas, Explain Details of "Specialization" of Short Subjects Treatment

A unique and efficient plan for incorporating short subjects in balanced programs for its theatres, put into operation three years ago by R. J. O'Donnell and Karl Hoblitzelle of the Interstate circuit in Texas, has proven successful in terms of both box office returns and audience reaction, and, in the opinion of the operators, is a highly effective answer to the problem of double bills.

The booking of shorts and the building of programs are the work of a highly specialized department of the circuit and the pictures themselves are treated as units of entertainment that have definite sales value and box office appeal, according to a manual explaining the plan recently issued for the guidance of theatre managers by the company.

When the department was established the most pressing need of the circuit was to clean up commitments, determine the exact standing on buys and to discover the exact future needs. "But these were preliminaries to the determined end of building more successful complete shows and to carry out our conviction that lengthy shows were not wanted by the public," the introduction to the manual explains. "The only way this could be proved was to operate shows from one hour and 45 minutes to two hours over a given length of time."

In reporting the success of the department's operation to date the introduction says, "The box office value (of shorts) has been established not only through the value of the short itself, but through intelligent handling all along the line and the original intention of reducing the length of programs has been firmly established. This results in greater turn-over when turn-over is needed; more satisfied patrons who do not become wearied by sitting through extremely long shows and more patrons pleased through the process of booking suitable short subjects with features they complement, thus satisfying the sort of patron who has been drawn in by the feature and, to a large degree on innumerable occasions, the short subjects themselves. . . .

"We feel that we have positive proof of the value of short subjects through the specialized handling of their buying, booking and building programs. In addition, we feel that this fashion of handling this particular product is one of the most effective ammunitions obtainable with which the evil of double features can be defeated."

Prejudices Overcome

The mechanics of the plan itself are relatively simple, but, as the booklet points out, the establishment of the department was a difficult task because of the prejudices which had to be overcome. Managers had always regarded shorts as fillers and bookers found it hard to understand why the circuit wanted selections of shorts by titles and requested screenings in advance.

Mrs. Besa Short, who was placed in charge of the department at its inception and has remained in that position, "had to gain the coopertion of every manager through gaining their confidence and making her services wanted. She had to convince them that shorts could be sold and personalized. She had to win faith and override tradition on all sides. All of this had to be done with the product as it existed—the product in which no one else seemed to see much value, the product that, traditionally, meant little or nothing at the box office but which has been made to mean something there."

FEW THEATRE FIRES IN CANADA DURING YEAR

Only eight of the 1,025 theatres in Canada suffered any kind of fire during the past calendar year, according to a report from J. Grove Smith, Fire Commissioner of the Dominion Government, before the annual convention of the Dominion Fire Prevention Association in Toronto this week.

The total loss incurred in the eight fires was only $3,176, making the theatres of the country the lowest fire risk of any branch of business. The commissioner referred to the railways of Canada as having made an excellent showing in ratio to capital investment, but in the rail service there were 482 recorded fires.

The operation of the department, and its success, according to the manual, revolves around 14 points:

Each subject is previewed immediately upon release. This includes feature films.

Detailed, unopinionated advance reviews on each short subject are furnished managers.

Special programs are built upon the request of a manager.

Prompt service is given and adjustments made.

Special publicity and mat service, not obtainable through the distributor, are furnished.

Costs are kept at a minimum.

Program balance and variety are maintained.

Duplication of cast in short and features or in the subject matter of either is avoided.

Weak features are supported by strong shorts of known value.

Records and scrap books are kept for each town.

Weekly short subjects reports are carefully checked and used.

Close contact with the circuit publicity department is maintained.

Support and cooperation from all exchange bookers has been established.

Ideas are exchanged and credits given in the weekly bulletin which goes to all managers.

The Interstate staff includes, in addition to Mrs. Short as department head, three booker-secretaries, each of whom handles a group of towns. In all a total of more than 130 theatres are served.

In building the programs for each theatre a definite effort is made to keep the total running time within one hour and 45 minutes. With feature films that run 100 minutes or more nothing more than a newsreel and a cartoon is booked, particularly for the preferred time dates, while the mid-week changes include a comedy or two reel musical with an additional one reel subject, depending on the length of the feature and the type. Weak features are given name short subjects that can be sold to make the whole program look better and bigger. Heavy, dramatic features are lightened with musicals or novelties and comedy features are given surrounding shorts of a more serious nature. An effort is made to keep subjects that appeal mostly to children away from sophisticated features.

Managers' Report

A short subjects report is sent in each week by each manager, listing notes, suggestions, and audience reaction to the programs. These together with the weekly bulletin prepared at the home office keep the theatres and the department in close contact. The bulletin includes descriptive reviews of all subjects screened. A "Distinctions" column is used for the managers who send in campaigns on shorts and there is a "Dog House" for the manager who overlooks selling a short or fails to send in his weekly report. The bulletins are checked by the advertising department and advance trailers, mats and aids to go out to aid the managers in selling the programs.

Interstate, according to the manual, was the first to introduce the "Perfect Program" idea. An average feature, or one that was decidedly weak, was surrounded by outstanding short subjects, the whole show advertised as a "Perfect Program" and each unit on the bill sold heavily. Other programs given special exploitation attention included "All Band," "Jam Session," "All Mickey Mouse," "All Donald Duck," "All Cartoon" and "All Vaudeville" shows. Outstanding also were the successes achieved by several "All Color" programs in which a color feature was accompanied by shorts also in color, and by the use in several theatres of special "All Short Subjects" programs.

One of the important factors in the success of the circuit's department has been the practice of selling the shorts on an equal basis with the features. Newspaper space, lobby set pieces and even special trailers are liberally used in exploiting the shows and these methods have proven so successful that a short subject advertising, publicity and exploitation department recently has been added to the department.

Emmett Dalton Dies; Last of Outlaw Clan

Emmett Dalton, 66 years old and last survivor of the famous outlaw clan of the "Dalton Brothers," died in Los Angeles Tuesday. About twenty years ago Dalton, at liberty on a pardon from a life sentence to the Kansas State Pennitentiary, had a short lived career as a producer of wild west outlaw pictures for the state's rights market. Dalton won his pardon as a result of the friendship of the late Dan Anthony, Jr., publisher of the Leavenworth *Times,* and a series of editorials and articles in the outlaw's behalf written by Terry Ramsaye.

Buy Kromo-Color Englewood Laboratory

Interests said to be close to William Fox, American representative for British Chemicolor, purchased the Kromo-Color Laboratories, in Englewood, N. J. at a reported price of $50,000 this week.

Ted Altman and Joseph Driscoll made the purchase, reputedly for the British company.

The mid-West convention of the Imperial Distributing Corporation, formerly scheduled for July 11-12 at the Hotel Congress, Chicago, was indefinitely postponed.

TIP
TOP!
"TOPPER"!

Metro-Goldwyn-Mayer urges you to get upon your stage today and tell your audience that "TOPPER" is one of the best entertainments of the entire year!

Personal to Eric (*My Man Godfrey*) Hatch: "Swell comedy dialogue! You and the co-writers win Leo's ROARS!"

"TOPPER" a Great Comedy starring

CONSTANCE BENNETT, CARY GRANT, ROLAND YOUNG, BILLIE BURKE, Alan Mowbray, Eugene Pallette. Directed by Norman Z. McLeod, Associate Producer Milton H. Bren. Screen Play by Jack Jevne, Eric Hatch and Eddie Moran. Based on the novel by Thorne Smith. A Hal Roach, Metro-Goldwyn-Mayer Picture.

Don't waste a minute!

See the Picture and you'll tell the world:

M-G-M's "TOPPER" is the TOPS!

(*next page, thank you*)

Metro-Goldwyn-Mayer
screamingly
presents—

1937's GREATEST

CRITICS FORGOT THEIR DIGNITY AND ROARED!
CALIFORNIA PREVIEW ASSURES SENSATIONAL HIT!

"'TOPPER' could scarcely be topped as the film entertainment novelty of the year. It is farce comedy of the highest order, smart in production, captivating as diversion. Direction, playing, adaptation of the Thorne Smith fantasy with sure fire audience incitements, all groove the piece for impressive box-office. It has name strength, is certain to get plenty word-of-mouthing and has unusual exploitation possibilities." **Daily Variety**

◆

"'TOPPER' will blaze the trail for novelties. That this amazing comedy is box-office is undebatable. It is packed with superior entertainment, thanks to the captivating performance of its cast, headed by Constance Bennett, Roland Young and Cary Grant, and to the smooth direction of Norman Z. McLeod. A brand new amusement package. Practically without precedent. An extremely fine job of comedy construction with every situation a sock. The song by Hoagy Carmichael, called 'Old Man Moon' is due for popularity." **Hollywood Reporter**

◆

"Rich entertainment kept a preview audience at the Chinese in stitches." **M. P. Daily**

◆

"You can safely bet your money on 'TOPPER'. A sure smash hit. Has all the charm of 'I Met Him in Paris' and the utter nonsense of 'My Man Godfrey'. So screamingly funny that the brilliant dialogue was lost in many scenes". **Louella Parsons,** ***Universal Service Syndicate Writer and Radio Headliner.***

◆

"The smartest, brightest, funfest of many months. A riot of laugh-laden entertainment. It is bound to breeze its way to record grosses in all its showings." **Ivan Spear,** ***Box-Office***

◆

"The most enjoyable farce the screen has ever seen." **Harry Neimeyer,** ***St. Louis Post Dispatch***

NOVELTY HIT!

"One of the cleverest novelties to arrive on the screen in a long time. Impression on the preview audience was highly favorable." **Edwin Schallert,** *L. A. Times*

◆

"It is more than a picture, it is a hilarious miracle."
George Fisher, *Hollywood Whispers Broadcast*

◆

"The most novel picture made in a long time. Using trick photography to furnish an uproarious comedy, this production is so unorthodox in technique that it will cause a lot of comment and it should be a box-office smash. Smash gag after gag results from effects where, here you see it, now you don't. The picture should do much to re-establish Miss Bennett to her former position as a comedienne. This picture fits into the upper bracket of Metro-Goldwyn-Mayer Product." **Film Daily**

◆

"Daringly different 'TOPPER' another M-G-M hit."
Harold Heffernan, *Detroit News*

◆

"Delightful and altogether unique farce."
Mayme Ober Peak, *Boston Post*

◆

"I have never laughed so long and so loud in all my theatre experience." **Sid Grauman,** *famous theatre operator*

"It's the funniest picture I ever saw," says Leo and you'll agree!

TURN PLEASE!

COPY ANGLE FOR THE AD WRITER!

Listen!

"TOPPER" TRADE SHOWS

Now being arranged! Keep in touch with your M-G-M Branch Office!

SEE IT AND YOU'LL BE ITS BIGGEST BOOSTER!

HAVE YOU HEARD ABOUT

"TOPPER"?

After months of secrecy, M-G-M revealed at a coast preview its amazing comedy "TOPPER"! The reception was sensational. Nothing like it ever before! . . . Why the secrecy? Because M-G-M (*often first with new ideas*) now brings to the screen things you have never witnessed before in unbelievable tricks of the camera that are screamingly funny. These tricks are used to tell the story (*from the best-selling novel by Thorne Smith*) of a gay, romantic young couple (*Constance Bennett and Cary Grant*) who decide to change the dull life of a banker henpecked by his wife, (*Roland Young and Billie Burke*) and show him it's fun to be alive, fun to flirt and dance and go gay! Eric Hatch who did "My Man Godfrey" was one of the dialogue writers!

This picture is a sure-cure for the blues! It's a worry-destroyer! You'll go out of the theatre feeling like painting the town (*if you've got enough strength left after your laughing spree*). And while you're chuckling you'll wonder how it was possible for the camera to do those tricks! *We* don't know (*the producers won't tell!*) But we do know that this is one of the finest all 'round entertainment we've ever put on our screen and we're positive you'll thank us for telling you!

Starts Friday STATE

Universal Denies Hitler Instigated Change in 'Road'

Hollywood *Daily Variety*, in its issue of Friday, July 9th, reported the following "by cable from London":

"J. Cheever Cowdin, chairman of Universal board and Gus Schaeffer, foreign head, have returned (to London) from Germany, where they interviewed General Josef Goebbels, minister of propaganda.

"Following the talk, Goebbels agreed to license showing of 'The Road Back' on condition Universal change the ending to glorify Hitler, which it is understood will be done."

R. H. Cochrane, president of Universal Pictures, in New York, on Tuesday, July 13th, sent the following telegram to Terry Ramsaye, editor of MOTION PICTURE HERALD:

"A recently published story to the effect that our company changed the ending of 'The Road Back' for the purpose of 'glorifying Hitler' is a complete falsehood from start to finish. Nothing but malice could have created it. I am in receipt of a cablegram from Mr. J. Cheever Cowdin, chairman of our board of directors, who is now in Europe with our foreign sales manager, Mr. Gustav Schaeffer, in which he says: 'Neither Schaeffer nor I ever met Dr. Goebbels in the first place, and in the second place we have never discussed 'The Road Back' with any official in Germany at any time. Both of us hope you will use this denial as emphatically as you can.'

"The simple truth is that after showing the picture to the public (at the Globe theatre, on Broadway, New York), we decided to add several romantic scenes. Those who have seen both versions say the new one is immeasurably better. Politics and fear had nothing whatever to do with it."

Later, on the telephone, Mr. Cochrane charged that the story was originally given circulation by an ex-employee of Universal who had been discharged.

"We have never gone in for 'politics,' international or otherwise, in our motion pictures," Universal's president added. "We made 'The Road Back' because we thought it was damn good entertainment. If a motion picture story aimed against war is political propaganda, then 'The Road Back' is political propaganda."

Some weeks ago, at the conclusion of production on "The Road Back," at Universal City, the State Department at Washington took official action against Dr. George Gyssling, German consul at Los Angeles, for sending threatening letters to Universal's players in the Erich Maria Remarque war story.

Actuated by strenuous protests from the State Department, the German Government in Berlin approved instructions of rebuke sent by the German Ambassador Diekhoff, in Washington, to the Los Angeles consul. The United States was given assurances that Germany's diplomatic officers in this country will no longer harass with threats of "blacklist" in Germany any Hollywood players or producers who engage in the production of motion pictures which may turn out to be undesirable under Nazi policy. (MOTION PICTURE HERALD, June 19th, page 16.)

J. Cheever Cowdin sails from England Saturday for New York, and will return to Europe later.

LIGHTING STRESSED AS REMODELING MEASURE

Modern methods of illumination especially applicable to remodeling are emphasized in another issue of Better Theatres to feature theatre lighting—the issue of July 24. Special attention was given architectural light in the May 29th issue. The July 24th issue, which will appear with next week's MOTION PICTURE HERALD, *will be largely devoted to modern lighting fixtures and to marquees and signs.*

In addition, Francis M. Falge, well known specialist in theatre lighting, will discuss "down-lighting" and allied methods of controlled, directional auditorium illumination.

Modern lighting fixtures will be dealt with in a profusely illustrated article by Eugene Clute, contributing editor of the publication, Lighting and Lamps.

J. T. Knight, Jr., will discuss electrical and mechanical provisions for remodeling existing lighting schemes and fronts.

Selected examples of recent marquee and front designs will be displayed in a pictorial section of many pages.

Two new theatres are described in the July 24th issue, while C. C. Potwin continues his notable series, "Theatre Acoustics Today," with a discussion of the influence of decorative treatments and furnishings on sound.

Quigley Plaque Winner Honored

John Burhorn, manager of the Gayety Theatre in South Chicago and first Chicago theatreman to win a Quigley award, was honored Tuesday when the Chicago Amusement Publicists Association presented him with a scroll, signifying congratulations from officers and members of the organization. Mr. Burhorn won the Quigley Silver Plaque for May.

The presentation was made by Louis Abramson, president. Guests at the event, which was held in the association's clubrooms at Hotel Sherman, included Alex Manta, president of the Illinois-Indiana Theatres, and Aaron Saperstein, president of Allied Theatres.

"Lynton" Playwrights Win Capitol Decree

Edward Sheldon and Margaret Ayer Barnes, playwrights, obtained an interlocutory decree against the Mordall Realty Corp., owner of the Capitol Theatre, New York, requiring the theatre to furnish them with an accounting of profits enjoyed from the showing of "Letty Lynton," which they allege was plagiarized from their Broadway play, "Dishonored Lady."

The step developed from the suit which the collaborators successfully brought against M-G-M and co-defendants some time ago. Federal Judge Robert P. Patterson said he would appoint a qualified person to determine damages.

Republic Plans Stock Issuance; Vincent President

The reorganized Republic Pictures Corporation has been formed at Dover, Del., listing Walter Vincent as president. Mildred Benjamin and Emma Maio of Brooklyn and Mollie Waller of Mount Vernon, N. Y., were the incorporators and the capital was listed at $1,500,000.

Moe J. Siegel is vice-president, Grover C. Schaefer, treasurer, and three directors, besides the officers, are: H. J. Yates, F. R. Ryan, president of Setay Corporation, and F. W. Smith, head of British Lion Films of England.

In discussing the new corporation, Mr. Vincent declared Republic's business is considerably improved as compared to last year at this time. He said the Delaware corporation has been formed as a new parent company for Republic. Mr. Vincent continues as chairman of Republic in addition to being president of Republic of Delaware. Formation of the new company, Mr. Vincent said, entails no changes in the executive setup of the organization. Republic Pictures Corporation, Mr. Vincent continued, remains an active corporation and will continue as the distributing company for pictures produced by Republic Productions.

W. Ray Johnston had been the president of Republic, but he retired to take over his own old company, Monogram Pictures.

Plans for the issuance of 1,316,000 shares of $1 par value capital stock, including 261,000 shares of stock reserved for warrants and warrants entitling holders to purchase the 261,000 shares, were filed with the Securities and Exchange Commission in Washington.

The company expects to realize a net of $3,000,000 for 600,000 shares of the stock which are to be sold through Hammons and Company, Inc., of New York, the underwriter.

The proceeds will be used for repayment of loans to Consolidated Films Industries, Setay Company, and Francis J. Levine, and certain outstanding notes. Of the balance of the total, $1,010,250 will be used for working capital for production and distribution purposes.

Of the total offering, aside from the 600,000 shares to be sold, 225,000 shares have been issued to Cajo Company, Inc.; 150,000 shares to Consolidated Film Industries; 80,000 shares to Setay Company, and the balance of 261,000 shares will be reserved for the exercise of the warrants, which may be issued to Hammons and Company if it elects to exercise all or part of the warrants.

The company was incorporated on July 6th and acquired, as of April 30th, last, Cajo Company, which owned all the issued and outstanding capital stock of Republic Products, Inc., Republic Pictures Corporation and the Arthur Realty Corporation.

The prospectus filed with the SEC stated the shares to be sold will be offered to the public at $6.25, the issuer to receive $5.

Selznick To Film Story Of Associated Press

"Freedom of the Press" was added to Selznick International's 1937-38 schedule this week, by David O. Selznick, president, in an arrangement with Associated Press, which will make available "hitherto unpublished records" of that news service, as the basis of the story. "AP's" history will be traced, from its beginning, in 1848.

ASCAP IN NEW OFFENSIVE AGAINST STATE LAWS; FEDERATION MAY HELP

Musicians' Union Executive Committee Meets This Month to Plan Joint Protest Against Measures Outlawing Society

The campaign of the American Society of Composers, Authors and Publishers against adverse state legislation increased in intensity on a number of fronts last week. Counterbalancing outside bitterness, however, is the new internal harmony indicated between the Society and the American Federation of Musicians.

Closer cooperation between the two groups is suggested in the plan of the Federation's executive committee to meet in New York around July 20th to consider joining ASCAP in its defense against unfavorable state enactments, or new legislative proposals. Moreover, peace overtures were seen in the assurance of George B. Henderson, Federation vice-president, that the Society's application for membership in the Federation would be accepted.

Continuing its attack single-handed for the present, the Society, in a circular letter sent to members, made its first attempt to marshal public sympathy by suggesting methods of winning favorable public opinion. Members were advised to make the public "ASCAP-conscious" and conversant with the "distinction" attending membership in the Society. The various means suggested for achievement of this aim were for members to request that the ASCAP emblem follow their names on published sheet music and on screen credits, and to impress the name of the Society in their press and radio interviews.

Meanwhile, counter offensives continued in those state capitols which have enacted or are considering anti-ASCAP measures. Five states have passed such bills. Those passed in Washington, Nebraska and Montana are being made test cases.

In Tacoma, Wash., arguments were completed on the federal court action brought by the Society classifying the recently enacted state measure as unconstitutional and "class legislation." Three Federal judges, E. E. Cushman, Bert E. Haney and John C. Bowen, have the case under advisement. The Washington law would compel filing of copyrighted compositions with the Secretary of State, together with the price at which they are available. ASCAP was represented by two New York attorneys, Herman Finkelstein and Louis D. Frohlich, while counsel defending the measure, on behalf of the Washington State Broadcasters Association, was Clarence C. Dill.

A recently enacted bill in Michigan, which would compel stations to pay royalties on the basis of frequency of rendition rather than by blanket fee, is awaiting the signature of Governor Frank Murphy. The bill was personally opposed by Gene Buck, president of ASCAP, before hearings of the state legislative committee in Lansing recently.

The Society's action challenging the validity of Nebraska's legislation will begin in Lincoln, September 11th, before Judges T. C. Munger, J. A. Donohue, and Archibald K. Gardner. The measure is already in technical operation, but Attorney General Hunter was reported to have expressed doubt of its enforceability shortly after its enactment. The bill provides for a $5,000 violation penalty.

Other states which have legislated against ASCAP are Wisconsin, Florida and Montana. Decision on the Montana case is expected soon, arguments having been completed on it some months ago. Those states which have introduced restrictive ASCAP bills, without acting upon them, are Iowa, Texas, Minnesota, Ohio, Indiana and Tennessee.

According to reports here, ASCAP's second quarterly distribution will be in excess of $1,000,000. Music Publishers Holding Company, a Warners subsidiary, received $122,000 as its dividend for the second quarter. Warners first dividend, following reconciliation with ASCAP last October, was $39,000, causing protest. Since then, adjustment has been made.

Pulitzer Prizes for Cinema Sought by Columbia's Dean Ackerman

Pulitzer prizes for motion pictures will be sought this year by Dean Carl W. Ackerman, of the Graduate School of Journalism at Columbia University. Dean Ackerman, in an article in the July issue of "Cinema Arts," asserted, "Pulitzer prizes should be established for the cinema to recognize the outstanding and distinguished achievements in this latest of the arts.

"The literally stupendous influence of motion pictures throughout the world as a medium of education merits a series of awards comparable to the world-famous Nobel prizes in science and letters and to the Pulitzer prizes in literature and journalism," he added.

"I believe the time has come for serious consideration of the practical aspects of this proposal."

Mr. Ackerman points out that when Joseph Pulitzer established a fund for the Pulitzer prizes, films were "not the dominant factor in education that they are today, and it was natural that he should think only in terms of the printed word and the stage."

Today, however, motion pictures are an influence on public thought vast enough to "justify one of the leading educational institutions in giving them official recognition," Dean Ackerman contends.

Because of the important effect motion pictures have had on the habits, customs, and even the thinking of people in every civilized country, and because they are primarily American in conception and achievement, the cinema deserves the highest possible recognition, he believes.

Dean Ackerman's plan would provide for a "series of prizes that would be awarded by Columbia University on the recommendation of the Graduate School of Journalism."

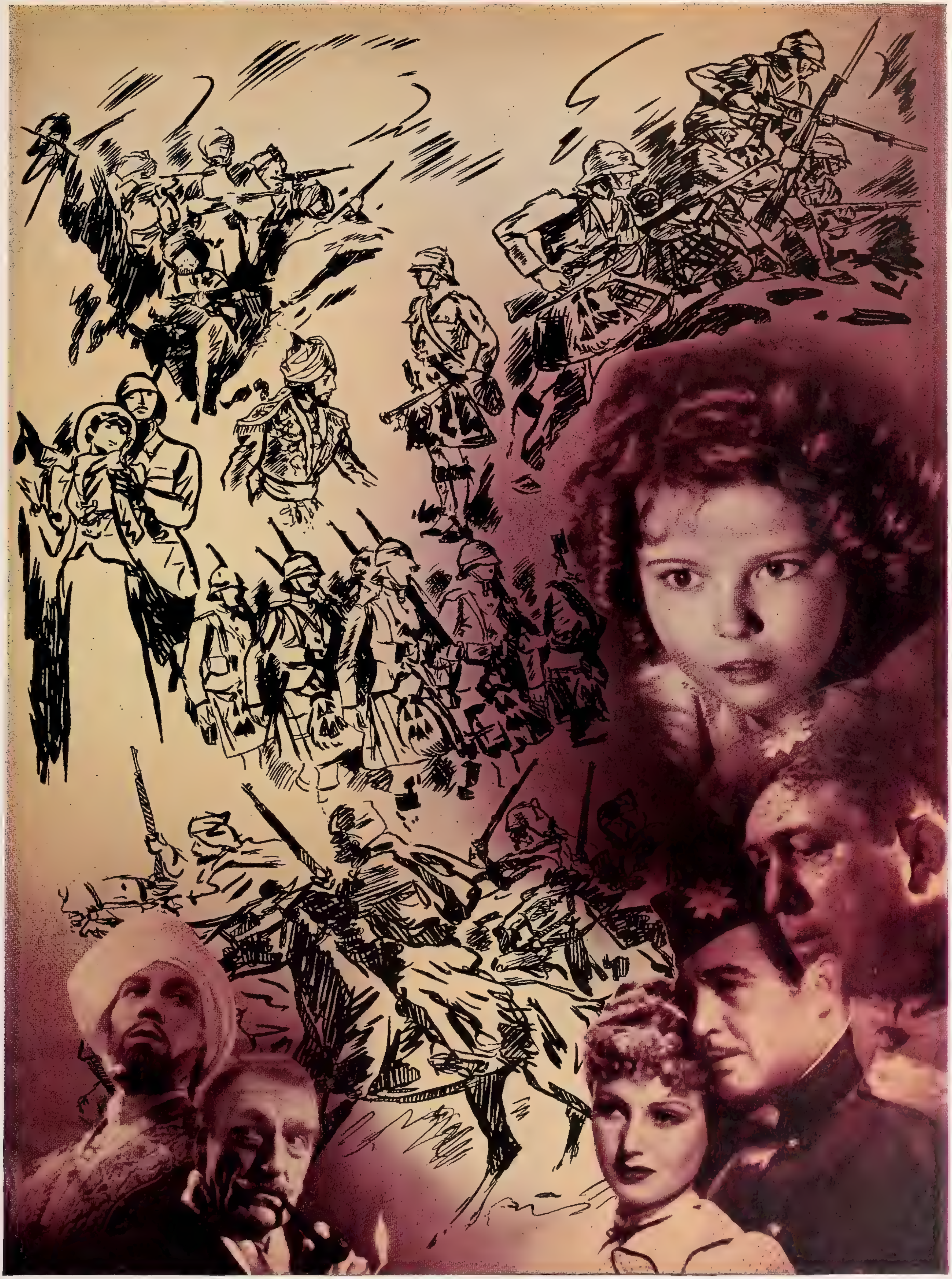
He urges complete cooperation between actors, producers, directors, and technicians of the movie world, just as there is between newspapers, book publishers, authors, producers and the University each year when nominations are received for the Pulitzer prizes in letters.

"Surely," he writes, "the motion picture world, which combines so many creative arts, with their imagination and daring, could join with us in establishing a series of prizes worthy of the truly important status of the modern motion picture."

$3,000,000 Suit Filed in Oklahoma

The $3,000,000 action of A. B. Momand, Oklahoma exhibitor, against eight major producers for alleged conspiracy and violation of the Sherman Anti-Trust Act, was filed in Boston First U. S. District Court this week. The suit charges monopolistic practices in the Oklahoma towns of Clinton, Wewoka, Pawhuska, Alva, Hartshorne, and Holdenville. George S. Ryan, attorney who represented Mr. Momand in the original $4,500,000 suit, is again acting as counsel for the plaintiff.

Harry Arthur, Fanchon and Marco executive, denied the charges accusing the circuit of attempting to injure the business of local exhibitors in St. Louis. "It is our purpose to be helpful in the general exhibition situation here and to work in harmony with others in the showing of motion pictures," said Mr. Arthur.



"WEE WILLIE WINKIE"

20th's maximum-money smash of 1936-37!

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AND EAGERLY AWAITING AUDIENCES WILL GIVE THE WORLD'S SHOWMEN THE MOST DAZZLING RECORD OF HOLDOVERS THE TRADE HAS EVER WITNESSED!

* *Released July 30th*

Rudyard Kipling's

"WEE WILLIE WINKIE"

starring

SHIRLEY TEMPLE

and

VICTOR McLAGLEN

with C. AUBREY SMITH, JUNE LANG,
MICHAEL WHALEN, CESAR ROMERO,
Constance Collier, Douglas Scott
Directed by John Ford—Academy Award Winner
Associate Producer Gene Markey. Screen play
by Ernest Pascal and Julien Josephson.
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

That busy-as-a-bee Cecil B. DeMille now comes forth with his version of the origin of the expressions, "son-of-a-gun," "Dixie," and "two bits," dug up while researching for his "Buccaneer," for Paramount.

In the early 19th Century, the period of "The Buccaneer," Mr. DeMille reports that women often fought side-by-side with gunners, and children born prematurely from the shock and concussion among the guns were known as "sons of guns."

Mr. DeMille next discovered that a $10 bill became known in the south by the French word of ten, "dix," and later was called a "dixie." Thus known only in the Southland, that part of the country soon became known to travelers as "Dixie Land," and, so, "Dixie."

The expression "two bits," according to Mr. DeMille, came into the language when Spanish dollars were cut up into pieces to make change. A quarter of a dollar, when split, produced two bits, so-called because when they were placed point to point they resembled a "bitte" or bit-head on the foredeck of a boat, to which hawsers were made fast.

▽

The newest wrinkle in unique adaptation of motion pictures comes from the town of Columbia, in South Carolina, where, at birth, and during their development, movies are taken of incubator babies and the pictures are shown regularly to the mother in her hospital room.

▽

"Gypsy Rose Lee will wear 16 *wardrobe changes in her first picture—but in order to avoid criticism will not do any strip-tease tactics. She won't even take off her hat."—Publicity statement.*

They must mean Louise Hovicke.

▽

Scientists announce that they can now measure accurately one one-hundred-millionth of an inch.

That will make it easier to find out whether or not television is getting anywhere.

▽

"Men are better-looking than women, even in Hollywood," sagely observes Willy (r.n. Guillaun) Pogany, studio set designer, via Walter Winchell.

"Women seem better-looking," he adds, "but they're not—they only look that way."

You figure it out.

▽

Milestone on the Path to Progress:

Sonja Henie joined the ranks of those who have hand-and-foot prints in the cement in front of Grauman's Chinese Theatre, in Hollywood.

But Miss Henie merely imprinted the runners of her ice skates.

▽

Advertisers cite the great spurts given to American buying by motion pictures, especially color films, and point up as an example the huge sales of purple turtle-neck sweaters after Clark Gable wore one in a recent picture.

It's a good thing the producers didn't have Gable wear a yellow turtle neck, because if they had, we'd all look like a bunch of galloping omelettes.

▽

Sports Section:

Erik Rhodes, player, has persuaded Lloyd's to insure his British accent.

The suggestion has been heard that Hollywood's millionaires and high-bracket salaryites, and all other heavy-taxpayers, pool their entire incomes with the government. Vast amounts in bookkeeping and tax-snooping will be saved. Thus there will be no embarrassing reports, no bad-mannered suspicions, such as those directed at Charles Laughton, Cecil DeMille, et al., and the burden for scrupulous honesty will rest on the shoulders of the government, for Uncle Sam will assume all responsibility of collecting entire incomes right from employers and will remit whatever portion remains unspent at the end of the fiscal year.

▽

Today's Opportunity for Hollywood Studio Talent Scouts, from a classified advertisement in the New York *Daily Mirror*:

> DRAMATIC FOOL STUDENT, philosophical dreamer, wants outlet for buried personality. Box No. ——.

▽

Rather nonplussed that Mutual Broadcasting System announced the signing of him and Norma Talmadge, his wife, to a 30-minute broadcast series, George Jessel, in Hollywood, said he had heard nothing about it, but that he would sit by his radio waiting to hear the program.

▽

The case of the "sawed house" moved up to federal court in Oklahoma City last week with Mrs. Fern Chadwick asking $35,000 from the local Standard Theatres, Inc., and three film companies.

Mrs. Chadwick was the owner of a house in Oklahoma City that gained nationwide attention in 1935 when the residence was sawed down the middle upon the order of a building and loan company that foreclosed on the property, leaving one-half for Mrs. Chadwick and taking a half for its own use.

The complainant charges that scenes of a staged reenactment of the house-sawing, allegedly made by Universal, Warner Brothers Theatres and Midwest Enterprises, and shown by Standard Theatres, damaged her credit.

▽

A patch-trousered small lad sidled up to the box office of a theatre on 12th Street in Kansas City, the other day, and solemnly planked down five pennies. Seats are a dime here, the cashier told him. "I know," he replied, "but I wanna place these as a deposit on the show for Sunday. You got a western comin' that I hafta see. If I carry these around I'll spend them. Maybe I can scrape up five more by Sunday."

▽

Metro-Goldwyn's Pete Smith, after working uninterruptedly—or something—for three days making a short on "Radium," arrived home late the other night. As he walked in the house, his wife turned off all the lights, and out of the darkness came an audible sigh of disappointment. With the lights on, Pete's wife explained that she thought he would glow in the dark from contact with the radium. Trying to make a firefly out of Pete.

▽

Food for thought, from A. C. (theatre and film broker) Blumenthal: "The British public is panting for hamburgers and hot dogs."

Frank Lloyd, Paramount director, has just returned to the Hollywood studio from San Francisco, where he had been making notes for his "cavalcade of the west," "Wells Fargo." He was in the curio room of the Wells-Fargo Bank, in 'Frisco, when an austere, well-dressed woman came in. She looked at the stage-coach, nuggets, early mining tools, old prints, messengers' shot-guns and other relics and then pored over a photograph album open under a glass case.

A daguerrotype fascinated her. It depicted a full-bearded man of open countenance and fearless, innocent eyes. With dicky, string-tie and frock-coat, he looked the respectable pioneer. "Why, that's grandfather!" she exclaimed. "I could tell his picture anywhere! How wonderful that he should be here!"

She chatted animatedly with the guard, announced she was going to bring in her children to have a look at their great-grandfather and sailed out with the grand air of a matron of the Daughters of the American Revolution, if not of a Back-Bay-Boston Cabot. The guard looked a little unhappy, though. He told Director Lloyd he wished she wouldn't come.

"That album," he said, "is the kind Wells-Fargo supplied to every driver, to warn them of the most dangerous road-agents on the Hangtown route. And 'Grandfather,' you might say, was the worst of the lot. There'll be hell popping when they find that out."

▽

Only in Hollywood will a mother (Joan Blondell) take her two-and-a-half-year-old youngster (Norman) and dress him up in a turtle-neck sweater with the school letters of U. C. L. A. (University of California, Los Angeles), and the class year of '57 (which is when Young Norman will graduate, some 20 years hence, so his mother thinks).

▽

Sam Goldwyn, interviewed by Louella Parsons: "I only wish I had said the amusing 'boners' attributed to me. But then," he added, "maybe I did."

▽

Charles Laughton, British star in London and Hollywood, accused by the United States Government of non-payment of income taxes, has no intentions of appearing in a sequel to "Mutiny on the Bounty."

▽

RKO publicity announces: "A belated honeymoon trip to Europe is planned by Thelma Leeds and Parkyakarkus (Harry Einstein), provided RKO studio will give them a leave of absence."

▽

The editorial departments of the Quigley Publications have a Kane, a Kahn, a Kann and a Cron. Those Social Security identification numbers are going to come in pretty handy.

▽

A program entitled "Abundance," presented at a Moscow theatre, had "amateur artists dressed to resemble sausages and meats of all kinds, to demonstrate in song and sketch, the achievements of the Soviet meat industry."

▽

Paging Joe Breen Department:

The United States Department of Agriculture announces a film called "In the Beginning," portraying "the mysterious prologue to life—the ovulation, fertilization, and early development of the mammalian egg."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

On Again—Off Again

(RKO-Radio)

Comedy

According to FAME, managers think well enough of the Wheeler-Woolsey drawing power to rate the pair as Blue Ribbon stars. Continued perusal of "What the Picture Did for Me" further denotes that exhibitors find the brand of entertainment of the comedians pleasing to their patrons.

Many potential theatre goers, when they see Wheeler and Woolsey in the marquee, hurry on by and look for their entertainment elsewhere, but the record also proves that they attract a lot of customers. This is particularly true in smaller theatres and smaller cities. Consequently the producers are shrewd enough to make and the stars are wise enough to play the pictures for this class of audience. Therein rests the basic showmanship of this or any other Wheeler and Woolsey picture. The job simply is to bring the film to the attention of those who have demonstrated they like the funmakers. Of course nobody is barred from doing a little missionary work and trying to break down the resistance of those not commonly interested in them.

There isn't much rhyme or reason to the story. Just about everything that is done is done to erect situations on which Wheeler and Woolsey can hang another gag in dialogue, action or characterization. The pair can't get along in business. As much as they harry each other, they harry all who come in contact with them more. Finally Wheeler, loser in a comedy wrestling match, becomes Woolsey's valet. Things get worse and worse for both of them as domestic, romantic and business complications ensue. But all is done, even to the inclusion of a garden party musical number in which Wheeler repeats an old stage bit, to amuse audiences. The finale isn't any more sensible than the start or body of the story. However, it is hilarious amusement.

Previewed in Dome Theatre, Ocean Park, Cal. The Bank Night crowd which usually rushes out of the theatres en masse when nobody among it has won a small fortune didn't rush out so madly this time. In fact, many who had started to try their luck at the various innocent gambling games on the adjacent amusement pier, returned to reclaim their seats when they heard those who were content to remain laughing heartily.—GUS MCCARTHY.

Produced and distributed by RKO Radio. Produced by Lee Marcus. Directed by Edward Cline. Screen play by Nat Perrin and Benny Rubin. Musical director, Roy Webb. Songs "One Happy Family" and "Thanks to You," by Dave Dreyer and Herman Ruby. Photographed by Jack Mackenzie. Art director, Van Nest Polglase. P. C. A. Certificate No. 3166. Running time, when seen in Hollywood, 65 minutes. Release date, July 9, 1937. General audience classification.

CAST

William Hobbs	Bert Wheeler
Claude Horton	Robert Woolsey
Florence Cole	Marjorie Lord
Gertie Green	Patricia Wilder
Nettie Norton	Esther Muir
Mr. Applegate	Paul Harvey
George Dilwig	Russell Hicks
Tony	George Meeker
Miss Meeker	Maxine Jennings
Miss Parker	Kitty McHugh
Sanford	Hal K. Dawson
Slip Grogan	Alec Harford
Mr. Green	Pat Flaherty

Super Sleuth

(RKO-Radio)

Comedy

The names of Jack Oakie and Edgar Kennedy, which convey automatically the information that this is a forthright comedy, are the showmen's top card in this deck of exploitation tricks. That of Ann Sothern suggests the indispensable romantic interest, which has little but enough to do with what goes on. Possibly the liveliest sales copy may be derived from the fact that the scene of the picture is Hollywood and most of the characters are motion picture people, the hero a none too bright screen hero, the heroine a studio publicity director and the lesser figures engaged one way or another in the making of films. All promotion, to be accurate, will emphasize that the story is utterly humorous and that what goes on probably wouldn't happen but just possibly would.

The story develops out of a conceited screen star's public criticism of the local police force and his studio's attempt to appease the wrath of the enraged commissioner. He and his men are invited to act in a picture and in the making of same a bullet fired from concealment kills one of the actors. Simultaneously the star receives a series of threatening letters. Only the audience knows these are being written by a demented criminologist who takes occasional pot shots at the hero, whose pictures he doesn't like anyway. After a lot of strictly comic confusion the maniac takes the star to his trick door museum, the girl follows, and a happy ending is worked out in a mad succession of terrifying incidents reminiscent of "Over the River, Charlie," "The Bat" and the Marx brothers.

The tempo is brisk, the staging more than adequate, and no loose ends are left dangling. Messrs. Oakie and Kennedy have the sort of assignments they are expected to have and give them all they've got. Incidental action reveals details of studio procedure possibly interesting in themselves to many.

Reviewed at the RKO Hill Street theatre, Los Angeles, where an invited professional audience occupying the middle tier of seats and plain customers staying over after seeing "New Faces" seemed to find the film eminently amusing.—WILLIAM R. WEAVER.

Produced and distributed by RKO-Radio. An Edward Small production. Directed by Ben Stoloff. Screen play by Gertrude Purcell and Ernest Pagano from a play by Harry Segall. Assistant director, Kenny Holmes. Edited by William Hamilton. Art director, Van Nest Polglase. Photographed by Joseph H. August. P. C. A. Certificate No. 3383. Release date, July 16. Running time, 65 minutes. General audience classification.

CAST

Bill Martin	Jack Oakie
Mary Strand	Ann Sothern
Professor Horman	Eduardo Ciannelli
Larry Frank	Alan Bruce
Lt. Garrison	Edgar Kennedy
Doris Dunne	Joan Woodbury
Ralph Waring	Bradley Page
Gibbons	Paul Guilfoyle
Warts	Willie Best
Beckett	William Corson
Eddie (Doorman)	Alec Craig
Barker	Richard Lane
Motorcycle cop	Paul Hurst
Policeman	George Rosener
Jailer	Fred Kelsey
Casey	Robert E. O'Connor
Sullivan	Philip Morris
Grimes	Dick Rush

War Lord

(Warner)

Melodrama

The parent idea of this production was Porter Emerson Browne's "The Bad Man." A few lineage characteristics are discernible in this differently conceived adaptation; nevertheless so much has been changed in characterizations and atmospheric detail that "War Lord" is thrill action as well as dramatic entertainment in its own right. However, the basic plot is similar. Even so it does not seem that it would be good showmanship to identify this attraction as kin to "The Bad Man." It is quite likely that persons who see the film will readily discover the relationship, without any efforts on the part of the exhibitor to call the fact to the attention of the customers.

Interior China is the locale and bandit activity constitutes the background. Though the theme is melodrama, there is sufficient comedy contrast. En route to an oil field, discovered by "Hallet," "Creed" and "Galt" encounter the first of a series of bizarre adventures. Temporarily charged with murder, they are freed and proceed to their destination. In a bandit menaced village, "Creed" discovers that his estranged wife "Jane" is in love with "Hallet." "General Wu Yen Fang" raids and captures the place and suspense prevails as he decides to keep "Jane" for himself. But when "Wu" remembers that "Hallet" is an old friend of his and "Creed" demonstrates that he is a worthless individual, the "General" changes his tactics. Putting down a rebellion in his own army, inspired by "Creed" for the purpose of getting rid of "Hallett," "Wu," personally, kills "Creed." Shortly after, regular Chinese troops arrive and execute "Wu," and with all menaces removed, there is only room for love and happiness for "Jane" and "Hallet."

An average thrill action adventure film, the picture lists among its showmanship qualities good acting on the part of the principals, an interesting locale for a lively story and a lot of excitement.

Previewed in Warner Beverly Theatre. A fair portion of the audience was satisfied with what it saw. There was a tendency on the part of those who remembered "The Bad Man" to indulge in comparisons. But those to whom the idea was new appeared to think that the preview was fair entertainment.—G. M.

Produced and distributed by Warner-First National. Directed by John Farrow. Based on Porter Emerson Browne's "The Bad Man." Screen play by Crane Wilbur. Photographed by L. W. O'Connell. P.C.A. Certificate No. 3210. Running time, when seen in Hollywood, 65 minutes. Release date, August 21, 1937. General audience classification.

CAST

General Wu Yen Fang	Boris Karloff
Mr. Cheng	Richard Loo
Jane Creed	Beverly Roberts
Jim Hallet	Gordon Oliver
Gordon Creed	Ricardo Cortez
Myron Galt	Douglas Wood
Lola Galt	Sheila Bromley
Dr. Abernathy	Gordon Hart
Capt. Kung Nui	Tetsu Komai
Chan	Luke Chan
Hemingway	Selmar Jackson
Pao	Jimmy Leong
General Ma	Chester Can
Wang Chung	Eddie Lee
Eurasian Conductor	Maurice Lui
Hua Mei	Mia Ichioaka

(*Reviews continued on page* 48)

SEE IT

GLORY IN ITS GOLDEN GORGEOUSNESS!
REVEL IN ITS JEWELED RICHNESS!
STIR TO ITS ABSORBING DRAMA!

—and you'll know what a lift it will give to your program!

You will be speechless as the supreme splendor of Technicolor depicts the most dazzling spectacle of the century! You will realize its tremendous appeal as a woman's picture... as a man's picture! You will be convinced that for prestige and for word-of-mouth, you have rarely been privileged to show anything like it before! ***Phone your Exchange today!***

The Coronation

A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas **Edited by Truman Talley**

Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with

20th CENTURY FOX

Zamboanga

(Filippine Films)

Melodrama

Enacted by a native cast and lacking marquee names, "Zamboanga" is a distinct novelty. Its setting is that portion of the Malay Archipelago which is unfamiliar to American audiences, the smaller islands in the Sulu Sea between British North Borneo and the Philippines. It shows, woven into the story, the strange customs, the dances and the habits of the natives, portrayed by the inhabitants themselves. It shows, too, the practice of strong tribes raiding weaker ones to seize women for themselves. Although cast names are said in a foreword to be fictitious, there is an actual island of Zamboanga in the Sulu Sea and it is on this and a neighborboring isle, inhabited by Moro sea gypsies, that the story is laid.

Danao, head of the pearl divers of Zamboanga, which is ruled by Datu Tanbuong, is in love with the chief's daughter, Minda. Hadji Razul, the sea gypsies' ruler, and other chieftains of the neighboring isles, are invited to a celebration held because of the success of the fleet of vintas, the pearl boats. Hadji covets Minda and, while the Zamboanga divers are away on their next trip, comes with his men and kidnaps all the women, including Minda. Danao's divers, seeing an eclipse of the sun, believe that it is an ill omen, and hurry home. They speed to the neighboring island and overcome the gypsies, Danao overpowering Hadji in a fight on a high cliff overlooking a crocodile infested lagoon. Danao flings him to his death.

Strewn throughout the story are underwater shots of pearl diving, the seizure of a diver by a giant mollusk, and his rescue, a fight with a shark, as well as feast scenes in which two fighting carabeos (bulls) battle and natives dance in a style which resembles the Javanese.

In a prologue a narrator recites, in English, a poem about the island's allure, while scenes of native life appear in single montage shots. Then, before the story starts, about five minutes of added establishing scenes are given. Most of the dialogue is in English, and that which is in native tongue is interpreted by subtitles.

Reviewed at the Strand theatre, Pasadena, where the audience accorded it a measure of applause.—V. K.

Produced by Filippine Films. No American distributor set. Producers, Edward Tait and George F. Harris. Directed by Eduardo De Castro. Story and adaptation by the staff. Photography by William H. Jansen. Edited by Ralph Dixon. Musical score by Dr. Edward Kilenyi. No P. C. A. certificate. Running time, when seen in Pasadena, 65 minutes. No release date set. General audience classification.

Hot Water

(20th Century-Fox)

Comedy

The purpose of the "Jones Family" series is to provide operators playing to family audiences such entertainment as will satisfy that patron classification. The sponsors probably don't care a farthing if the pictures never are included in a deluxe or first run theatre program. They probably care less whether the smart upper strata, modern minded or intelligentsia, pay any attention to them. The record shows that the previous numbers in the series have been eminently satisfactory in the socalled family houses. Business office figures undoubtedly reveal that the films, in ratio to cost, are more profitable than many more expensively produced star-studded features. Consequently the showmanship of the series is its reputation.

Analyzed any way, "Hot Water" is average family entertainment. It contains much to engage the attention of average adults, adolescents and youngsters. This one is funnier, it seems, than any of its predecessors. Homey natural humor crops out in characterizations, situations, dialogue and action.

In initial theme, happy contentment is all "John Jones" desires for his family. But when he becomes a reformer mayoralty candidate what ensues is anything but peace and tranquility. By printing damning news, amateur publisher "Roger" adds fuel to the fury of an opposition that does not want to be reformed. Consequently gambler "Lynch" and minion "Mayor Roberts" frame thoughtless "Jack" into a fake scandal. All "Jones" wants to do is protect his boy and get out of the mess, no matter what happens to the civic virtue of the community, until "Roger" works a typical boy trick on shamming paralytic "Whittaker" to reveal "Lynch" and "Roberts" as the scoundrels they are, to have the voters hurl "Jones" into office by acclamation.

Previewed in the Uptown Theatre, Los Angeles, a theatre patronized by average family audiences. The reaction indicated that similar gatherings should not be disappointed in "Hot Water."—G. M.

Produced and distributed by Twentieth Century-Fox. Associate producer, Max Golden. Directed by Frank R. Strayer. Screen play by Robert Chapin and Karen De Wolf. Original story by Ron Ferguson and Eleanor De Lamater. Based on the characters created by Katharine Kavanaugh. Photography, Edward Snyder. Art director, Chester Gore. P. C. A. Certificate No. 3516. Running time, when seen in Hollywood, 60 minutes. Release date, to be determined. General audience classification.

CAST

John Jones	Jed Prouty
Bonnie Jones	Shirley Deane
Mrs. John Jones	Spring Byington
Herbert Thompson	Russell Gleason
Jack Jones	Kenneth Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Bebe Montaine	Joan Marsh
Isabel Enfield	Marjorie Weaver
Dr. Enfield	Willard Robertson
Hal Lynch	Robert Glecker
Walter Whittaker	Arthur Hohl
Maxwell	Selmar Jackson
Mayor Roberts	Joseph King

The Toast of New York

(RKO Radio)

Historical Drama

Showmen directing their sales appeal primarily to the mature have opportunity here to remind customers of the mixed glory that was Jim Fisk's in the period following the Civil War and of the day, recalled again and again in 1929, that was written down in the financial history of the nation as Black Friday. "The Toast of New York" is the story of Jim Fisk, his rise from tin horn sport to Wall Street Titan, his market battle with Cornelius Vanderbilt and his attempt to corner the country's gold supply. It is also the story of his partners and the actress he sought to marry, and it is a painstaking reproduction of the New York of the period.

Edward Arnold, Cary Grant, Jack Oakie, Frances Farmer and Donald Meek have the principal roles. Although essentially melodrama dealing with tremendous national factors, the picture contains a good deal of incidental comedy. At no point is attempt made to underscore vices or virtues of the characters and no conclusions are drawn.

Jim Fisk is introduced as a medicine show impresario in the South at the outbreak of the Civil War. Sending one of his two partners North to open an office, he takes the other with him into the South and for four years smuggles cotton at an immense profit, which vanishes when the Northern partner invests it in Confederate bonds. Bluffing with these, he contrives to obtain a controlling interest in the Erie railroad and dispose of it at a profit of a half million dollars. Operating in the market with this stake, he becomes famous as a financial wizard and his wealth multiplies. He falls in love with an actress, who accepts his gifts and his backing in a show, although in love with and loved by his partner, and when his depredations bring poverty to small investors the press attacks him. At the opening of the show he is publicly denounced and determines forthwith to corner the country's gold supply and raise himself beyond the reach of criticism. His partner joins forces with Vanderbilt and opposes him in this move, but only the intervention of the federal government thwarts him. A mob marches on his house and he is killed by an assassin's bullet.

The Edward Small production is based on "Book of Daniel Drew," by Bouck White, and "Robber Barons," by Matthew Josephson, sources no doubt accountable for much of the veracious setting, costuming, deportment and impedimenta which are outstanding qualifications of the picture. Early New York scenes, the stock exchange, the Astor Hotel and a hideout resort in New Jersey are especially notable in this regard.

Reviewed at preview performance in the Pantages theatre, Hollywood. The picture held attention steadily throughout and appeared to satisfy thoroughly.—W. R. W.

Produced and distributed by RKO-Radio. An Edward Small production. Directed by Rowland V. Lee. Screen play by Dudley Nichols, John Twist and Joel Sayre, from books by Bouck White and Matthew Josephson. Photographed by Peverell Marley. Musical director, Nathaniel Shilkret. Edited by George Hively. P. C. A. Certificate No. 2963. Release date, July 30. Running time, 109 minutes. General audience classification.

CAST

Jim Fisk	Edward Arnold
Nick Boyd	Cary Grant
Josie Mansfield	Frances Farmer
Luke	Jack Oakie
Daniel Drew	Donald Meek
Fleurique	Thelma Leeds
Vanderbilt	Clarence Kolb
Photographer	Billy Gilbert
Broker	George Irving
Lawyers	Frank M. Thomas, Russell Hicks
Wallack	Oscar Apfel
Collins	Dudley Clements
President of Board	Lionel Belmore
Bellhop	Robert McClung
Janitor	Robert Dudley
Beef Dooley	Dewey Robinson
Top sergeant	Stanley Fields
Major	Gavin Gordon
Mary Lou	Joyce Compton
Virginia Lee	Virginia Carroll

Topper

(MGM-Roach)

Comedy

Names and novelty are self-evident sales assets of "Topper." On the first count there are those of Roland Young, Constance Bennett, Cary Grant, Billie Burke, Eugene Pallette, Arthur Lake and J. Farrell MacDonald. That of Hal Roach, who has given the picture a setting lavish far in excess of his wont, also commands marquee consideration. On the novelty count there are the frankly fantastic story, the extraordinarily effective uses of lens legerdemain and the total disregard of such commonly accredited finalities as life, death and time. To the widely read, mention of Thorne Smith's name as author of the book will be amply enlightening in this connection.

The picture employs for altogether comic purposes certain supernaturalities dealt with profitably and otherwise in previous productions of more serious intent. Some of these were "Earthbound," "Berkeley Square," "The Return of Peter Grimm" and, in a technical sense, "The Invisible Man." The primary premise, identical with that of "Earthbound," is that the dead are granted a brief period in which to do on earth whatever good deeds they may have overlooked doing in life and that their ultimate destiny is conditioned by their success or lack of it in these undertakings. This essentially somber thesis is attacked gleefully by all hands and the picture is without a serious moment, the devices of humor ranging from scintillating dialogue to resounding slapstick.

The story sets up the name character as a wealthy, but henpecked banker whose principal stockholder and his wife are wild young sophisticates living from drink to drink. They die in a motor wreck and return, in the flesh or invisibly at will, to accomplish as their redeeming deed the domestic emancipation of Topper. Their appearances and disappearances in hotels, restaurants, streets, automobiles, elevators, with and without the more or less consenting objective of their ministrations, creates fights, panics and general consternation. When they have ac-

(*Continued on page 50*)

"SLAVE SHIP" RIDES HEAT WAVES AS HOLDOVER LIST LENGTHENS!

Held for a 5th Week at New York's Rivoli!

Held over, too, in DETROIT, SEATTLE, ST. LOUIS, SALT LAKE CITY, LOUISVILLE . . . in addition to DENVER, MONTREAL, INDIANAPOLIS, BOSTON, KANSAS CITY, BALTIMORE. Off to smash business, despite boiling thermometers, in SAN FRANCISCO, OKLAHOMA CITY, MILWAUKEE, PITTSBURGH, MEMPHIS! ***When showmen play 20th hits, they don't worry about the weather!***

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(*Continued from page* 48)

complished their purpose they say goodbye to Topper and disappear into whatever may be presumed to be their final abode. Observer opinion probably varying on this point according to individual belief.

Roland Young's assignment as the bank president is tailored to his measure. Cary Grant and Constance Bennett portray the abandoned young stockholders, before and after death, with great gusto. Billie Burke plays a society wife characteristically. Alan Mowbray disposes of a butler assignment artfully and Eugene Pallette enacts a house detective with the throttle wide open. The scene is New York, the time the present, the tempo brisk, the manner swank, the purpose first, last and always, to amuse.

Reviewed at studio preview in Grauman's Chinese theatre, Hollywood, where a principally professional audience indicated by frequent and prolonged laughter an immense satisfaction with the proceedings.—W. R. W.

Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Directed by Norman Z. McLeod. Associate producer, Milton H. Bren. Screen play by Jack Jevne, Eric Hatch and Eddie Moran from a story by Thorne Smith. Photography by Norbert Brodine. Photographic effects by Roy Seawright. Musical arrangements by Arthur Morton. "Old Man Moon" by Hoagy Carmichael. P. C. A. Certificate No. 3272. Release date, July 16. Running time, 98 minutes. General audience classification.

CAST

Marion Kerby	Constance Bennett
George Kerby	Cary Grant
Cosmo Topper	Roland Young
Mrs. Topper	Billie Burke
Wilkins	Alan Mowbray
Casey	Eugene Pallette
Elevator boy	Arthur Lake
Mrs. Stuyvesant	Hedda Hopper
Miss Johnson	Virginia Sale
Hotel manager	Theodore Von Eltz
Policeman	J. Farrell McDonald
Secretary	Elaine Shepard
"Three Hits and a Miss"	Themselves

Silver Blaze

(Twickenham - Associated British)

Detective Melodrama

One of the "Sherlock Holmes" stories of the late Sir Arthur Conan Doyle, there is the specialized appeal indicated by that fact. It is faithful to the atmosphere of the original and there is a really remarkable portrait of Holmes by Arthur Wontner, whose physical resemblance to the traditional figure is almost uncanny. The special—and sometimes, perhaps, specious—methods of deduction employed by the famous detective are presented cleverly and amusingly, and that "Elementary, my dear Watson" is heard frequently, sometimes with unconscious irony.

For the many admirers of the Doyle character there are obvious entertainment values and equally obvious ways of exploiting them through book tieups. In the great sleuth's fondness for tobacco and his addiction to a deer-stalker cap are other suggestions and the racing scenes, turning on the disguise of a horse by paint, also appear to be good exploitation opportunities. It is, in fact, a showman's picture in any place where the character is popular, and the English accent of the dialogue is not a drawback.

Holmes and Dr. Watson, on a week's visit to Sir Henry Baskerville, in Devon, are interested by the mysterious disappearance of the horse "Silver Blaze," a few days before the big race for which he is favorite. The stable-boy, sleeping in his box, has been poisoned. The trainer is found killed on the moor. Suspected is Trevor, nephew of Sir Henry, who is known to be in debt and to have backed another horse. Holmes establishes that the trainer poisoned the stable-lad and was himself killed by a kick from the horse while attempting to lame it. Holmes finds "Silver Blaze" hidden in the near-by stable in which the second favorite is sheltered; it has been found wandering on the moor.

From other clues Holmes realizes that the chief mover in the crime has been Moriarty, the master-criminal who is his chief enemy. Moriarty scores the next point; one of his men shoots Silver Blaze with a silent air-gun just when it is winning its race. That saves the money of the big layer who, standing to lose £100,000 on the horse, has employed Moriarty to stop it, but it leads to Moriarty's downfall. Dr. Watson follows the gang's car to London, is captured and carried to their lair in a disused "Tube" station. When Moriarty is about to throw him down the elevator shaft, the doors open to reveal Holmes and the police waiting in the elevator, put in order by the railway company.

SHORT PRODUCT PLAYING BROADWAY

Week of July 10

CAPITOL	Equestrian Acrobats	MGM
	The Hound and the Rabbit	MGM
	Battling Bettas	DuWorld
CENTRAL	Grand Hooter	Columbia
CRITERION	Egghead Rides Again	Vitaphone
	Newsboys' Nocturne	Vitaphone
	Along the Mediterranean	Vitaphone
MUSIC HALL	March of Time, No. 12	RKO Radio
PARAMOUNT	Popular Science, No. 5	Paramount
	Aviator Shorty	Paramount
RIVOLI	Magician Mickey	United Artists
ROXY	Mickey's Circus	United Artists
	Wife Insurance	RKO Radio
	Ornamental Swimming	Educational
STRAND	Sweet Sioux	Vitaphone
	Gateway to Africa	Vitaphone

Apart from Wontner, there is a good picture of Dr. Watson from Ian Fleming, but the rest of the support is moderate, Lyn Harding's Moriarty being very melodramatic.

Trade shown at the Adelphi Theatre in London. There was a fair reception, after a good deal of laughter at unintentional humors.—Bruce Allan.

Produced by Twickenham Film Productions. Distributed in England by Associated British Pictures. From the story by Sir Arthur Conan Doyle. Adaptation by H. Fowler Mear. Directed by Thomas Bentley. Photography, Sydney Blythe. Recording, Leonard Scotchbrook and Carlisle Mountenay. Running time, 70 minutes. General audience classification.

CAST

Sherlock Holmes	Arthur Wontner
Dr. Watson	Ian Fleming
Moriarty	Lyn Harding
Inspector Lestrade	John Turnbull
Colonel Ross	Robert Horton
Sir Henry Baskerville	Lawrence Grossmith
Diana Baskerville	Judy Gunn
Jack Trevor	Arthur Macrae
Moran	Arthur Coullet
Straker	Martin Walker
Mrs. Straker	Eve Gray
Miles Stanford	Gilbert Davis
Mrs. Hudson	Minnie Rayner
Silas Brown	D. J. Williams
Bert Prince	Ralph Truman

The Shadow Strikes

(Grand National)

Murder Mystery

A trail at least has been opened for the exhibitor by the development of the character, The Shadow, in printer's ink and radio voice, through the Street and Smith publishing house. Readers and hearers of the magazine and radio character, created by Maxwell Grant, must number in the six rows of figures.

For names there are Rod LaRoque and Kenneth Harlan. LaRocque, who first appeared upon the screen in 1919, according to Motion Picture Almanac, has also several bulky scrapbooks of notices from stage performances, if he keeps such things. Recently he completed a series of pictures in London. Harlan came to the screen even before LaRocque, in 1917, with Constance Talmadge in "Betsy's Burglar," and was on the stage at 7 in "More Than Queen," starring Julia Arthur.

A newcomer in "The Shadow Strikes" is Lynn Anders, fittingly brunette of feature as is the title character of the film feature. Other names are Walter McGrail, James Blakely, Norman Ainsley and John Carnavale.

"The Shadow's" one ambition is to discover the identity of the slayers of his father. After that cue to the theme he proceeds to interrupt a pair of safecrackers in an attorney's room and assumes the name of the attorney when the captain of detectives (Harlan) arrives. A call for the attorney's services leads him into the unraveling of the mystery of two murders and a brush with gangsters. While the story dashes this way and that, at times smoothly connected, sometimes shifting abruptly, in the climax a fresh note is achieved when the plotting caretaker and the vengeful mobster shoot it out in the Shadow's apartment. The bullet from the gangster's pistol matches the one with which the Shadow started out.

The romantic element, slight in footage and slighter in exposition, is taken care of by Miss Anders.

The sparse comment in any direction after the New York pre-showing in a projection room indicated acceptability without enthusiasm.—E. A. R.

An Alexander Brothers production. Distributed by Grand National. Directed by Lynn Shores. Based on the magazine and radio character created by Maxwell Grant. Photographed by Marcel Picard. Film editor, Charles Henkel. Sound, Dick Tyler. P. C. A. Certificate No. 3426. Running time, 63 minutes. Release date, July 9, 1937. General audience classification.

CAST

"The Shadow" (Lamont Cranston)	Rod La Rocque
Marcia Delthern	Lynn Anders
Winstead Comstock	Walter McGrail
Jasper Delthern	James Blakely
Captain Breen	Kenneth Harlan
Kendricks	Norman Ainsley
Warren Berrenger	John Carnavale

The Thirteen

(Amkino)

Outdoor Adventure

With a plot reminiscent of that of the "The Lost Patrol," "The Thirteen" is a well photographed film depicting the endurance, presence of mind, and all-sacrificing loyalty of 11 members of the Red Army, and as such falls into the groove of Soviet propaganda pictures.

Ten of the 11 men are en route home, having completed their service in the Army. A prefactory note explains they are joined by a post commander, on a leave of absence, his wife, and an old geologist.

The picture opens with shots of the 13 plying their way on horseback over the Soviet deserts of Central Asia. Their water supply is low, super-imposed subtitles in English relate, and their immediate objective is a nearby water hole. Upon arrival there, though, the 13 find the well has been filled with sand. The post commander takes charge and decides the travelers must attempt to reach the next well rather than turn back.

Trouble arises almost immediately. An Afghanistan sandstorm whips about them. They stumble onward until they find refuge in an old oasis, but the well there is almost dry and in it are stored two machine guns "of foreign make." The oasis, it turns out, is the haven of desert bandits whose leader has been sought by the Red Army for more than a year.

When the chief returns to the oasis to obtain water for his men and horses he is met by the machine gun fire of the soldiers. Their plan is to hold the bandit leader at the oasis by making him believe water is plentiful and, in the meantime, dispatch one of their members to the nearest outpost for aid.

By the time the help arrives all but one of the oasis defenders have been shot.

The picture is a lively adventure film which might hold audiences that are willing to disregard injections of Soviet propaganda.

Reviewed at the Cameo Theatre, the chief New York home of similar Soviet pictures, in the late afternoon. The small audience, mostly men, accepted the showing without audible enthusiasm or comment.—Ray Barnett.

Produced by Mosfilm, Moscow, U. S. S. R. Distributed by Amkino corporation. Directed by Mikhail Romm. Scenario by Ivan Prut and Mikhail Romm. Photography by Boris Volchek. Musical score by Anatoli Alexandrov. Adult audience classification. Running time, 85 minutes.

CAST

The commander	Ivan Novoseltsev
His wife	Helen Kuzmina
The geologist	Alexei Chistiakov
Lieutenant-Colonel Skuratov	Arsen Fait
Akchurin	Ilya Kuznetsov
Timoshkin	Andrei Dolinin
Sviridenko	Pyotr Masokha
Petrov	Pavel Yudin
Levkoev	David Zolts
Balandin	Vassily Kulakov
Zhurba	Sergei Krilov
Muradov	Alexander Repinov
Bakhtiulin	Andrei Kuliev
Gusev	Nikolai Kriuchkov

"...Said O'Reilly to McNab"

(Gainsborough-G.-B.)

Farce Comedy

Comedy, expressed in situation, in dialogue, and in most diverting characterization, here is all the time on the edge of farce without once falling over into absurdity. If American audiences can savor the full richness of Will Fyffe's picture of a canny Scottish business man, up against the alien but equal cuteness of Will Mahoney's American "con" man, it is a first-class booking for any American exhibitor. As they liked Lauder your side, there seems no reason why Fyffe, similar but much more subtle, should not go over. That apart, there is much humor of plot and incident which is independent of dialogue, and William Beaudine has directed it with American speed.

It has something of the "Cohens and Kellys" appeal in the picture of the two men, of different nationality and mentality, waging a battle of wits without quarter given or taken, but all the time building up a mutual liking which is shown to be very strong indeed when the test comes. The interplay of Scottish "pawkiness" and American shrewdness is the essence of the piece, but it is not all verbal. A golf match between the couple, each concealing championship form at the first hole, until the big bet is on, is a very funny piece of action comedy, as universally understandable as Chaplin.

Timothy O'Reilly, an Irish-American confidence man, thinks it wise to get out of New York before the police pick him up in connection with shady deals in land, mines, and some other things. He sails for England, with his secretary, and looks up his son, Terry, who, in Scotland, has fallen in love with Mary, daughter of Malcomb McNab, wealthy retired business man, and incidentally has talked about his rich American father.

O'Reilly, aided by fortunate accident, succeeds in impressing McNab with his financial resources, which actually are on the point of exhaustion. By faking a weighing machine he persuades Mrs. McNab that he has reduced her five pounds overnight by means of a pill which he has invented. The pill is actually a candy stolen from McNab's schoolboy son, who thereafter blackmails the American on the strength of his knowledge of the truth, but by means of pretended offers from America, O'Reilly persuades McNab to back a company to market the pill.

It is a huge commercial success and when, at a New Year's party, McNab formally announces the engagement of his daughter to O'Reilly's son, the adventurer thinks his schemes have succeeded to perfection. At this stage, the young McNab blurts out the truth and simultaneously two police officers arrive from Washington to collect O'Reilly, revealing that he was the promoter of a fake mine in which McNab lost $5,000. On the liner, a cable message secures his release; McNab has paid off all the claims—making it plain that the cash is to be deducted from O'Reilly's share of the pill business.

Will Fyffe's characterization is the big talking point. Mahoney is a ready-made value; he wisecracks crisply and puts over his comedy dance, at the New Year's party, in great form. All the support is adequate and Beaudine's direction hasn't missed a point.

Viewed at the Harrogate CEA Conference and at the Adelphi Theatre preview in London. It was a riot at both places.—B. A.

Produced by Gainsborough Pictures. Distributed by Gaumont-British. Directed by William Beaudine. Camera, Arthur Crabtree. Running time, 84 minutes. General audience classification.

CAST

Timothy O'Reilly	Will Mahoney
Malcomb McNab	Will Fyffe
Mrs. McNab	Ellis Drake
Jock McKay	Sandy McDougal
Mary McNab	Jean Winstanley
Terry O'Reilly	James Carney
Sophie	Marianne Davies
Jock McNab	Robert Gall

FROM READERS

BURROUGHS STORIES PUBLISHED SERIALLY

To the Editor of the Herald:

In view of the fact that recent issues of the Herald have been emphasizing the sources of picture material, I think you should be informed that most of the nineteen Edgar Rice Burroughs stories listed in the issue of July 10th as originals are, instead, serials that were published in *Argosy* magazine. For your information: Cave Girl, 1913; At the Earth's Core, 1914; The Eternal Lover, 1914; The Mad King, 1914; Pellucidar, 1915; H. R. H. The Rider, 1918; Efficiency Expert, 1921; The Girl from Hollywood, 1922; Moon Maid, 1923; Bandit of Hell's Bend, 1924; War Chief, 1927; Apache Devil, 1928.—John F. Byrne, The Frank A. Munsey Company, New York, N. Y.

Tyrrell Visiting Camden

A. B. Tyrrell, formerly managing director of RCA Photophone of Australia, has returned to the Camden, N. J., headquarters for a month to study new RCA development preparatory to taking up his new duties in China where he will have charge of the company's Photophone operations.

Steele, Jamieson Resign

Joseph Henry Steele has resigned his associate producer post at Monogram in Hollywood in the middle of production on "Luck of Roaring Camp." Hazel Jamieson also resigned as story editor and is being replaced by Renaud Hoffman.

Passman Heads General Register

In a recent issue, a typographical error listed P. C. Pressman as the new president of General Register Corporation. Captain P. C. Passman was appointed to the post.

Bloch Leaves MGM

Bertram Bloch has resigned as head of Metro-Goldwyn-Mayer story department in New York. He will devote his time to play and picture writing.

Van Filming "White Trash"

Wally Van, independent producer, has written a story titled "White Trash," which he will film entirely in the southeast.

Warners to Hold Test Previews In 31 Key Cities

Warner Brothers will hold a series of test previews August 9th and 10th in 31 key cities.

Motion picture exhibitors will attend the preview showings but in addition representatives of civic, church and educational agencies will be invited to sit in and to answer questionnaires, indicating the type of entertainment they prefer.

"In a sense, the exhibitions are an advance display of product comparable to the annual automobile shows or the trade shows of national manufacturers," Gradwell L. Sears, executive in charge of distribution, said. "But more than that we hope that our first step into a field never before explored by the film industry will result in a scientific answer to the question which always plagues producers, 'what sort of picture does the public want'."

Eight pictures have been selected for the series. According to Mr. Sears they include one biographical, two musicals, one tragedy, two comedies and two melodramas.

Various short subjects to be released during the 1937-'38 season also will be previewed with the feature films.

The eight features are "The Story of Emile Zola," "They Won't Forget," "It's Love I'm After," "That Certain Woman," "Mr. Dodd Takes the Air," "Varsity Show," "The Perfect Specimen," and "Confession."

The cities are Albany, Boston, Buffalo, New Haven, New York, Cincinnati, Cleveland, Detroit, Philadelphia, Pittsburgh, Washington, Chicago, Des Moines, Indianapolis, Milwaukee, Minneapolis, Omaha, St. Louis, Atlanta, Charlotte, Dallas, Kansas City, Memphis, New Orleans, Oklahoma City, Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle.

Levine To Join MGM as Producer

Nat Levine, former Republic production executive, will join MGM as producer on August 1st.

John Zanft, who acted for Mr. Levine in the deal, said that he will produce between 10 and 12 films annually, most of them of the "B" classification.

"March of Time" Self-Sponsored

"The March of Time," now in its seventh year on the air, returns to its original sponsor, Time, Inc., on July 15. Since last April, the program had been jointly sponsored by Time, Inc., and Servell Electrolux Company.

In a certificate filed before the Secretary of State, in Albany, last week, "The March of Time" formally dropped the use of its name, "March of Time Distributors Corp." The original title of the company, the name had been inoperative for some time.

Joseph Steiner Resigns

Joseph Steiner, general sales manager of American Tobis Corporation has resigned his position as of July 9th. Mr. Steiner will announce his future plans in a few days.

LABOR ASKED TO STRIKE AT U.S. THEATRES SHOWING NAZI PICTURES

American Jewish Congress Requests American Federation to Aid in Boycott of Films Made by Nazis in Europe

As a climactic touch to its drive against film companies connected or considered by the organization to be connected in any way with the German government, the Joint Boycott Council of the American Jewish Congress and the Jewish Labor Committee has appealed to the American Federation of Labor for cooperation.

In a communication to William Green, president of the Federation, the council asked that strikes be called among projectionists employed in houses where boycotted films are shown.

The action followed the council charge that it had come into possession of documentary evidence that 50 per cent of the Tobis Sascha Company of Vienna is under Nazi control.

Although no direct reply has been received from Mr. Green, Dr. Robert Marcus, assistant to the chairman of the council, Dr. Joseph Tenenbaum, said he has been advised through the council's actions committee that Mr. Green is considering the request. A reply is expected within the next few days, Dr. Marcus added.

Dr. Marcus also said: "We have reason to believe" French Tobis is associated with German Tobis and the German government, but to date, Dr. Marcus said, no documentary evidence has been obtained. However, French Tobis productions are on the boycott list, he said, because they are distributed by American Tobis.

All films handled by American Tobis, he continued, are boycotted on the ground it distributes pictures from Tobis Sascha.

W. J. Van Beveren, head of American Tobis, said he has apprised officers of International Tobis of the council's action. In a letter to MOTION PICTURE HERALD he explained his stand as follows:

"In reply to your request to make a statement re the accusations of the Jewish Boycott Committee, I beg to inform you that I have cables from my head office in Amsterdam proving to me that their accusations are false.

"As the Jewish Boycott Committee does not believe statements made by me and by my office in Amsterdam, I am now awaiting official documentary proofs from Europe; as those proofs have to be supplied by the French, Austrian and Dutch governments, it is obvious that this takes time.

"For this reason, I have no further statements to make at this time."

Mr. Van Beveren released one of the cablegrams he stated he received from Amsterdam. The message:

"Your yesterday's cable we state emphatically that Films Sonores (French Tobis) has no connection with German Tobis relative to profits or dividends stop we will approach American attache in Paris and will draw up all documents in agreement with him."

Dr. Marcus said investigators have been instructed to determine whether the Holland organization is "just a paper concern."

While awaiting a reply from Mr. Green, the council has forwarded letters to distributors of foreign films, asking they cooperate by not handling pictures that carry the "Nazi stigma." Dr. Marcus said similar letters will be sent to exhibitors in whose theatres foreign films are shown.

Among the distributors who have pledged their support, Dr. Marcus said, are Du World, European, Garrison Films, Franco American, J. H. Hoffberg, Inter-Continent, Kinematrade, Jean Lenauer and Metropolis.

"Daily mass picketing will be organized in front of movie houses which exhibit boycotted pictures," Dr. Marcus said.

The council used its announcement of a boycott against Tobis film companies as the main story in the latest issue of its official publication.

"According to information contained in a letter received from the United States Department of Commerce by Mr. Matty Radin, chairman of the Film Trade of the Joint Boycott Council, 50 per cent of the Tobis Sascha organization of Vienna is under the control of the German Government," the article stated. "In its communication, the Department of Commerce states that the source of its information is a report received from its commercial attache in Vienna, Mr. Gardiner Richardson.

"For the past several months, representatives of the American Tobis Corp. had contended that Tobis Sascha and German Tobis were subsidiaries of the International Tobis of Amsterdam, Holland, and that all profits resulting from the distribution of their productions by American Tobis accrued to the benefit of the parent organization in Holland.

"This statement was at variance with reports published in the daily press that German Tobis as well as all other German companies are under the control of the German Government, and that the UFA and Tobis organizations have been combined into a single coordinating group.

"Upon being apprised by the Council of its action concerning the Tobis organizations, the management of the Roosevelt Theatre, Houston Street, New York City, immediately "pulled" La Kermesse Heroique (Carnival in Flanders)."

The Berlin dispatch mentioned in the article in connection with French Tobis, Dr. Marcus said, was published in the New York *Times* March 22nd.

REWRITING IN SOVIET CALLED CAPITALISTIC

Alexi Tolstoy, Soviet playwright and novelist, has attacked the practice of Mosfilm, largest studio in Russia, "of insisting on rewriting scenarios, like any capitalistic firm, without the author's consent," according to a copyrighted dispatch from Moscow in the New York Herald Tribune.

Fourteen Soviet playwrights, film writers and composers, according to the dispatch, earned more than 10,000 rubles a month during 1936, while the average wage of all workers in Russia has been estimated officially at 230 rubles a month.

German Consular Offices Profess Ignorance of Move to Bring Nazi Pictures to Circuit of U. S. German Houses

The German Consular's office in New York was silent this week about published reports that the Nazis are already working on the establishment of a circuit of theatres in this country to show German films, which now are virtually ostracized, except in the few remote old German residential sections as of New York, Chicago, Milwaukee.

That the Nazi Government, from the National Socialist Party headquarters in Berlin, is now establishing a chain of motion picture theatres in the United States to show their films exclusively, was reported by Ludwig Lore in an article titled, "What Are American Nazis Doing?" which appears in *The Nation*.

Describing what he calls "Nazi propaganda at large" in this country, Mr. Lore asserted, "Nazi films picturing the Third Reich in its various activities are released to German societies for a purely nominal fee. Hans Munz, who is a member both of the American Nazi group and of the German National Socialist Party, directs the German theatre 'Deutsche Schauspielbuehne,' which is to conduct German cultural (Nazi) propaganda in various parts of the United States. Josef Danner in Pittsburgh is engaged in similar work."

An "assistant" at the German Consul office in New York this week refused to comment on the report that his Government was launching, or already had inaugurated, a chain of motion picture theatres in American key cities as reported by Mr. Lore. The consulate did admit, however, that Herr Munz had arrived in America, but "for a lecture tour." His headquarters were said to be at an address on 86th Street in the heart of New York's German quarter, Yorkville, by the legation officer, who also suggested that all attempts at communication with Herr Munz be made through the mails. Subsequent visits to the Yorkville address also confirmed the Consul's statement that Herr Munz "only went there for his mail," with the last call getting the reply that "Herr Munz is out of town."

More than 20 schools for German children have also been reported founded in America recently in several states, including New York, New Jersey, Pennsylvania, Ohio, Illinois, Texas and California, where, it is said, German motion pictures will be an important part of the curriculum of each institution.

When the proposed circuit of German theatres is completed, it is expected that the theatres, now said to number 19 in all, will be located in such towns as New York, Chicago, Detroit, Milwaukee, Cleveland, Cincinnati, St. Louis, Philadelphia, Washington, Boston, Kansas City, San Francisco, Newark and Houston.

THE JEWELS HE BOUGHT FOR JOSIE MANSFIELD TURNED THE TIDE THAT RUINED JIM FISK!

Printing bogus stock certificates to gain control of the Erie Railroad . . . Romantic and reckless . . . Colorful and violent . . . A personal history beyond the dreams of fiction! . . . A dramatic panorama of men and events that swept America on its surge to lead the world! . . . A picture destined to be hailed as truly epic wherever it plays!

R K O
RADIO
PICTURES

EDWARD ARNOLD . . CARY GRANT . . . FRANCES FARMER . . . JACK OAKIE . . .

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre

The Toast of New York

LITHO USA

Former Partners Bid for Springer's Share in 22 Houses

Activity in New York theatres this week was confined to former partners' negotiations for the late Jack W. Springer's interest in 22 Springer & Cocalis theatres and acquisitions by Loew's of a 15-year lease for the Dyckman, Washington Heights theatre.

Several partners, including Sam Cocalis, are understood to be interested in the purchase of Mr. Springer's share in the circuit, but successful negotiation by Mr. Cocalis would give him control. George P. Skouras recently completed conferences leading to acquisition of the 77th Street, Carlton, Olympia, Stoddard, Thalia, and Symphony theatres from the Springer estate, although the date when he will assume management has not been announced.

The Dyckman, which falls into Loew hands Friday, having been purchased from Sam Silver, will be closed until Labor Day to permit alterations and remodeling of the interior. Loew's new theatre on Boston Road also will open Labor Day. In Brooklyn, the circuit recently gave Randforce a seven-year extension of operating agreement on the Alhambra.

Consolidated Films Lists $335,483 Earnings

Consolidated Film Industries has announced earnings of $335,483 for the first five months of this year, yielding a dividend of 83 cents per share on preferred stock outstanding. Declaration of preferred dividends has been withheld, however, pending approval by the chancellor of Delaware on the proposed recapitalization plan.

Further hearings on the plan will be opened shortly, it was explained in a letter to stockholders. In earlier hearings, issuance of certificates of amendment had been denied on the ground that the recapitalization plan was invalid.

Chicago Press Agents Elect Louis Abramson

Louis L. Abramson was elected president of Chicago Amusement Publicists Association last week at a summer meeting.

Other officers include: Ben Bloomfield, vice-president; Irving Mack, secretary; Harry Blumenthal, treasurer; Sidney Stern, sergeant-at-arms; and Roy Tropper, director of public relations.

United Theatres Has New House

United Theatres has just completed construction of a new 1,100-seat house at Caguos, West Indies, and is building a 1,000-seat house at Guayamá, David Gould, Metro-Goldwyn-Mayer manager in Puerto Rico, said when he arrived in New York for medical treatment.

In addition, United is contemplating a number of other houses to add to the 18 which it now operates.

Other building activity in the West Indies, Mr. Gould reported, includes four new units just built by the Marti interests.

CHANCE GAME RETURN DEBATED IN CHICAGO

Illinois Manager Absolved of Lottery Charge; "Guarantee Clubs" Facing Inquiry

Controversies over chance games continued throughout the country this week with special attention being directed toward Chicago, where Bank Night officials, taking advantage of a ruling in Rock Island County, Ill., have begun conferences for the return of the games by September.

The Rock Island ruling was a jury's decision that Isadore Brotman, manager of the Paradise in Moline, Ill., was not guilty of operating a lottery when his theatre took part in a chance game drawing. The action was a test case brought by F. C. King, state attorney, after adoption of an anti-Bank Night law by the Illinois legislature.

In New York, the question of independent theatres eliminating chance games arose again when executives of Loew's and RKO admitted they were prepared to halt the practice if independent theatres in competing situations would follow their lead. Loew's and RKO recently reinstated the games with the announcement that the action resulted from "insistent demands" of patrons.

A new turn to the Bank Night question came in Oklahoma when Owen J. Watt, assistant attorney general, was ordered to determine whether "guarantee clubs" are a violation of the lottery laws. The club guarantees, for a 25 cent fee, that it will pay the amount of the Bank Night award to any patron who is not present at the theatre when his name is called. Each guarantee also includes a ticket to the theatre.

Although the Iowa legislature failed to adopt a bill to eliminate Bank Night, the game may yet be banned under a measure intended for control of pin ball and slot machines. The attorney general's office has not yet issued an opinion as to whether the word "device" in the bill will include "something worked out for exhibition or show."

A blow to proponents of chance games was delivered in Montgomery, Ala., when the state court of appeals held operation of "jackpots" in Alabama is illegal. The decision affirmed a $200 fine imposed upon Cecil B. Grimes, exhibitor, of Tuscaloosa, after he was convicted of operating a lottery.

Franklin E. Reagan, assistant attorney general in Jefferson City, Mo., ruled the game "Win-O," conducted in a Crocker theatre, is a lottery.

Promoters of Buck-Nite, a variation of Bank Night, were refused application for trade mark registration in Wisconsin.

Tri-State Theatres Corporation closed the Majestic theatre in Fairbury, Neb., as a result of a supreme court injunction granted against Bank Night. Meanwhile, Everett Cummings, Tri-State Theatres Manager, visited Denver in an attempt to find a substitute for Bank Night.

O. C. Wybrandt, district judge at Woodward, Okla., ruled in favor of the Woodward Amusement Company, defendant in an action brought by Mrs. E. M. Morrison to collect $100 she claimed was due her at a Bank Night drawing.

STAGE NAMES UNDER ATTACK

Public performers having assumed names will be barred from appearing in Massachusetts, if a bill planned for introduction in the state legislature becomes reality.

State Representative Francis X. Coyne intends to sponsor a measure compelling "movie people as well" to use their real names "and not phoney ones to deceive the public." "If my bill is passed," said Coyne, "we won't have any more of the entertainers who come to us in the names of nobility to hide the fact that they were born in Brooklyn or in sight of the New York elevated."

Two Cities Added To List of Union Exchange Centers

Wage and hour agreements went into effect in exchanges in Dallas and Milwaukee this week following the conclusion of negotiations between officials of the International Alliance of Theatrical Stage Employees and representatives of distributing companies in New York last Saturday. A total of 16 exchange centers are now operating under union agreements.

John Gatelee and Richard Walsh represented the IATSE at the distributor meetings. Cities for which agreements were concluded previously are Kansas City, Indianapolis, Denver, Des Moines, Albany, Oklahoma City, Cincinnati, Philadelphia, Pittsburgh, Boston, New Haven, Cleveland, Charlotte and Washington.

Felix Snow, IATSE representative in Kansas City, was in New York this week to discuss a revision of the exchange employees' agreement set for the territory some weeks ago.

When negotiations are completed with all exchange unions distribution representatives are expected to discuss contract terms with newly organized unions representing white collar workers in exchanges, including bookers, stenographers, clerks and cashiers. Members of the United Office and Professional Workers of America have made several attempts to organize such employees.

A sitdown strike of office workers in the Universal exchange in Philadelphia was settled on Tuesday by home office representatives. Raises were granted and the matter of union recognition was referred to a board of arbitration.

IN COURTS

Claim Against RKO Reduced by Court

The U. S. Circuit Court of Appeals further reduced the $507,500 claim of the Fort Worth Property, Inc., against the Irving Trust Company, trustees of RKO in reorganization, to $3,737. The court ruled that Fort Worth's failure to give RKO formal notice before renting the theatre to another tenant invalidated the plaintiff's claim.

The claim, which is based upon RKO's guarantee of a 25-year lease to the RKO Southern Corporation, was allowed in U. S. District Court at $17,139, but both sides appealed.

Paramount Defers Reply

Mutual agreement resulted in the postponement of Paramount's reply to the action brought by A. Ella Heyan, a stockholder, demanding enjoinment of the new employment contract for Adolph Zukor.

Paramount will file its answer some time in August.

Sues Twentieth Century-Fox

Charging that "The Road to Glory" was plagiarized from a play which he had written and submitted to the company in 1935, Robert H. Sheets of Jackson, Tenn., brought suit against Twentieth Century-Fox in District of Columbia Federal Court last week, demanding $1,000,000 in damages.

Miss Bennett's Suit Begins

Opening arguments on Constance Bennett's suit against Ben Hecht and Charles MacArthur, playwrights, for damages suffered from alleged breach of contract were heard in the Supreme Court this week. Miss Bennett charges that the playwrights' failure to deliver a script, allegedly contracted for, prevented her from doing other work and entitles her to damages to $62,500.

Defer Sherman Hearing

Hearings on a petition urging confirmation of a referee's report advocating that Harry Sherman, former president of Local 306, return $150,960 which allegedly belonged to the union were adjourned.

Consolidated Hearings Deferred

The suit brought against Consolidated Film Industries by N. I. Johnson, a stockholder, who demanded injunction against wiping out of dividends on preferred stock, will have its final hearings in September in Chancery Court, Wilmington, Del. A preliminary injunction has been granted and upheld by the Supreme Court.

Pathe Tax Suit Withdrawn

The Government's suit against Pathe Exchange, Inc., for 1927 income tax deficiency of $13,781 was withdrawn on settlement by the contestants. The amount of the settlement was not disclosed.

Colombia favored the U. S. heavily in motion picture imports last year, having purchased 86 per cent of its equipment and 75 per cent of its film from this country.

Court Dismisses Terry-Toon Suit

The complaint brought by Frank Moser against Paul Terry, Terry-Toons, Inc., E. W. Hammons, president of Educational Films, William Weiss and others was dismissed by Judge Aldrich in the supreme court in White Plains. The action requested cancellation of the contract under which Mr. Moser sold to Mr. Terry his interest in Terry-Toons and charged Mr. Hammons with fraud.

In February, 1936, Mr. Hammons notified Terry and Moser that their contract for the distribution of Terry-Toons would not be renewed on its expiration that summer. Mr. Moser then sold his interest to Mr. Terry and brought action, charging conspiracy, when Hammons later decided to renew the contract with Terry. Mr. Weiss was accused of being a party to the conspiracy alleged.

In his decision, Judge Aldrich said that the charge was not sustained by evidence. "(Hammons') statement . . . that the contract would not be renewed represented an honest expression of his then existing belief. . . . The mere fact that later, through altered circumstances, he reached a different conclusion about it does not change the fact that he made no fraudulent representation. . . ."

Speaking of the signatories to the contract, the judge said: "Each accomplished what he desired to accomplish. . . . Each of these parties made his bargain in good faith and at arm's length and with full knowledge of the situation as it then appeared to exist."

Roxy Plan Endangered

The proposed reorganization plan of the Roxy was threatened this week when it was revealed at hearings before Federal Judge Francis G. Caffey in U. S. district court that the required two-thirds consent of the second-mortgage bondholders, measured in terms of holdings, fell short by $50,000.

Carlos Israel, attorney for the Pound Bondholders Protective Committee, pointed out that first-mortgage bondholders holding $2,405,941 of the bonds had consented and that this was $9,000 in excess of the two-thirds required. Mr. Carlos intimated that failure of sufficient consent by next week will encourage him to foreclose on first mortgages, thus destroying the equity of bondholders and subordinate creditors.

Judge Caffey denied as premature the petition of Roemer-Kenny Company and George M. Garsson for recognition of the brokers who effected the sale of the Roxy to 20th Century-Fox. The brokers' motion was for $50,952 which they allege is due them for brokerage fees.

If 20th Century-Fox management should be approved, it is expected that Harry Arthur will continue to operate the Roxy, with the Skouras interests assisting in some managerial role.

The Animal Films act, a measure aiming to restrict the manner in which animals may be treated on the British screen, passed a second reading in Parliament last week.

OBITUARIES

Jack Curley Dies; 'Promoted' Valentino

Jack Curley, whose career as a promoter included taking the late Rudolph Valentino, motion picture star, on a personal appearance tour, died at his home in Great Neck, L. I., Monday morning after suffering a heart attack. He was 61 years old.

Mr. Curley became interested in Mr. Valentino when the screen star appeared at a benefit performance. The promoter listened to the applause given Mr. Valentino and immediately drafted a contract under which the film star received $7,000 a week.

Other touring clients of Mr. Curley's included William Jennings Bryan, Enrico Caruso, Barney Oldfield, Annette Kellerman, Bill Tilden, Jim Jeffries, Jess Willard and Georges Carpentier.

Funeral services were held at Flushing, Queens, Wednesday morning and interment was in Nassau Knolls, Port Washington, L. I.

Louis F. Scott

Louis F. Scott, father of Ward Scott, of Kansas City, district manager for Metro-Goldwyn-Mayer, died at his home in Denver. He was 83. In addition to his son he is survived by his widow, Mary, and a daughter.

Frank Clifford

Frank Clifford, business manager for the Chicago Operators' Union No. 110, died following an operation at Illinois Central Hospital.

Jacob P. Muller

Jacob P. Muller, head of the J. P. Muller Advertising Agency which for years handled many motion picture advertising accounts in New York, died Sunday in New York Hospital. He was 63.

Charles Esdale

Charles Esdale, 64, actor, died at St. Luke's Hospital, New York, Saturday.

William F. Minter

William Fred Minter, 43, an actor, was found dead in his Hollywood apartment. Death was caused by a bullet wound.

Keene Thompson

Keene Thompson, 51, general story advisor for Paramount, died in Hollywood Sunday. A veteran scenarist, Mr. Thompson worked on "Lives of a Bengal Lancer" and "The Virginian." He is survived by his widow, Beatrice, and a son, Eric, 8.

Irving S. Melcher

Irving S. Melcher, Dallas exhibitor, died in Milwaukee, Wis., while visiting his parents. He was 34.

Frank H. McClure

Frank H. McClure, 74, died at his home in East Palestine, O., after being ill with pneumonia for two weeks. He formerly was advertising manager of the Alvin Theatre at Pittsburgh. He was a charter member of the Theatrical Men's Association.

QUALITY CLAUSE REPORTED DOOMED AS BRITISH SENTIMENT CRYSTALIZES

Exhibitors and Distributors Object to Quota Scale; American Companies Want "Fewer and Better" Rules

by BRUCE ALLAN
in London

The Board of Trade has now received from all sections of the British industry the comments which it invited on its draft scheme of a new Films Act. The Government proposals were given in detail in the June 26th issue of MOTION PICTURE HERALD.

No official statements have been issued either by the Film Group of the Federation of British Industries (producers) or by the Kinematograph Renters Society (distributors) as to the exact form of their memoranda. The Cinematograph Exhibitors Association has published in full its letter to the Board of Trade. Similar publicity has been given to the statement submitted by the informal association of Independent Producers and Distributors, which came into being to deal with this matter.

It is known that the Film Group is generally in favor of the Board of Trade suggestions, and that it also sponsors the inclusion of a scheme of optional reciprocity, giving American companies the opportunity of contracting out of quota by buying British films for United States release.

The KRS, which is understood to have made verbal representations, adheres in chief to the policy which it submitted to the Moyne Committee. The essence of this suggestion is that American companies should be free to make a few big pictures in England, in place of the many demanded by a footage quota, so long as the total amount expended would be the same in each instance.

KRS Proposals

The KRS criticizes the suggested commencing quota of 20 per cent distributors and 15 per cent exhibitors, and suggests it should be 10 and 5 percent. It also objects to the "double quota" provision in its present form, which ranks a picture costing £45,000 ($225,000) as of twice the quota value of one costing £15,000 ($75,000). It believes the concession of increased quota value should be in proportion to cost. Assuming a minimum £15,000 cost, a £45,000 picture should count as three for quota and there should be no top limit. A distributor should be free to spend up to £100,000, if necessary, and to get quota concession to the full amount, the KRS holds.

Recognizing that general adoption of a better picture policy would affect output, the KRS is understood to assent to the CEA demand that any "double quota" or greater exemption applied to any picture shall also extend to the exhibitor showing it.

The CEA's Reaction

The KRS and the CEA are in agreement as to the necessity for a lower quota, the exhibitor body asking for a commencing figure of 15/10 per cent, but are in opposition in regard to the basic principle on which the quota should be based. The KRS accepts the minimum cost principle put forward by the Board of Trade. So does the Film Group. The C.E.A. reiterates its demand for a quality test or viewing committee. The Independent Producers and Distributors advocate an entirely new form of quota, described later, based on the relative bookings obtained on British and on imported films.

In all the foregoing references it should be understood that the KRS speaks only for its American members, that the Film Group represents the distributors of British films ordinarily classed with the KRS, as well as its own members, and that the big circuits are in dissent from the CEA policy and, generally, in accord with the KRS.

In its letter to the Board of Trade, the CEA makes no comment on the official proposal for a separate Quota on short subjects or on the suggestion that the present Advisory Committee should be continued; it may be assumed to accept these clauses of the Draft. It criticizes practically every other suggestion adversely, beginning with an expression of regret that the association's evidence to the Moyne Committee, "and that committee's recommendation in favor of a quality test," has been disregarded.

"Your proposals for a cost test," says the letter, "have been again very fully considered at the Summer Conference of this association, where they have aroused the keenest apprehension as to restriction of our imported supplies.

"Exhibitors rely upon a considerable number of imported films which gross for the renters sums varying from £2,000 to £8,000. [$10,000 to $40,000]. It is common knowledge that a renter likes to work upon a 10 per cent profit basis. Under your proposals, a renter, in order to import four films which may gross £10,000 [$50,000] in all (a profit of £1,000) must acquire one British film costing a minimum of £15,000. . . . Renters will not regard such a proposition as business-like and will limit their imports to those films which gross larger sums."

Fear Cost Clause

The letter proceeds that exhibitors are compelled to offer most strenuous opposition to the cost clause, because they fear for their livelihood. "It is important that you should realize that this is the basis of the opposition from members of this association," it says.

Criticism is next offered of the suggested initial quota of 20 per cent distributors and 15 exhibitors. It is urged that "the present resources of personnel and organization of British film studios" are inadequate to this scale and that "American renters would inevitably default."

"We would reiterate our view that the commencing figure should be 15/10, which is further confirmed by the prospective reduction in supplies consequent upon a cost clause," says the CEA.

Further urged is that "the basis of legislation should be to provide a sufficiency of supply for the competitive centres in large areas of population, where there are at least five, and in many instances six or seven, cinemas competing for films. It is in these large centres that the main business of the cinema industry is done. . . . Legislation is going to be successful according to how it meets the conditions of the large and competitive centres."

Fear Reduced Film Supplies

The objection is made to the "double quota" provision that it would still further reduce available film supplies and make the distributors' quota 10 per cent while that on exhibitors remained at 15 per cent. It is suggested that any film counted twice for distributors' quota should also count twice for exhibitors' quota "or that the reduction of available supplies inevitably ensuing should be taken into account when the figure of exhibitors' quota is finally calculated."

On the proposal that the quota should rise to 30/25 per cent in ten years, the CEA comment is:

"The ratio of 3 to 2 should be followed in any ascending scale. We have no reason to suppose that any scale imposed upon producers and renters will produce more than a minimum of films.

"The original idea was that once a British film industry was given a start it would go ahead upon its own momentum and sweep foreign films before it. The present sad plight of British production leaves us to be exploited and we do not want a repetition."

Optional Reciprocity Proposed

The following comment is made on the possible provision for a scheme of reciprocity on an optional basis:

"If a practical scheme can be evolved which encourages British production we are in sympathy with those objects. We cannot, however, recognize in the scheme which was outlined to us briefly by your officials any real reciprocity on this basis; it appeared to us to be rather a scheme whereby foreign renters would be able to purchase certificates exempting them from the necessity of acquiring British quota.

"We think also another serious objection to

(Continued on following page)

LAUGHTON, POMMER QUIT KORDA AND UA

Erich Pommer and Charles Laughton have broken with Alexander Korda and United Artists. It was officially revealed today that Associated British Pictures has made a substantial investment in Mayflower Pictures Corporation, and that John Maxwell had joined Pommer and Laughton on the board of directors. Under the arrangement, both of the latter will share in the profits.

Associated British, the Maxwell company, will handle all distribution for the new company, which will produce at Elstree in whatever space is available at that studio.

Three pictures already are set for production, and planned for world release. They are Somerset Maugham's "The Vessel of Wrath," Clemence Dane's original, "St. Martin's Lane," and "Jamaica" by Daphne Du Maurier. Shooting will start the first week in August. Mr. Laughton will star in each of the three films and Mr. Pommer will be the producer.

In a speech at a press reception at the Savoy, Mr. Maxwell emphasized Mr. Pommer's value in helping to build up British production.

ASK SPECIAL AID FOR INDEPENDENTS

(Continued from preceding page)

that scheme is the difficulty of avoiding collussion.

"Until something more practical is evolved we shall continue to object."

The association criticizes the provision for three-yearly revision of the quota and cost clause, arguing for yearly revision, and it devotes extended consideration to the proposal that films costing less than the statutory minimum shall be eligible for quota registration on the ground of "special exhibition value."

It suggests that the proposal is workable if the Board of Trade policy is to refuse an American distributor the right to submit "cheap" British films as cover for his imports while allowing a British producer registration for a reasonably entertaining film "which he needs in order to import a number of cheaper American pictures which so many of our cinemas need." Otherwise, it says, safeguards will be necessary for small British producers and independent renters of foreign films of low earning capacity, who would be put out of business by the £15,000 minimum.

"The expensive American films are handled by the major companies. The safeguards available for the smaller firms must not provide a loophole for the larger companies, otherwise the whole scheme will break down once more."

Dominion Film Problem

The CEA also expresses disquiet at the fact that films made in the British Dominions automatically rank for British quota. "We do not think the operation of a cost clause provides any safeguard," says the statement. Danger also is seen in "the very decided possibility of American companies producing in the Dominion of Canada," and the suggestion is made that "all Dominion and Colonial films should be required to be submitted to the Advisory Committee if they are to rank for renter's quota."

On the proposal that all films except newsreels and commercial advertisements shall be eligible for quota, it is suggested that it should apply only to shorts and that scenic films or films with an "undue proportion" of scenic elements should be excluded. "Scenics are of no use to our studios and would provide an easy way of evasion."

Wants Overbuilding Solved

Finally, the CEA emphasizes that the Board of Trade draft proposals deal only with certain aspects of legislation and do not express the Government's views on other matters referred to in the so-called Moyne Report.

"The protection and establishment of a flourishing British film industry not only calls for legislation in favor of producers but correspondingly for the continuation of a flourishing exhibition side," it says, in an argument for the necessity of embodying provisions against overbuilding in the new Films Act.

"Your new Bill should be logical throughout . . . the percentage of quota, the question of quality and cost and the ultimate supplies of all films available should be considered in conjunction with proposals which would bring a check to redundancy expansion and overbuilding," says the statement, which adds that Dr. Leslie Burgin's expectation that this problem would be dealt with within the trade had been disappointed," in view of divergent interests and nationalities, which would make enforcement impossible without statutory means.

"We should be happy for such enforcement to be under the control of your department, and other sections of the trade have expressed similar views. . . . We have asked for an arbitrator with effective executive powers under statute, who would be appointed by yourselves."

Fears Continued "Chaos"

The CEA letter concludes with a statement that the association is asked to comment on "sections of a problem of which relevant and all-important parts are missing." We wish to remember both yourself and your new legislation with appreciation, rather than to be left with a legacy increasing the chaotic conditions from which we already suffer," say the association. Its final recommendation is that the importation of sub-standard films of other than educational and scientific value should be prohibited. "British films should be used in British homes."

The memorandum submitted by the Independent Producers and Distributors (an *ad hoc* body) follows a previous communication formally protesting against the introduction of a £15,000 minimum cost clause, on the ground that it would eliminate small concerns and cause widespread unemployment. The positive suggestions of this group are as follows:

1—The distributors' quota to be based on the financial returns of his bookings of British films in relation to the returns of his bookings of non-British films in the same period. The footage basis to be abolished.

2—The distributor to be allowed, for the purpose of computing his quota obligation, to add to the amount received for the British bookings of British films any sums received from the sale of these subjects abroad.

In practice this suggestion would mean that, assuming the quota figure to be 20 per cent, a distributor with a British booking total, on foreign films, of £1,000,000 would be required to handle British films booking to £200,000. If he sold foreign rights for £50,000, he would be required to obtain British bookings to a total of £150,000.

How the Plan Would Work

Explaining the practical workings of the plan, the statement to the Board of Trade suggests that in the first year a footage quota would be retained. In the second year the distributor would be required to prove to the Board of Trade that the British films acquired on this initial footage basis had been booked to the statutory percentage, in cash.

Any deficiency revealed, it is suggested, should be carried forward to the next year, but any surplus would be similarly credited.

An example is that an American distributor, with a £1,000,000 maturity, in England, on his American output, would, if his British pictures booked only to £100,000, have to show £300,000 of British business in the next year. If his first year's trading showed a British maturity, including export receipts, of £300,000, his following year's quota would be only £100,000. (These figures are based on a 20 per cent quota, under which the cash quota on a £1,000,000 turnover would be £200,000.)

The Independent committee suggests that this plan would eliminate "quickies," protect the British industry, and encourage foreign companies to distribute British films in their own markets. If it is not adopted, it suggests an alternative method by which to protect small British companies, by the following enactments:

Distributors to be classified in any new legislation according to the scale of their product. A "Small" distributor to be one who does not handle more than 20 foreign films in the year.

Small distributors to be permitted to cover their feature quota by means of British shorts, and therefore to be exempt from the £15,000 minimum.

That, if a footage quota is retained, the small distributor shall be asked to carry only 10 per cent.

With the receipt of the statements here summarized the Board of Trade is in possession of the opinions of all sections of the trade. From the diversity of the suggestions made it may be seen that the Government's hopes of an agreed trade policy have been very badly disappointed. To a certain extent the latest statements of producers, distributors and exhibitors show a more fundamental divergence on vital points than appeared to exist after the Moyne Report was issued. There also have been statements from "Documentary" producers, from trade unions, and from owners of British sound system (who want a quota preference on films with British recording) which have raised various other issues, but it may be assumed that the clashing views of the KRS, CEA and Film Group on Quota provide the major problem which faces the Government.

The CEA is so firm in its opposition to the cost clause that steps have already been taken to educate Members of Parliament on the points of principle involved, with the object of insuring reasoned criticism of and opposition to any measure which may be introduced by the Cabinet on the lines of the Board of Trade's draft proposals. Every member of every branch of the CEA is being asked to approach his Member of Parliament, for this purpose. It is known that the Federation of British Industries, of which the Film Group is a panel, already has a strong Parliamentary bloc, on the other side, so that the CEA's anxiety to have its view adequately expressed is understandable. It is expected that the Independents will also find spokesmen in the House of Commons. Whether there will be a comparable presentation of the American point of view may be doubted.

In Wardour Street today the prevailing view is that the quality clause is lost. The Board of Trade is known to think it impracticable, and will want a deal of convincing to the contrary. Some sort of minimum cost clause is also a general expectation, but it is thought that the similar representations of the CEA and the KRS in regard to the scale may have effect in bringing about a starting figure lower than the 20 per cent suggested in the draft. It is more likely to be the 15/10 of the CEA than the 10/5 of the KRS, in the general view, but it is thought probable that the CEA's plea for a consistent 3/2 ratio will be regarded as reasonable. The validity of the KRS criticism of the present "double quota" suggestion may also be accepted, in the opinion of insiders. Possibly the £45,000 limit will be either abolished or extended, and the proportion between cost and exemption made arithmetical.

That some special provision will be made to protect the small producer and distributor is regarded as certain. It is not generally known that, even under the present Act, minor distributors have been given exemption from quota by the Board of Trade, on account of "special circumstances." It is unlikely that it is intended to penalize them under a new Act.

Fined in Quota Default

Associated British Pictures, the John Maxwell company, this week was fined £50 and costs of £5, five shillings for a quota default at the Regal theatre in London, in the year ended last September. It was charged that he showed 15.55 per cent on features.

The defense was pre-released long runs.

"I'M GOING TO BE THE RICHEST MAN IN THE WORLD!" . . .

. . . JIM FISK HAD BIG IDEAS!

"Jim Fisk . . . you're ruined! . . . They're clamoring for your skin!"

The end of the road for this amazing romantic adventurer, who hurled himself into the ruthless struggle of rule or ruin, when America bulged with wealth . . . as the iron horse plunged Westward in the making of a Nation!

RKO RADIO PICTURES

EDWARD ARNOLD . . CARY GRANT . . . FRANCES FARMER . . . JACK OAKIE . . .

IRECTED BY ROWLAND V. LEE
N EDWARD SMALL PRODUCTION
creen Play by Dudley Nichols, John Twist, Joel Sayre

The Toast of New York

LITHO U.S.A.

GEORGE GERSHWIN DIES IN HOLLYWOOD AT 38

GEORGE GERSHWIN and GINGER ROGERS at the time he composed the music for "Shall We Dance," RKO-Radio production in which Miss Rogers starred with Fred Astaire.

Writing Music for "Goldwyn Follies" When Taken Ill; Began as "Song Plugger"

George Gershwin, who brought to motion pictures the same versatile musical talent that carried him from a $15-a-week "song plugger's" job to top rank of the composers of modern music, is dead.

Engaged in composing scores for "Goldwyn Follies," United Artists, at the time he became ill, Mr. Gershwin died at Cedars of Lebanon Hospital, Hollywood, at 10:35 A. M. Sunday—five hours after Drs. Carl Rand, Eugene Ziskind and Howard Naffziger, professor of surgery at the University of California, performed an emergency operation to remove a brain tumor.

At his bedside was Mr. Gershwin's brother, Ira, who was collaborating with the composer on the songs for the Samuel Goldwyn picture. Five of the nine planned numbers had been completed when Mr. Gershwin collapsed at the studio two weeks ago.

He was hurried to the hospital for observation and was released last week in an extremely nervous condition. Saturday he lapsed into a coma and was rushed back to the hospital. His ailment was diagnosed as a brain tumor. Dr. Walter Dandy, Baltimore brain surgeon, was summoned, but before he could leave for Hollywood Mr. Gershwin's condition had become critical and the California surgeons operated.

Wrote Modern Opera

Mr. Gershwin, whose "Rhapsody in Blue" and opera "Porgy and Bess" were considered his most notable works, was called one of the most prominent recruits claimed by Hollywood after the advent of sound.

His body was transported to New York and funeral services were held at Temple Emanu-El Thursday afternoon. When the body arrived in Grand Central Station Thursday morning a large group of the composer's friends were present.

Gene Buck, president of the American Society of Composers, Authors and Publishers, delivered the eulogy.

Memorial services also were held in Hollywood on Thursday. The memorial committee was headed by Irving Berlin, Moss Hart and L. Wolfe Gilbert, and included Adolph Zukor, Edward G. Robinson, Darryl Zanuck, Jerome Kern, Marc Connelly, Robert Montgomery, Samuel Goldwyn, Fred Astaire, David Selznick, Ernest Lubitsch, Frank Capra, Jack Warner, Buddy de Silva, Edgar Selwyn, Eddie Cantor and Charles Chaplin.

Mr. Gershwin left no will. Ira Gershwin received special letters of administration to manage the estate which, it is understood, approximates $200,000.

First a "Song Plugger"

Mr. Gershwin was born in Brooklyn, September 26, 1898, and attended the public schools of New York and Commerce High School. He studied piano with Charles Hambitzer and took harmony from Edward Kilenyi.

He left his position as a "song plugger" for a music publishing house to become rehearsal pianist for "Miss 1917," by Victor Herbert and Jerome Kern. Later he was on the stage as accompanist for Louise Dresser and Nora Bayes. He also was soloist with the New York Philharmonic Orchestra, New York Symphony Orchestra, Philadelphia Symphony Orchestra, Boston Symphony Orchestra and others.

He wrote the music for George White's "Scandals" during the years 1920 to 1924.

In addition to "Rhapsody in Blue," Mr. Gershwin wrote "Preludes," "Cuban Overture," "An American in Paris," "Second Rhapsody," "Concerto in F," and composed such songs as "La La Lucille," "Our Nell," "Sweet Little Devil," "Lady Be Good," "Primrose," "Tip Toes," "Song of the Flame," "Oh Kay," "Strike Up the Band," "Funny Face," "Shake Your Feet," "Rosolie," "Treasure Girl," "Show Girl," "Girl Crazy," "Of Thee I Sing," "Pardon My English" and "Let 'Em Eat Cake."

Mr. Gershwin's most ambitious work was considered to be the opera, "Porgy and Bess," based on the dramatized novel of Dubose Heyward. It was described as "something between grand opera and musical comedy."

Mr. Gershwin's first motion picture contract was with Fox on the production of "Delicious." Last year he turned out the music for the Fred Astaire-Ginger Rogers picture, "Shall We Dance."

In addition to Ira, he is survived by his mother, a brother, Arthur, and a sister, Mrs. Frances Godowsky, wife of Leopold Godowsky, Jr., son of the noted pianist.

Selznick Signs Janet Gaynor

Janet Gaynor has signed an exclusive, long-term contract with David O. Selznick. Her first assignment will be "Angel on Broadway," to be filmed in Technicolor from the original story of Robert J. Birdwell, publicity director for Selznick International, and the screen play of Ben Hecht.

Miss Gaynor's last appearance was in "A Star Is Born," also for Selznick.

Photophone Installations Increase 300 Per Cent

Installations of RCA Photophone systems increased almost 300 per cent in the six months ending June 30th as compared to the same period last year.

A new record for the company was established last month when more than five times as many installations were contracted for as in June, 1936.

Rudd Joins Embassy

Major H. G. Rudd has resigned as assistant news editor of Pathe News to join Embassy newsreel theatres as managing director. With the opening of Embassy's new house on September 1st in the Bronx, he will supervise management of three theatres in the circuit.

DuPont Moves Quarters

DuPont Film Manufacturing Corporation is moving its headquarters from 35 West 45th Street, New York, to the seventh floor at 9 Rockefeller Plaza, Rockefeller Center.

Films Outside New York Are Ruled Tax-Exempt

New York City's two per cent sales tax does not apply on New York-shipped films designed for exhibition outside the city, a ruling says. Herman Goldman, of the city's tax department, said that the recent decision of the State Court of Appeals declaring their exemption will not be re-appealed, and it is understood that the matter is now finally settled.

At the same time the distributors have abandoned their plan to appeal the decision of the Appellate Division in the United Artists case holding that films designed for exhibition within the city are taxable. Tax collections which the distributors have made from exhibitors will now be released from escrow and deposited with the comptroller's office.

As a result of the two decisions, operation of the tax on motion pictures is now clearly defined on the lines of jurisdictional destination.

Leonard, Greenthal Go to Coast

Charles A. Leonard, new advertising representative of United Artists on the west coast, left for Hollywood last week. He will work in close cooperation with Samuel Goldwyn, Walter Wanger, and other U. A. producers. Monroe Greenthal, advertising and publicity head for United Artists, also left for the west coast.

ROAD BACK

THE MOST
ABOUT
IN YE

NEW UNIVERSAL

LOOK AT THESE RAVES!

"A truly great picture!"
DAILY VARIETY

"A smashing theatrical attraction!"
HOLLYWOOD REPORTER

"Tops 'All Quiet'! Will go on and on to top grosses at the box office!"
SHOWMEN'S TRADE REVIEW

"Will keep the cash registers ringing with machine-gun staccato and pile up magnificent grosses everywhere!"
BOX OFFICE

DIRECT FROM A SENSATIONAL

TALKED
PICTURE
ARS!

RELEASED NATIONALLY AUG. 1ST

"Smashing hit! Better than 'All Quiet' and that's a high compliment indeed!"
FILM CURB

RUN ON BROADWAY AT $2 TOP!

STRIP TEASE—BURLESQUE DE-MINSKIED, REOPENED

'Clothed Nudity' Featured in Supervised Shows in New York; Revival of Vaudeville Seen

The name of Minsky, long synonymous with the type of entertainment which blossomed to its fullest flower in the late strip-tease, will not be permitted in connection with any future theatrical venture in New York City, either variety, vaudeville or motion picture.

Seven former burlesque houses in New York City of the 14 closed by the city license commissioner several months ago reopened this week under a unique code of operation concocted under the vigilant supervision of the mayor and administered by a board none of the members of which are connected directly or indirectly with the theatre.

The agreement which the operators signed before receiving licenses to reopen their houses as variety theatres was labeled by Mayor Fiorello H. LaGuardia as voluntary in every respect. It prohibits reference to or advertising of the theatres as burlesque houses, specifically bans the name of Minsky because of its previous associations and contains detailed sections prohibiting various stage practices which might be offensive to public morals. Under it there will be no "strip," no "tease" and no "strip-tease" but the operators won one concession when they held out for nude tableaux. These, however, they promised will feature "clothed nudity," or something.

Several of the houses, it was reported, will feature motion pictures in the intervals between the vaudeville shows, pointing the way to a revival of the combined film and variety entertainment which reached its peak before the development of talking pictures.

The new plan which received wide attention in the news and editorial columns of the New York press was for the most part viewed with hope as an opportunity for a real revival of the variety stage. The New York *Times,* editorially, hailed the code as "a flexible form of voluntary censorship and control, in some respects similar to that in the motion picture industry."

Board to Determine Standards

Gene Buck, president of the American Society of Composers, Authors and Publishers, who collaborated with the mayor in developing the agreement, said, "I believe that a wholesome forward step has been taken toward bringing back a new form of old vaudeville and making possible the development of talent which is sorely lacking today. Look at the headliners of today, where did they come from? Look at Eddie Cantor, Fanny Brice, Jack Benny, Fred Allen, Walter Huston, Ed Wynn, Leon Errol, Bobby Clark and a host of others, including the late Will Rogers and Marilyn Miller. Where did they come from? Vaudeville! Only in vaudeville can a young performer get the feel of a live audience which brings out the real talent in them. You can't develop talent before a mike or a camera Variety revue, if properly operated, will give us new blood in the theatre and allied fields."

Under the new code the board is authorized to determine the "standards of common decency and ethical practice" for the industry and the members must abide by the rulings. A second violation calls for the expulsion of a member and for the filing of formal reasons for such a step with the city license commissioner. Decisions of the board, the members agreed, shall be final and non-appealable.

Sam A. Scribner, treasurer of the Actors' Fund of America and a former burlesque producer, was named executive secretary to the board. One of his duties will be regular inspection of the shows.

The theatre owners, before they signed the agreement in the office of John F. Masterson, Brooklyn attorney and chairman of the board, posted bonds of $1,000 each as pledges of good faith. The agreement provides that a single infraction of the good taste sections renders an association member liable to a $500 fine.

Use of the word "burlesque" in connection with the new variety shows is banned specifically in the agreement because of "the ignominy into which it had recently been brought by the type of performances associated with it" but it was reported that a verbal condition provided also for the elimination of the Minsky name. The mayor was said to feel that the name was so inextricably interwoven with the now banned burlesque that he would not permit the houses to reopen until the name which had become an international byword had been removed from the theatres with which the various living Minskys were associated.

Same Pattern Without Nudity

Members of the board in addition to Mr. Masterson are Charles Warner, superintendent and attorney of the Brooklyn Society for the Prevention of Cruelty to Children; Harry Zeitz, vice-president of Martin's department store and active in the Federation of Jewish Charities; Dr. Francis McCaffrey, brother of the Rev. Joseph McCaffrey, police department chaplain; Jerome H. Bentley, educational and program director of the YMCA, and Charles D. Jaffe, president of the New York Clothing Manufacturers Exchange.

The theatres which received licenses this week were the Eltinge, Republic, Werber, Apollo, Fulton, Gaiety and Oriental. Two others, the Star and the Century, in Brooklyn, agreed to the code but will not seek licenses until the fall. Both houses have always closed during the summer.

The Eltinge, Gaiety and Republic opened on Tuesday afternoon immediately after receiving their licenses with shows which the the newspaper reports said were built on the burleque pattern but without the nudity and with the jokes and skits well cleansed. At the former Billy Minsky's Republic on 42nd Street, now Billy's Republic, the only adversion to the outlawed "strip-tease" was a reverse of the former routine. Scantily dressed chorus girls stood on pedestals while a modiste clothed them with elaborate drapes which eventually became evening gowns.

FILM PLAYERS PLAN BENEFIT BALL GAME

The cry of "play ball" will ring out in Wrigley Field, Los Angeles, July 17th, and Hugh Herbert, Victor Moore, Charles Murray, Fred Stone and Ned Sparks will take their places as umpires. Jack Benny will seize a microphone and broadcast a play-by-play description of the contest which will be between motion picture dramatic players and comedians.

On the straight players' team will be Clark Gable, Nelson Eddy, Don Ameche, George Raft, Dick Arlen, Walter Abel, Bob Armstrong, Tyrone Power, Tony Martin, Lee Tracy, Randolph Scott and Jimmy Gleason.

Their opponents will be the Marx Brothers, Joe E. Brown, George Jessel, Buster Keaton, Lucian Littlefield, Charles Winniger, Joe Penner, Man Mountain Dean, Sid Silvers, the Ritz Brothers, Sam Briskin and Jack Warner.

Arthur Treacher will be water boy and proceeds of the game will go, with most of the participants, to Mount Sinai Hospital.

Urges Reduction Of Income Tax Rate for Stars

Declaring that motion picture stars should be entitled to a reduction in their income tax rates owing to the transience and depreciation of their earning power, Rogers Marchetti, Hollywood attorney, last week announced intention of going to Washington to seek a "sympathetic hearing" on the proposal before the Bureau of Internal Revenue.

Mr. Marchetti said that he was making the trip in the interests of the Artists Protective Association, which he says he represents, but whose members he was loath to disclose. The attorney said that his precedent for requesting the tax reduction is based upon the government's recognition of a 27½ per cent depreciation allowance on income taxes paid on oil wells and other mineral holdings. "It is my theory that due to the comparatively short period of high earnings of a star, some similar deductions should be allowed on the income tax returns of stars," said Mr. Marchetti.

The lawyer explained that a player earning $50,000 a year pays Federal and State taxes of $11,804, or 23.61 per cent of total income. A star earning $400,000—as Mae West does—pays $284,000 or 71.01 per cent.

The opening of "Salute to Valor" in Toronto last week was attended with the biggest ceremonial tie-up in years. Participating with Columbia Pictures of Canada, Ltd., were the Canadian government, Canadian Broadcasting Corp., the Famous Players Canadian Corp., and the Canadian Legion.

and they thought they were alone! . . . . .

...but while they made love

...IN THE FIRST HOUR, 6,590 PEOPLE SAT IN RADIO CITY MUSIC HALL BREATHLESS...1,500 MORE JAMMED THE LOBBY WAITING FOR SEATS!...

...and

Two Records Fall

Despite the heat wave,—New York City, with 93 at 3 p. m. had its hottest day of the year—Alexander Korda's "Knight Without Armor" broke the opening day record at the Radio City Music Hall for summer season. Early afternoon figures reached a thousand admissions over any picture this year.

—FILM DAILY

NEW YORK'S CELEBRATED CRITICS RUSHED TO THEIR TYPEWRITERS TO SPREAD THE JOYOUS NEWS!

of

Marlene DIETRICH Robert DONAT

in the ALEXANDER KORDA PRODUCTION

KNIGHT WITHOUT ARMOR

"Long lines of fans waited impatiently for theatre's opening. A moving, absorbing melodrama." —DAILY NEWS

"An exciting tale—colorful, romantic, melodramatic and a first rate entertainment." —NEW YORK TIMES

"Glamor, romance, in vivid film. A picture to delight." —DAILY MIRROR

"Hilton novel handsomely translated to screen. Dietrich beauty has new warmth." —HERALD-TRIBUNE

"One of the most highly satisfying melodramas in a long time. Quite definitely one of the best shows of the season." —WORLD-TELEGRAM

RELEASED THRU UNITED ARTISTS

This is a candid camera shot of the crowds that broke all existing summer opening records at Radio City Music Hall. And it was 95 in the shade, too!

RADIO CITY ENGAGEMENT DOUBLE-CHECKS THAT *Dietrich + Donat = Dough!*

THE CUTTING ROOM

The Awful Truth

(Columbia)

Comedy Melodrama

About six months ago Irene Dunne gave exhibitors and the theatregoing public one of the greatest surprises in years with "Theodora Goes Wild." Columbia made that picture and anyone should realize that that picture is a tip off on what to expect, both in entertainment and commercial prospects, from this one.

In theme it's matrimonial trouble—a divorce, an ex-wife trying to show an ex-husband that she doesn't give a hoot for him, doing and saying all the things in such a way that it really looks as though everything is on the level. But she is terribly in love with the ex-husband, who says and does exactly the same things. Complications ensue. Innocent bystanders are injured; unexpected things such as featured "Theodora Goes Wild" occur, and great and amusing excitement ensues before the wife recaptures her willing-to-be-recaptured husband.

Miss Dunne's husband in this picture is Cary Grant, currently in "Topper" and "The Toast of New York." Practically all the action revolves about them, but in one way or another Ralph Bellamy, Esther Dale, Alexander D'Arcy, Joyce Compton, Cecil Cunningham, Wyn Cahoon and Scott Colton are involved in the goings-on.

The story which is the basis for the production is credited to Arthur Richmond and Dwight Taylor, and Vina Delmar prepared the screenplay. As a matter of showmanship, the director of a film is not very often given the commercial importance he merits. In this case it seems that he should, for Leo McCarey, who handled "Make Way For Tomorrow," was the director of this subject.

Release date: Not determined.

52nd Street

(United Artists-Wanger)

Romantic Melodrama

Although this picture will tell a human interest story of romance and melodrama and will present a cast of capable and favorably known players, it looks, at this time, as if the modern semi-historical background and atmosphere will be the chief sources of audience and exhibitor interest. It concerns a series of events, with 52nd Street, New York, serving as the locale, happenings of the years 1912 to 1933, a period which future historians may refer to as marking the end of what is known as modern history and the beginning of a new era.

Much to the chagrin of his relatives, the scion of a respectable old fashioned 52nd Street family marries beneath his station. Come the war years. Social strictures, codes of respectability, begin to unravel. 52nd Street and all the dignity it represented begin to change. A child is born to the man who married, and his wife dies; follows prohibition, then the post war prosperity and 52nd Street becomes America's Montmarte. The respectable mansions are speakeasies. A new order is born, a new mode and manner of life emerges for everyone. The man who married is in the van of changing conditions. Ensue the dark days of 1929; fortunes are swept away and the standards of other years crumble. The man's daughter, reared in the refinement of an English finishing school, returns to be fascinated by a new life. Like her father, she falls in love with a boy whom he considers beneath her station, although he is the son of one of his best friends. Yet she will not be denied the adventure of following in the same footprints her father trod a generation earlier.

As modern topical American history is paraded, the personalities bringing the story to screen realism are Ian Hunter, Leo Carrillo, Pat Paterson, Ella Logan, Sid Silvers, Zasu Pitts, Marla Shelton, Dorothy Peterson, Collette Lyons and Kenny Baker. Specialty characters, signifying the passing parade which made the metamorphosis of 52nd Street a chapter in late American life, include Jack White, Rocco and Saulter, Georgie Tapps, Cooke and Brown, Jerry Colonna, Al Norman and the "52nd Street Girls."

The production is based on an original screenplay by Grover Jones, as qualified as anyone to write the record of 52nd Street and similar streets in other communities. Music and lyrics were prepared by Walter Bullock and Harold Spina. Dances were staged by Danny Dare and Harold Young was the director in charge.

Release date: September 26.

Dead End

(United Artists-Goldwyn)

Melodrama

As a stage play "Dead End" enjoyed remarkable success. Critics and the public acclaimed it as one of the theatre's finest accomplishments in recent years. Samuel Goldwyn bought the picture rights for a large sum of money.

In theme and atmosphere the story is grim melodrama dealing with incidents and experiences in the lives of men and women and boys who live in the East River slums of New York, where the backdoors of fashionable apartments are faced by river front tenements. The principal characters are a vicious gangster, a girl who wants to get away from the seamy dangerous environment and take her younger brother with her; an ambitious young architect fighting his way up the ladder to respectability, a kept woman, a prostitute and a mobster henchman. Primarily intended to be entertainment of a very different classification, the kind that ignores all present trends towards sweetness and light, it is also educational as it details the forces, circumstances and influences that bring a boy face to face with the law.

Conceding the acting ability of the players chosen for the principal roles, a shrewdness in selecting extraordinary character types also is noted. Humphrey Bogart is the gangster; Sylvia Sydney the girl, and Billy Halop, who played the role on the stage, her brother; Joel McCrea is the architect, Wendy Barrie the kept woman, and Claire Trevor the woman of the streets. Allan Jenkins is the henchman. Other important characters are Marjorie Main, Charles Peck, Minor Watson, Charles Halton, James Burke, Ward Bond, Elisabeth Risdon and Esther Dale.

The picture is based on the play by Sidney Kingsley as produced by Norman Bel Geddes with screen play by Lillian Hellman. William Wyler is directing.

Release date: August 26.

Forty Naughty Girls

(RKO-Radio)

Comedy Mystery Melodrama

The title might suggest an airy musical film. Such is not the case, however, as "Forty Naughty Girls" is another Inspector Oscar Piper-Teacher Hildegarde Withers detective mystery story. Sixth of the series of Stuart Palmer yarns, which included "Penguin Pool Murder," "Murder on a Blackboard," "Murder on a Honeymoon," "Murder on the Bridle Path" and "The Plot Thickens," the screen play is by John Grey, recently credited with "Too Many Wives" and "Mysterious Crossing." Directing is Edward Cline, who just completed "On Again—Off Again" but also is remembered for "Preview Murder Mystery" and "Hollywood Boulevard."

James Gleason, creator of the Oscar Piper screen character, again has the same role. Hildegarde is Zasu Pitts, who played the role in "The Plot Thickens." Marjorie Lord, seen in "On Again-Off Again," "Border Cafe" and "Hideaway," shares the romantic interest with newcomer George Shelley. Other important characters are Joan Woodbury, Edward Marr, who makes his screen debut, Frank M. Thomas, Alan Edwards, Alden Chase, Ada Leonard, Barbara Pepper and Tom Kennedy.

All the action takes place within the walls of a New York theatre, where a play is being presented. A murder is committed. Piper, called into the case, rounds up a multitude of suspects and becomes snarled in as many clues. Another mysterious killing takes place and Piper's groping for a solution brings Hildegarde into action to make hash of his theories and turn up the culprit.

Release date: Not determined.

London by Night

(MGM)

Mystery Melodrama

MGM believes, and exhibitor reaction seems to be supporting the opinion, that "Night Must Fall" demonstrated its staff was expert in the art and mechanics of producing weird mystery pictures. And, although love interest and comedy are included, baffling crime is the principal ingredient of "London by Night."

That's all the story is—mystery which it is presumed will stump the shrewdest spectators as they attempt to identify the killer and establish a motive for his series of slayings. A definite clue is given early, but production technique is being applied so trickily that it is calculated suspense will keep everyone guessing until the final moment.

The main character in the picture, an American newspaper man who turns detective for the one job, is George Murphy, previously in "Top of the Town" and soon to be seen in "Broadway Melody." Other principals are Rita Johnson, late from the stage, where she was featured in "Fulton of the Oaks," making her screen debut, Virginia Field, seen in "Lloyds of London," and another comparative newcomer, Leo G. Carroll. The supporting cast is more familiar, listing George Zucco and Montague Love, who were in "Parnell," Leonard Mudie, Eddie Quillan, remembered for many pictures,

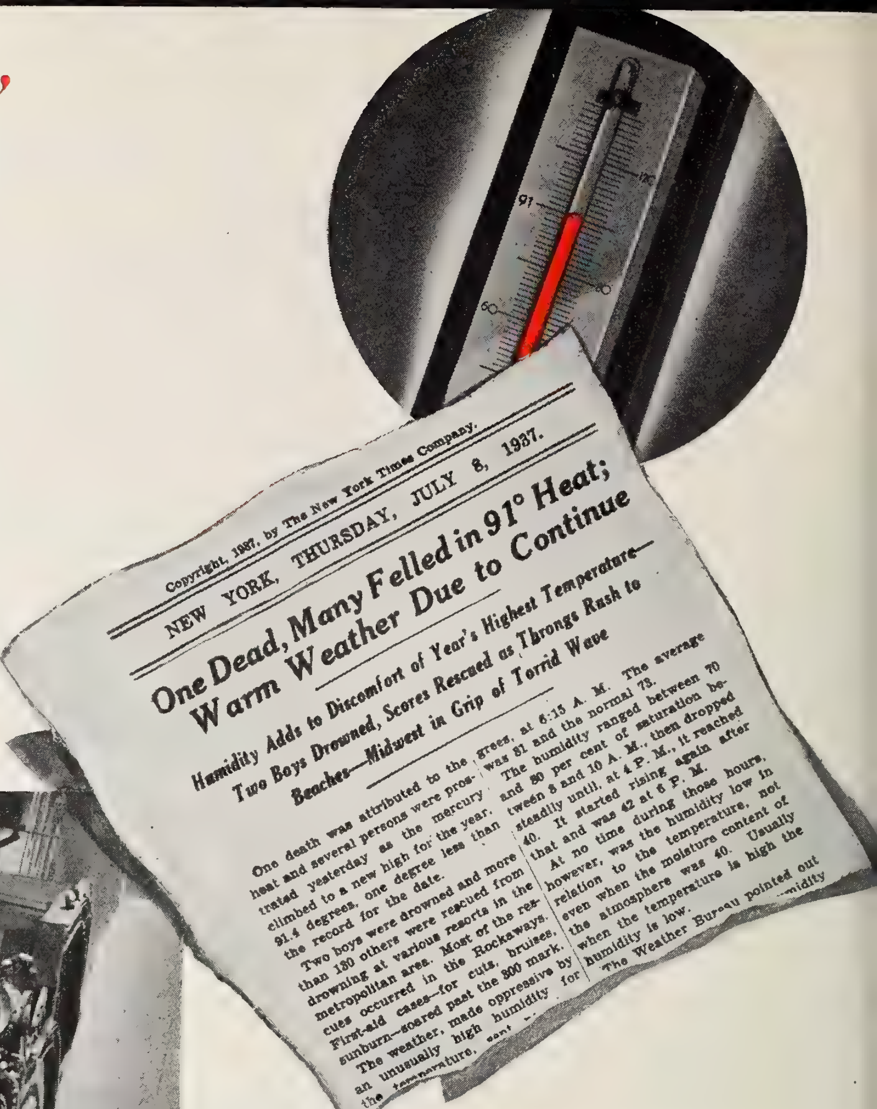
(Continued on page 70)

"*Easy Living*" or How to Break House Records with Paramount Pictures

SIGNIFICANT! During terrific and unprecedented heat of July 7-8-9, Paramount Theatre, New York, with "Easy Living" on screen, broke every house record for attendance and dollars. Business done made other Broadway showmen gasp with astonishment and turn green with envy.

Paramount
JEAN ARTHUR Edw. ARNOLD
IN "EASY LIVING"

PARAMOUNT THEATRE, hangs out shingle announcing "Easy Living" as current attraction.



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NEW YORK, THURSDAY, JULY 8, 1937.

One Dead, Many Felled in 91° Heat; Warm Weather Due to Continue

Humidity Adds to Discomfort of Year's Highest Temperature—Two Boys Drowned, Scores Rescued as Throngs Rush to Beaches—Midwest in Grip of Torrid Wave

One death was attributed to the heat and several persons were prostrated yesterday as the mercury climbed to a new high for the year, 91.4 degrees, one degree less than the record for the date.

Two boys were drowned and more than 130 others were rescued from drowning at various resorts in the metropolitan area. Most of the rescues occurred in the Rockaways. First-aid cases—for cuts, bruises, sunburn—soared past the 800 mark.

The weather, made oppressive by an unusually high humidity for the temperature,

grees, at 6:15 A. M. The average was 81 and the normal 73.

The humidity ranged between 70 and 80 per cent of saturation between 8 and 10 A. M., then dropped steadily until, at 4 P. M., it reached 40. It started rising again after that and was 42 at 8 P. M.

At no time during those hours, however, was the humidity low in relation to the temperature, not even when the moisture content of the atmosphere was 40. Usually when the temperature is high the humidity is low.

The Weather Bureau pointed out

SUN SIZZLED in New York City on July 7 (secon hottest July 7th in history of city) as mercury climbe to 91 degrees and headlines called attention to unprece dented heat.

THEATRE JAMMED at 10:30 a.m., with audience laughing its head off at funniest comedy romance of the year. Crowds milled at street entrance waiting for seats. Laughs clocked at rate of one a second. Attendance and money intake for day broke every house record.

EASY LIVING" Makes Life Easy for Movie Critics and They Pass Good Word Along

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER

"3½ stars. The maddest, merriest, and one of the most enjoyable comedies Hollywood has turned out in many a day. Kept us bursting at the seams from the first through the last scene. There was standing room only at the Paramount yesterday." —*Wanda Hale*

New York American
DAILY MIRROR

"Played with zest, directed with spirit, produced with taste. An inspired comedy cast. Handsome fun."—*Bland Johaneson*

New York World-Telegram

"Good, robust, entertaining. Will tickle your funny bone from beginning to end." —*William Boehnel*

The MORNING TELEGRAPH

"Calculated to bring the customers in droves, hordes and veritable migrations. The customers, it may be noted, attended in great numbers, deriving great satisfaction." —*Leo Mishkin*

THE WALL STREET JOURNAL

"A laugh riot that will make a substantial contribution toward the work of the League for Getting People's Minds Off the Hot Weather." —*M. F. L.*

The Sun

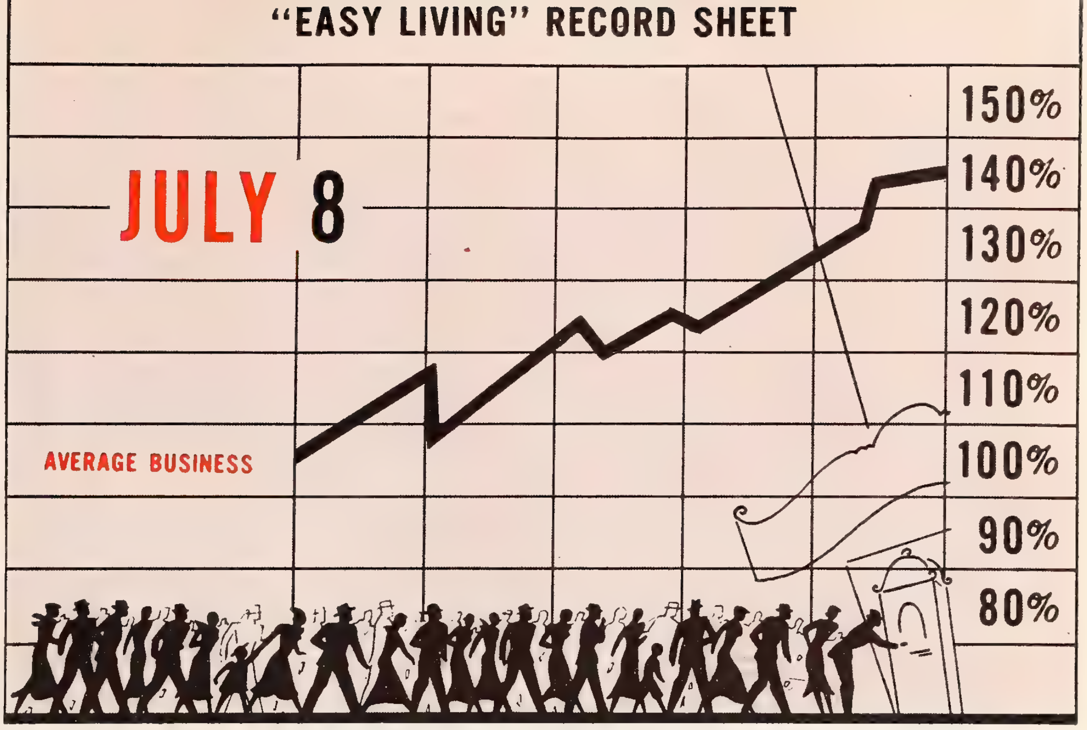
"A wild-eyed farce of the romantic type so popular this season. Has elements of a Cinderella story, a father and son drama, and a big business yarn—all told in restrained comedy style." —*Eileen Creelman*

Trade Press Reviewers Also Know Their Box-Office Smashes

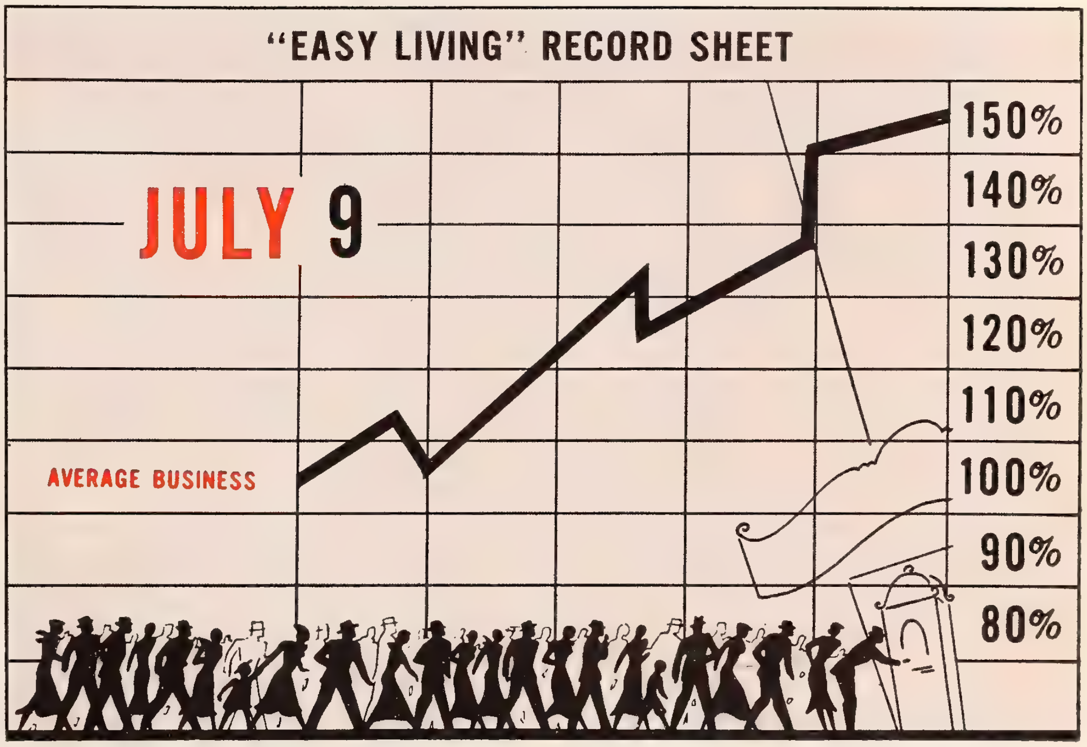
Daily Variety... Promises to be one of the year's outstanding pictures. Fresh, sparkling in its lines and smart in its treatment throughout.

Hollywood Reporter... Headed for smash business wherever it plays. Designed for the sole purpose of giving the public what is wanted—plus.

Motion Picture Daily... Will give any picture competition. Destined for popularity with all audiences, with resultant healthy box-office returns.



History Repeats Itself at Paramount on July 10. Heat sends thermometer up to 94 degrees. Crowds still continue to pour out at crossroads of the world, where Paramount Theatre betters the preceding day's gross, thanks to the critics and the word-of-mouth advertising of the thousands of satisfied customers.



Success Begets Success as Paramount for third day in succession breaks all attendance records for house. Proves there's no such thing as hot weather competition from beaches, picnic parks and the broad open highway when there's a real summer laugh fest like "Easy Living" on the screen.

Write your own success story... here's the comedy riot that will make 'em take their minds off the weather!

JEAN ARTHUR and EDWARD ARNOLD in "EASY LIVING" with RAY MILLAND

A Paramount Picture • Directed by Mitchell Leisen • Screen Play by Preston Sturges • Based on a Story by Vera Caspary

IN THE STUDIOS' CUTTING ROOMS

(Continued from page 67)

especially "Mutiny on the Bounty," J. M. Kerrigan, Neil Fitzgerald, Harry Stubbs and Ivan Simpson.

The film is being directed by William Thiele, famous in Europe, whose first American effort was "Jungle Princess." Sam Zimbalist, who is producing, recently was in charge of "Married before Breakfast."

Release date: July 30.

Double or Nothing

(Paramount)

Comedy Romance with Music

"Waikiki Wedding" having done much to revivify Bing Crosby's screen popularity, Paramount is determined that "Double Or Nothing" shall increase his prestige. Much effort and expense has been undertaken to concoct a film pleasing to audiences and crowded with showmanship potentialities for exhibitors to exploit.

For names to go along with Crosby there will be Martha Raye, Andy Devine, Mary Carlisle, William Frawley, Benny Baker, Samuel S. Hinds, William Henry, Fay Holden, Bert Hanlon, Gilbert Emery, Walter Kingsford, John Gallaudet and Harry Barris.

The story, originally a drama by M. Coates Webster, was transformed into a comedy romance by Charles Lederer, Erwin Gelsey, John Moffitt and Duke Attebury. Quality of musical content is assured by the fact that Arthur Johnston, John Burke, Sam Goslow, Al Siegel, Ralph Freed and Burton Lane prepared music and lyrics for the several numbers. Paramount's whole musical staff—Boris Morros, Max Terr, Victor Young and Arthur Franklin—have their hands in bringing the composers' and writers' efforts to screen realism. Theodore Reed is director in charge of the film, which is being produced by Benjamin Glazer.

In the story, Crosby, Miss Raye, Devine and Frawley, find and return purses. As a reward for their honesty all are given opportunity to participate in a $1,000,000 legacy provided they double the $5,000 reward given each one. All but Crosby lose their windfalls. Falling in love with the girl, Mary Carlisle, who is supposed to swindle him, he doubles his roll, wins the girl and the fortune.

Release date: August 27.

Music for Madame

(RKO Radio)

Melodrama, Romance, Music

Although this production has a Hollywood background and many famous spots including the "Symphonies Under The Stars" Bowl are incidental to the action, it does not tell a typical Hollywood story. The basic theme concerns a young singer and an extra girl who is also a composer. The singer wants to help her, but as he has been innocently involved in a crime and fears gangster vengeance he dares not do so. While motivation is melodramatic, mechanics of production cause it to be played in a gay airy atmosphere. As the appeal of picture making locales, law enforcement circles and a radio station are brought into play, a unique conclusion is effected as the singer engages in a vocal duet over the radio to prove that he is the wanted, though innocent, man.

Nino Martini who made his screen debut in a small part in "Paramount On Parade" after which he did "Here's To Romance" and "The Gay Desperado" and Joan Fontaine, hailed as RKO-Radio's most important discovery, are starred. Her work in "Quality Street," "The Man Who Found Himself" and "You Can't Beat Love" has stamped her as a personality to be watched. The featured players are Alan Mowbray, Erik Rhodes, Bradley Page, Billy Gilbert and Frank Conroy, a group whose screen capabilities are well known.

Authors of the story are Robert Harari, a new comer to the ranks of screen writers, and Hans Kraly whose earlier credits include adaptations, singly or in collaboration, of "Broadway Gondolier," "By Candlelight" and "My Lips Betray." Music and lyrics are by Rudolph Friml whose operettas include "Rose Marie" and "The Firefly," and Gus Kahn, associated with many important recent musical pictures. Direction is by John Blystone recently credited with "Woman Chases Man." Jesse Lasky, who gave Martini his first real chance, is producing.

Release date: August 23.

Lancer Spy

(20th Century-Fox)

Melodrama

This is one of those productions to which Darryl F. Zanuck is giving much personal attention. When such is the case, the past record proves that the effort usually results in a worthy entertainment and commercial venture. Naturally it is known that under Mr. Zanuck's guidance the picture will be impressively and authentically produced. In theme it tells the story of a British Spy in Berlin trying to ascertain the secrets of Germany's final offensive. He must fight against time and scores of other obstacles. As the elements of strong action underlie everything he is under suspicion and surveillance constantly and to heighten the tensity he further becomes involved romantically with a beautiful enemy spy.

For this type of story, the cast which plays it appears to be hand picked. The British Spy is George Sanders, featured in "Lloyds of London" and the current "Slave Ship." The girl is Dolores Del Rio, last in Columbia's "Devil's Playground." Third important principal, Peter Lorre, seen in "Crime and Punishment," "Crack Up" and "Nancy Steele Is Missing" will be featured in the "Mr. Moto" series. Others of importance, whose worth as screen personalities is familiarly known are Virginia Field, Sig Rumann, Joseph Schildkraut and Lionel Atwill. Character and atmospheric players listed are Luther Adler, Maurice Moscovitch, Holmes Herbert, Lester Matthews, Fritz Feld, Carlos De Valdez and Yvonne Severn.

Direction is by Gregory Ratoff who also had a hand in the writing and adapting of the story.

Release date: Not determined but after August 1.

Make a Wish

(RKO Radio-Lesser)

Comedy, Melodrama, Romance, Music

The idea of the story told in this picture which has considerable music content and comedy contrast is that of the mental and physical rehabilitation of a composer who has gone stale, a revival effected by the friendship of a small boy. The time is the present and the chief locales are a boys' camp in the Maine woods and New York City.

For the first time, Bobby Breen, who is starred, will be presented as a typical red blooded American boy. Important as that may be another departure of equal importance is made as Basil Rathbone, usually seen in "heavy" roles, will appear in a sympathetic one. A screen recruit, Marion Claire, will be seen as the center of romantic interest. Brand new to pictures, Miss Claire was for several years a member of the Chicago Civic Opera Company. The music numbers in the film will be sung by little Mr. Breen and Miss Claire.

Comedy contrast is in the capable hands of Henry Armetta, with Breen in his first picture, Leon Errol, Leonid Kinskey and Donald Meek. Other players who have important roles are Ralph Forbes, Herbert Rawlinson, Phillip MacMahon, Billy Lee, Spencer Charters, Lew Kelly, Herbert Colcombe, James Parker, Carlyle Moore, Harold Smith and Jack White.

Story used is an original by Gertrude Berg. She collaborated on the adaptation with Bernard Schubert and Earle Snell. William Hurlburt contributed special dialogue and the late Al Boasberg created the comedy sequences. The music is by Oscar Straus with lyrics by Louis Alter and Paul Webster and will be directed by Dr. Hugo Riesenfeld, Kurt Neumann, who made "Let's Sing Again" and "Rainbow On The River" is directing.

Release date: August 6.

Thanks for Everything

(Columbia)

Comedy, Romance, Melodrama

Viewing this forthcoming production with the thoughts of what will be its most important commercial values in mind leads to the conclusion that title significance together with possible name values will be the angles which exhibitors undoubtedly will be more ready to utilize. In theme, although several novel twists and developments have been incorporated, the story is comedy romance tinged with light melodrama. More exactly, it is a modernized version of a man's regeneration, a plot that has often been used for screen purposes. A girl loves a boy. A wealthy friend of both wants them to marry, but the boy does not think he is in love with the girl. Eventually, when through jealousy, his eyes are opened to his true feelings, he discovers he loves her and marries her.

The featured players are Francis Lederer, who for some time seems to have threatened to blossom as a big star, but who just hasn't gone over with the public at large as he should, and Madeleine Carroll who in "Lloyds Of London" gave evidence of what she will be in the future. The supporting cast which includes Richard Carle, Grace Bradley, Charles Waldron, J. C. Nugent, Arthur Hoyt and Stanley Mack is further indication that Columbia is placing great dependence on Lederer and Miss Carroll to be the mainstays in exhibitors efforts to arouse popular attention.

The story is an original by Adelaide Heilbron, about whom, as far as the screen is concerned, not much is known. The screenplay writer, Mary McCall, Jr., has many adaptations to her credit, her most important latest one for Columbia being "Craig's Wife." Direction is by Elliott Nugent.

Release date July 22.

Completes Study

Having completed an eight months study of motion picture production under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, Captain Richard T. Schlosberg of the signal corps of the United States Army, has left Hollywood to assume duties at the signal corps photographic laboratory in Washington, D. C.

Censorship Fees On Newsreels Cut

by PH. DE SCHAAP
in Amsterdam

The Dutch Board of Censorship has reduced censorship fees to be paid for foreign or domestic newsreels from three and one-half cents to one cent per meter. At the same time the admission tax on newsreels was decreased from 20 per cent to five per cent, although in the key cities, Amsterdam and Rotterdam, the former percentage will be retained.

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Cinema attendance in Amsterdam has increased during recent years. In 1929, 7,287,265 visitors were counted; in 1930 the number was 7,745,772; in 1935, 8,412,854, and in 1936 all records were broken with a total of 9,135,312. However, receipts decreased in this period by 18 per cent, whereas the average admission price decreased 31 per cent.

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A new Dutch picture starring Lily Bouwmeester, who had the leading part in "Pygmalion," will go into production, in spite of rumors in the Dutch press that Miss Bouwmeester had made an engagement in Hollywood. The new picture will be produced by Rudolph Meyer.

Legion Approves Five New Pictures

The National Legion of Decency, in its list for the current week, has approved five pictures, termed one objectionable in part and condemned one. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage—"Reported Missing," "Thirteenth Man." Class A-2, Unobjectionable for Adults—"Easy Living," "A Fight to the Finish," "Knight Without Armor." Class B, Objectionable in Part—"Between Two Women." Class C, Condemned—"Damaged Goods."

Hancock Joins Castle Films

Don Hancock has resigned as production supervisor for Van Beuren Corporation to join Castle Films where he will do editorial and managerial work in connection with industrial and 16mm. films.

Mr. Hancock has been active in newspaper and motion picture fields. He originally organized Fox newsreel. In 1934, he rejoined Van Beuren. In an earlier association with the company he had been publicity man and short subject editor.

Sophie Tucker Completes Film

Sophie Tucker, having completed her first picture, "Broadway Melody of 1938," will be en route to the East soon for personal appearances. She will return to the coast early in September, being under five-year contract to Metro-Goldwyn-Mayer.

Bren Signed by MGM

Milton Bren has been signed by MGM to a five-year contract as producer at the Hal Roach studios. Co-producer of "Topper," Mr. Bren was in the theatrical business in Chicago before going to the coast.

Budding Exploitation Managers Trained in Journalism School

H. J. FITZGERALD and DONALD C. DEMIEN

How to convince the public that a forthcoming picture is colossal, stupendous or magnificent without saying so directly is the sum and curricular substance of a course now offered to students in the College of Journalism at Marquette University in Milwaukee.

Convinced that the trite and true methods of theatre advertising and publicity, confined chiefly to superlative adjectives, have lost their effectiveness and that a new appeal to the public is needed for modern selling, H. J. Fitzgerald, general manager of the Fox Wisconsin Theatres in Milwaukee, after a long campaign is counting the fruits of a theatre advertising course which he persuaded the college to inaugurate last February.

Mr. Fitzgerald started with the premise that common-sense selling copy, presenting the facts of the matter to the public in such a way as to arouse interest was needed. Attempting to train his staff toward this end he found that theatre men, in general, live so close to their work that they lose touch with public taste and that they were unable to attack the problem from a fresh angle. After experimenting with various methods of attaining his objective he determined to interest the college of journalism at Marquette University and gave the task to Jim Keefe, circuit publicity director.

J. L. O'Sullivan, dean of the college, was reluctant at first to embrace the plan because he feared a publicity stunt and was not convinced that there would be sufficient interest among the students. Persuaded that the plan was sincere but still dubious over the possible interest, he agreed to install the course and classes were instituted with the start of the second semester this year. More than 50 students enrolled.

Because there was no precedent to draw upon the faculty proceeded slowly and carefully in the development. Questions were submitted weekly by the Fox Theatres office as a basis of class work with limitations as to subject and number of words to be used in the copy. Screenings of leading features and outstanding short subjects were held and members of the class prepared newspaper and trailer copy on them. Some of the product was so good that the circuit immediately put it to use in its campaigns.

To perpetuate the course and to encourage students to become interested in theatre work, Mr. Fitzgerald has instituted a full scholarship which will be given each year to the junior who attains the highest marks in the theatre course and does outstanding work in all his classes. It was won this year by Donald C. Demien of Milwaukee, who will become a member of the circuit advertising department during his summer vacation.

Although the course has been in operation only one semester and no effort was made to publicize it, the circuit offices have received requests for information from several film companies and the college has received queries from other schools.

B & K'S RETURN TO SINGLES INDICATED

Decision to Drop Doubles in Fall Reported Following Paramount Conferences

by WILLIAM F. CROUCH
in Chicago

Double featuring will last only through the summer in Chicago, and starting with the new fall releases will come single programs, ending the considerable controversies which have taken place in theatre circles here since the double bills were started last fall by Balaban & Katz.

This information comes from a source close to the B. & K. front office. The reasons for the return to single features are said to be the result of conferences with Paramount distribution and production executives regarding coming product and the slump in business this spring which was laid to the double feature policy.

The announcement by Paramount that it will make a number of million dollar productions the coming year is considered a prime factor in the decision to return to single bills, double featuring of such expensive films being a point of attack.

B. & K. Paramount's Spearhead

B. & K., an important cog in Paramount, with its Chicago and downstate theatres, will be the first to make a move to open the way nationally for the new Paramount product. The starting of duals in the Great States theatres led to application of duals here in the city. B. & K., with duals in its out-of-town theatres, gradually was forced to go to doubles here as the releasing setup is such that pictures do not set bookings in the outlying towns until after they have played a loop engagement or city engagement. This system of single bills in the city and duals in the out-of-town houses soon made necessary a different releasing arrangement, and duals were started in all the theatres with the exception of the Loop theatres.

Since duals have come to be a general thing business has fallen off here to a noticeable degree. Other factors in the situation are the elimination of so-called chance games, the spring and summer releases at the tail end of the product season, and the warm weather. Then there has been the grouping of radio programs at the best show times and the daylight saving time, which keeps people out of doors later.

Sales Quotas Increased

Exchange managers too say that the coming year with its increased sales quotas is going to be a tough one for them to solve. Exhibitors are protesting over rental scales and the double feature clash with short subjects is another sore spot.

Protests also have been directed against B. & K. practice of playing top pictures in their ace neighborhood houses on a double feature policy, before the smaller exhibitor gets them. Many deals in the smaller theatres are on a percentage basis, and distributors have been feeling the results of the double featuring, too.

As B. & K. is the only group that has obviously wanted the duals (if anyone wanted them), all other theatres probably will return to singles at the first opportunity. In fact, many already have done so and say they have found it profitable.

Newspaper Starts Poll

The Chicago *Daily Times* this week launched a campaign to find out just what Chicagoans think of double and triple features.

Almost without exception the theatre patrons replied that they were opposed to triple feature bills and added that shorter shows were more to their liking. Many referred to the three features as being a sort of an endurance contest as such programs last from four to six hours.

Another daily newspaper, the *Examiner*, was ready to launch a campaign against double bills when it was brought out by a member of the staff that to fight dual bills perhaps would cause a loss of circulation among those who look at films from the bargain standpoint.

Warner Bookers And Admen To Meet

Warner bookers and advertising salesmen will hold their fourth and final regional meeting at the Hotel Warwick, New York, on July 17-18. Merchandising plans and advertising accessories will be discussed, with emphasis on Warners' newly adopted accessories rental plan.

A. W. Schwalberg, supervisor of exchanges, will conduct the meeting, which will be attended by representatives of the Eastern and Canadian branches. Those attending from the home office are I. H. Dolid, Arthur Sachson, H. M. Doherty, C. C. Ryan, Phil Abrahams and Bernie Goodman.

MGM Prepares British Production

MGM will produce five pictures in England this year, the first to be "The Yank at Oxford," starring Robert Taylor. Louis B. Mayer, accompanied by Howard Strickling and Benny Thau, sailed this week on the *Rex* in order to prepare for production, due to start September 1st.

Michael Balcon, in charge of production, and Jack Conway, director, will join them in London August 15th.

Loew Drive Winners

Winners of the April-May exploitation drive conducted by Loew's were announced in New York this week by C. C. Moskowitz. Nicholas M. Schenck, president, will present plaques to the men, as follows: Al Weiss of the Oriental, Brooklyn, for his campaign on "Romeo and Juliet"; Seymour Mayer, Pitkin, on "Maid of Salem"; Allen J. Isaacs, 175th St., "Waikili Wedding"; Louis Suess, Fairmount, "Romeo and Juliet"; Charles Burns, Yonkers, "Maytime"; Harry Brown, Century, "Romeo and Juliet."

United Artists Claims Precedent With 14 Features

With the approach of the crest in the 1937-38 selling season, United Artists' interest in distribution is being focussed on a new trend which, for the first time in the company's history, creates a supply of 14 features for early release, compared with the top total of 15 usually handled previously during an entire season.

During the period ending a few years ago, the company's product for a season has varied from 10 to 15 in number. During the past 18 months, however, the addition of several producers and increased activity on all fronts has caused a unique situation in United Artists' setup.

Now, for the first time, the company has on hand for early release 14 productions, and, commencing with Alexander Korda's "Knight Without Armor," starring Marlene Dietrich and Robert Donat, and currently at Radio City Music Hall. George J. Schaefer, vice-president and general manager, has consummated plans to distribute on the average of one picture a week throughout the fall into November.

In this group are four from Samuel Goldwyn, three from Selznick International, three from Walter Wanger and three from London Films, all of which are completed, in the cutting-room, or in advanced stages of production.

"Stella Dallas," starring Barbara Stanwyck, John Boles and Ann Shirley, and "Dead End," with Sylvia Sidney, Joel McCrea and Humphrey Bogart, have already been finished by Mr. Goldwyn, while "Hurricane," with Jon Hall and Dorothy Lamour, and "Adventures of Marco Polo," with Gary Cooper and Sigrid Gurie, are the others upon which the producer is at work.

Selznick International has "The Prisoner of Zenda," with Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., and Mary Astor ready for release. "The Adventures of Tom Sawyer," with Tommy Kelly, Walter Brennan and Elizabeth Patterson, and "Nothing Sacred," with Carole Lombard and Fredric March are both well along in production.

"Walter Wanger's Vogues of 1938," with Warner Baxter and Joan Bennett, is awaiting its Music Hall opening on August 12th, while "52nd Street," with Kenny Baker and Pat Paterson, and "Stand-In" with Leslie Howard have been before the cameras for some time.

Three London productions have been completed and prints are in the New York vaults, ready for early distribution.

Rodgers Joins Grand National

Ben Rodgers, who resigned as manager for Gaumont British in New Haven, a month ago, has joined Grand National as a salesman in Boston. He succeeded Harry Goldman, who returned to Warner Brothers as a salesman.

Floyd Heninger has been promoted from booker to field salesman for Grand National in the Oregon district. Marc T. McDougald has been made head booker.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***

in London

Music for "Victoria"

With Herbert Wilcox about to sail for America with a print of "Victoria the Great" for its New York premiere—it will be early 1938 before the general British public has a sight of the film, by the way—the last stages of production were conducted with considerable speed. Immediately after the editing stage, and to some extent parallel with it, the problem of the musical background was faced. It was a considerable one, owing to the necessity of retaining, in the Coronation scene particularly, the music known to have accompanied the original event. Muir Mathieson, musical director to London Films at Denham, was in charge of the task; his employment indicates that cooperation between the Wilcox and Korda enterprises has gone beyond the use of floor space.

The London Symphony Orchestra, the Life Guards Band, and singers from the London College of Choristers were used, and Anthony Collins, apart from composing a good deal of original music, introduced in the Coronation scene Handel's "Gloria," Attwood's "I Was Glad," and "The Queen Shall Rejoice," all of which were played in Westminster Abbey one hundred years ago. The performers included a number of members of the Abbey orchestra for this year's Coronation of King George VI and the trumpeter who rendered the fanfares and flourishes so noticeable in the newsreels was also used. It is a curious reflection on the British release system that New York will hear, and see, all this before London.

'Pimpernel' at Denham

Production of "The Return of the Scarlet Pimpernel" for London Films at Denham is now in full course and Hans Schwartz has completed a sequence, using a cast of three hundred, which pictures one of the Revolutionary Tribunals which judged the "aristos." Barry K. Barnes, new star in the part of the Pimpernel, figures in these scenes in the guise of an unshaven tumbril driver. So concealed, he watches the trial of his wife, Lady Blakeney (Sophie Stewart).

The court set was designed by Lazare Meerson, and Rene Herbert planned special costumes for Miss Stewart, who has by far her biggest part in the "Pimpernel" picture. Barnes is emphasizing the protean side of his part; in a few short scenes he is the tumbril driver aforesaid, a bulbous-nosed window cleaner and a deaf old officer, and these impersonations are varied by his appearance in the main role of the fop, Lord Blakeney.

Anthony Bushell is repeating the part of Sir Andrew Ffoulkes, which he played in the first "Pimpernel" film. Margaretta Scott, as a Spanish actress in the service of the revolutionaries, has also appeared in current sets. Mutz Greenbaum is at the camera.

"MEN AT WORK" SETS THEME OF NEW FILM

For Victor Saville's "South Riding", a current London Films production, an unusual outdoor setting was used at Denham. It represented a stretch of arterial road under work and it ought to look realistic because the constructors were out-of-work laborers obtained from the local Labour Exchange.

The background is used for a sequence in which the main happening is a Meet of Foxhounds, interrupted by the fact that the road-builder, played by Edmund Gwenn, won't move his lorries to allow the horses and dogs to pass. That typifies the story, which is built on the clash between the old and the new England. They are already saying that "South Riding" may be an English "State Fair".

Buchanan Moves

Jack Buchanan, who announced the establishment of his own production unit only two months ago, already has completed his first picture, "Smash and Grab," and is nearly through with his second, "The Sky's the Limit," at Pinewood.

Tim Whelan directed "Smash and Grab." His reputation gained considerably from "Farewell Again," which he directed for London Films. In this picture he broke new ground, inasmuch as Buchanan, essentially a musical comedy star, is featured as a private detective in a crook melodrama. Elsie Randolph, Arthur Margetson, Anthony Holles, Edmund Willard, David Burns and Lawrence Grosmith are in the cast. In "The Sky's the Limit" Mara Lossell, Russian singer, is starred.

"Sweet Devil," with Bobbie Howes and Jean Gillie, will next go on the floor. After that Rene Clair, who has two pictures to make, will direct Buchanan and Adele Astaire in a black and white singing-dancing picture before turning to Technicolor for his second effort. Color also is scheduled for "Richard of Bordeaux," with John Gielgud, which is in the 1938 schedule. Buchanan has lined up with those producers who see the ultimate disappearance of the black and white picture.

Pinewood studio itself figured as a background for Grosvenor Sound Films' production of "Command Performance" this week. It was used in an episode in which Arthur Tracy, playing a stage-film-radio star, is seen completing a film. Pinewood's crane, monitor room and exterior lot are prominent in shots showing production in progress. Phyllis Stanley, the cabaret star, figured in these "film within a film" scenes. Grosvenor also has used a party of gypsies for current sequences; five families camped in their caravans near the studio, reporting for duty as required.

Hulbert, Gangster

Starting in on his part for "It's in the Blood," at Warner-British studio at Teddington, Claude Hulbert put on black-rimmed glasses and a false mustache as part of his presentation of the role of a pretended gangster, up against Clem Lawrence, the former wrestler and physical instructor, whose last job was to be knocked out by Buddy Bear in "Transatlantic Trouble." Gene Gerrard, in this picture, is directing for the first time a story in which he himself is not cast.

Completed for Warner-British is "The Dark Stairway," with Hugh Williams and Chili Bouchier. It was finished at the Brooklands motor racing track, with the staging of a car crash.

"Documentary"

Strand Film Company, which this week showed "Today We Live," a study of the problems of England's distressed areas, has twenty-four subjects in production. As Strand is a "Documentary" unit, the progress being made in this department of British production is obvious; it is illustrated further by the fact that in less than a year the Strand organization has multiplied its staff and floor facilities four times. Currently being edited is "The Future's in the Air," for which sequences were shot in all parts of the British Empire, "Animal Kingdom," shot at the London "Zoo" under the supervision of Professor Julian Huxley, and subjects dealing with Agriculture, Social Service and the Lifeboat Service.

Itemized

John Grierson, film officer of the Post Office Film Unit, has resigned and will become a consultant, with Arthur Elton, director of a number of successful British shorts, associated with him. Mr. Grierson is regarded as the leader of the important "documentary" field in England.

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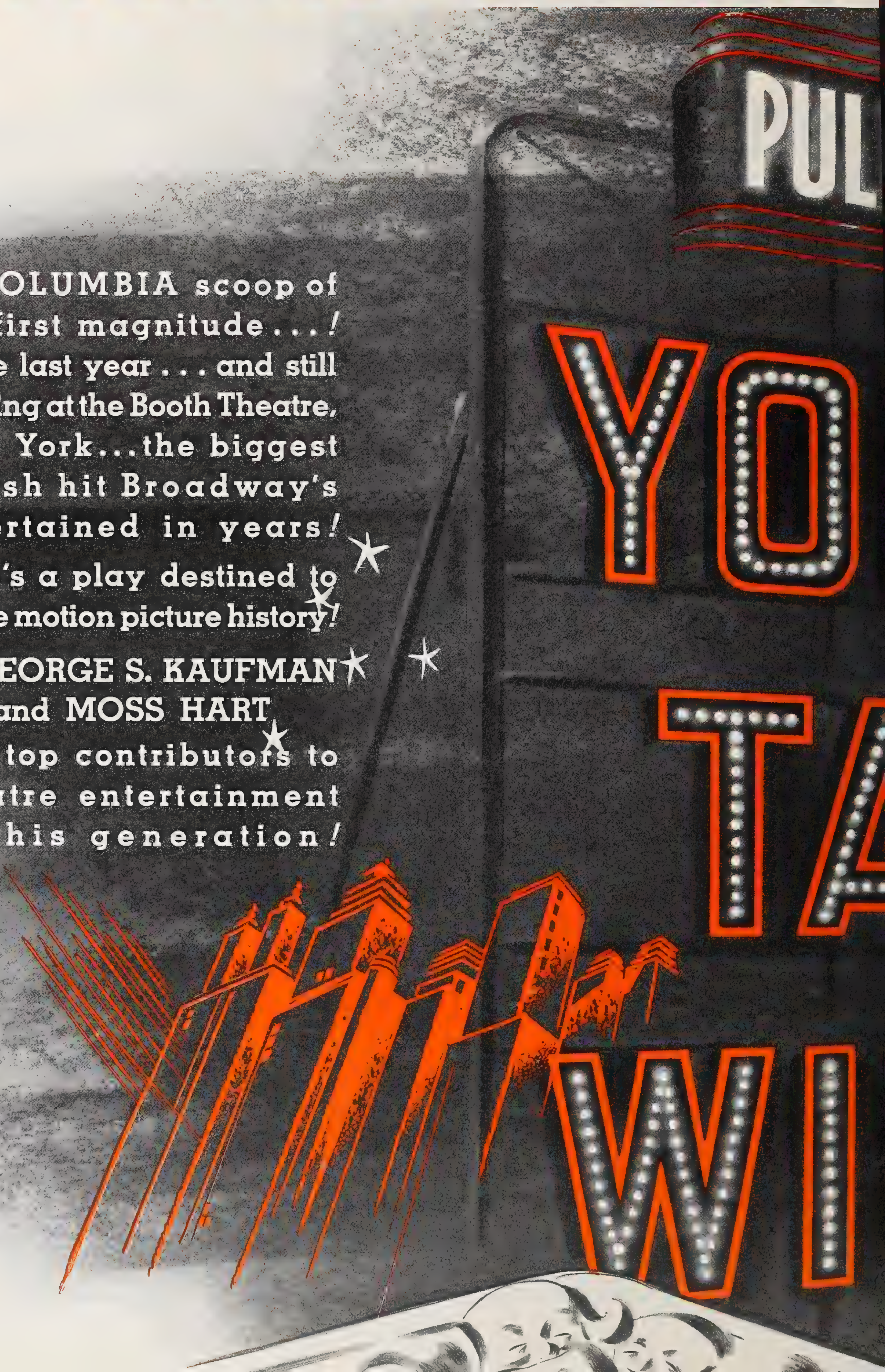
"The Good Earth," which had to be withdrawn from the Palace after a 12-week run, owing to a theatrical production demanding the house, has been put into the Empire, Leicester Square, by MGM to meet continued demands. It is the first time the Empire has played any picture as a second run.

IN COLUMBIA'S 1937

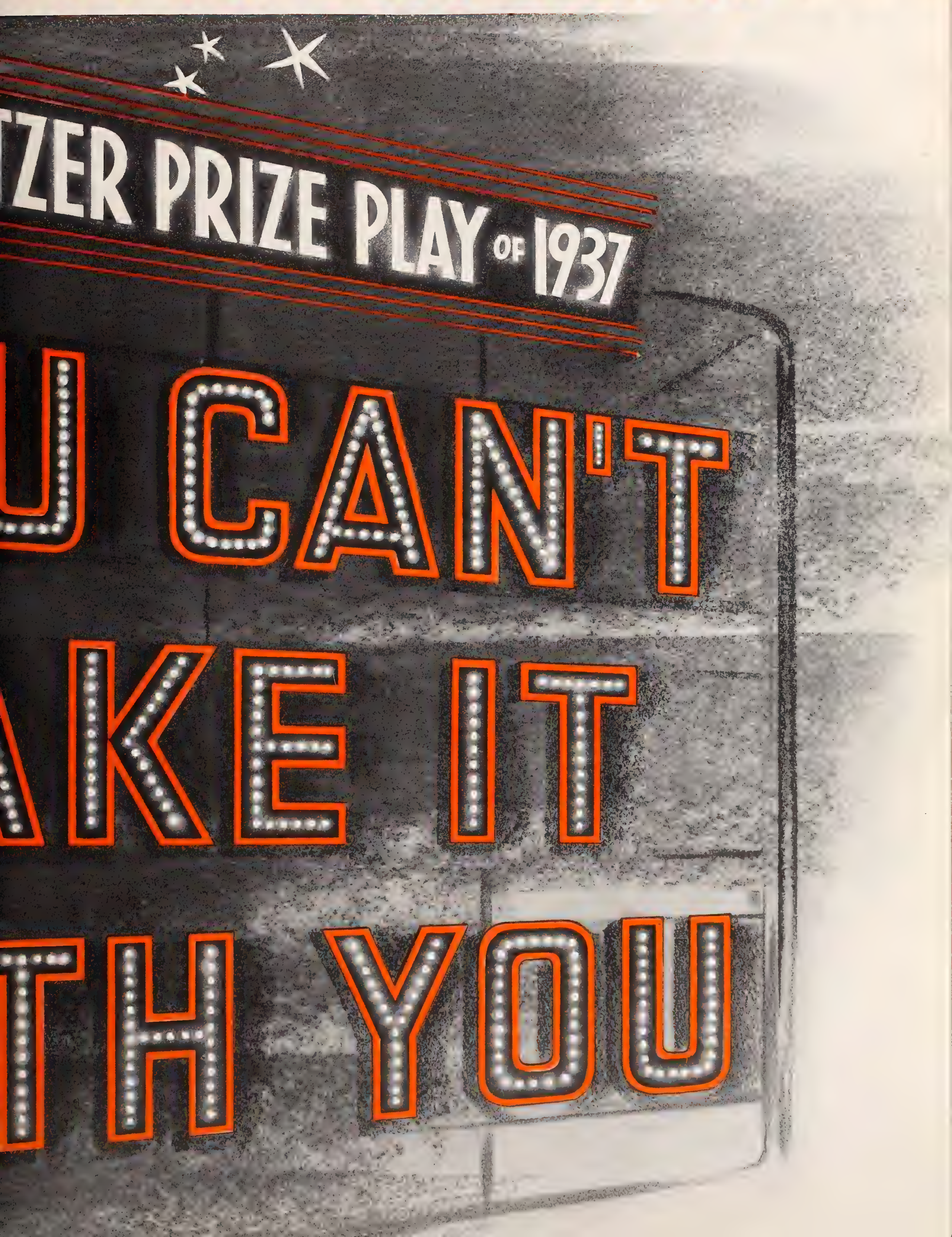


A COLUMBIA scoop of the first magnitude . . . ! Since last year . . . and still playing at the Booth Theatre, New York . . . the biggest smash hit Broadway's entertained in years! Here's a play destined to make motion picture history!

By GEORGE S. KAUFMAN
and MOSS HART

The top contributors to theatre entertainment of this generation!

-1938 PROGRAM . . .


TZER PRIZE PLAY OF 1937
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LABOR BILL RELIEVES FILMS OF REGULATION

Sunday Laws and Taxation Measures Up to State and City Lawmakers

by FRANCIS L. BURT
in Washington

Threats of Federal control of hours and wages in the motion picture industry lessened this week with the rewriting of the Administration's labor legislation by the Senate Labor Committee at Washington.

As reported to the Senate, neither film producers nor exhibitors are seen as affected, the former through the fact that wages paid are far in excess of the standard to be fixed in the legislation, and the latter through an exemption of local retail trade. Technically, the law also would apply to the film business.

Representing practically a complete rewriting of the bill submitted by the Administration, the reported draft establishes a "ceiling" of 40 cents an hour, above which the administrative board may not go in fixing minimum wages, and a "floor" of 40 hours, below which it cannot go in determining the national work week.

In the original measure it was contemplated that the board should not go below 40 cents an hour in fixing wages, nor above 40 hours in fixing the work week, but the new committee draft imposes no prohibition upon the ordering of lower wages or longer hours for industries in which necessary.

Original provisions of the bill giving the proposed federal administrative board broad authority to fix wages and hours for all industries, prohibiting "oppressive" labor practices and limiting the freedom of employers and employees to bargain have been entirely eliminated.

The House Labor Committee this week began the preparation of its draft of the bill and is expected to submit one more along the lines of the Administration measure. The bill reported by the Senate committee, however, is seen in Washington as indicative of a determination on the part of the Senate to adopt a policy of caution in dealing with matters which might have far-reaching effects upon the continued activity of industry.

Classification of motion picture exhibition as retail trade had a precedent in legislation prepared by the Senate District of Columbia Committee last week, making motion picture and other amusement admissions subject to a two per cent "luxury" levy provided for Washington as a substitute for a privilege tax of three-fifths of one per cent of the gross receipts of all businesses.

A $7,500,000 tax bill for the District of Columbia now before the Senate, provides for a two per cent tax upon the sale of all articles other than food, clothing and medicines, and specifically stipulates that it shall apply to "all sales of admissions to any place of amusement, moving pictures, theatres."

The tax is to be collected from the purchaser "in so far as the same can be done," but shall be a direct obligation of the retailer, who is to be required to make monthly returns. No mention is made in the bill of the manner in which sales of less than 50 cents are to be taxed, but it is left to the District Commissioners to determine some method of accounting for such sales, which would include, of course, a large proportion of the theatre admissions.

In addition to the so-called "luxury" tax, the bill provides other levies which will hit the theatres, principally an increase in the rate of tax upon all real estate, but not on the improvements thereon, from $1.50 to $2.50 per $100 of valuation.

Sunday Laws and Taxes Up In Other Legislatures

While Congress this week was concerned, motion picture-wise, with a new two per cent tax levy for the District of Columbia, city and state legislatures elsewhere, nearing the end of present sessions, continued with discussions on various forms of Sunday theatre laws and local tax measures.

In Harrisburg, Pa., the Dauphin County Court issued an injunction against J. Griffith Boardman, Pennsylvania Secretary of Revenue, restraining him from collecting the newly created tax on chain stores of the state, pending action of the court on the pending suits filed by grocery chains to test the constitutionality of the law creating this tax.

The tax, which ranges from $1 to $500 on each store, according to the number owned by an individual organization, applies also to theatres of the state.

With Fred Wehrenberg, of the M.P.T.O.A., and Leto Hill, general manager of the Fanchon and Marco houses, leading the opposition to the four recently-passed tax bills, Mayor Bernard F. Dickmann and the Board of Aldermen in St. Louis voted to reconsider the measures, one of which is an amusement admission levy which, if put into effect, will cost local exhibitors $500,000 annually.

Mayor Dickmann said he is hopeful that the collection of delinquent real estate and personal taxes due the city will eliminate the necessity for the special tax bills.

On the matter of Sunday theatre laws, the New Hampshire Senate voted favorably on a bill to advance Sabbath openings from 6:30 P. M. to 4:00 P. M., with House passage now being worked out.

Following the closing of the Wilson theatre in Arlington, Va., after its recent Sunday opening, Arlington County authorities declared they will prosecute any further violations of the county's "blue law."

Voters at Beatrice, Neb., will vote next Tuesday on repeal of the Sunday closing law. Twice previously the proposition was defeated, but now it has the support of local patriotic and civic organizations.

The State Court of Appeals has upheld an ordinance of the Georgia city of Dublin banning motion pictures on Sundays except between the hour of one and two P. M. Charles Hicks, exhibitor, was defendant.

Theatre and theatrical union representatives spoke in favor of the proposed New Haven Sunday vaudeville ordinance as an aid to business and employment in the city, at a public hearing before the Board of Aldermen. No opposition was heard.

Condor Proceeds With New Filming

M. H. Hoffman has assumed active supervision of all Condor production under the company's reorganization plan which went into effect last week with the announcement of Edwin N. Clark's election to the executive chairmanship, succeeding George A. Hirliman, resigned. Mr. Hoffman, who returned to Hollywood from New York, expects to start the shooting of two new-season features and a musical short subject next week. Two additional features, still due on last season's schedule, will go before the cameras the following week.

"Murder in Swingtime" and "A Frozen Affair," the first two Condor short musicals on the new program, have been delivered to RKO, and the first of the new Corum Sports, "Water Polo," awaits only a few added shots.

Prior to Mr. Hoffman's joining Condor he spent 20 years in various executive capacities with Universal, Tiffany, Allied and Liberty Films.

Final details in connection with the reorganization of Condor Pictures were completed in New York last Thursday by the company's board of directors at a meeting at the office of Edwin N. Clark of Robb, Clark & Bennett. Mr. Clark had been named a director and chairman of the executive committee and in all probability will succeed George Hirliman, who recently resigned as president.

Frank M. Snell, treasurer, has left for the coast, where he will make his permanent headquarters.

Attorneys for Condor have advised executives that the Securities and Exchange Commission will clear registration papers in connection with a stock issue in a few days. No more testimony is required by SEC, it was said, and word is being awaited from Washington as to when to proceed with the issuance of stock.

In addition to Mr. Clark, the following were named directors: Harold H. Anderson of Chicago, George A. Fry of Chicago and Lewis C. George of Madison, Wis.

Mr. Clark was formally welcomed Thursday when Amedee J. Van Beuren, chairman of the board of Condor, entertained a group of motion picture executives at a beef steak at his estate in Carmel, N. Y.

Censors in Virginia Review 1,387 Films

Although 41 more pictures were viewed during the 11 months ending May 31st as compared to the same period last year, the Virginia board of censors rejected only two films.

In commenting on the 1,387 pictures seen, Mrs. Elizabeth C. Chalkley, board chairman, declared films have been greatly improved both from the standpoint of artistry and morals during the last three years. Comparatively few eliminations and changes are made in pictures put out by the large companies, Mrs. Chalkley said. Those with objectionable features or dialogue are mainly those made by small producers, she explained.

During the 11 months a total of $32,226.50 was collected in license fees, a gain of $1,926.50 over the corresponding period last year.

GB ANNOUNCES 12 MAJOR FILMS TO BE SOLD WITH ELASTIC POLICY

Weeks Remains in Organization; Distribution Through 20th-Fox Exchanges to Continue; Stars and Directors Emphasized

A program of 12 Class A productions with provisions for a limited number of additional features and a sales policy elastic enough to permit selling on a single picture basis where that is desired was outlined by Arthur A. Lee, vice-president, and George W. Weeks, general manager, at the Gaumont British convention in the St. Moritz Hotel, New York.

Mr. Weeks will remain with GB as general sales manager and the company will continue to release its pictures through the Twentieth Century-Fox exchanges in spite of rumors to the contrary, Mr. Lee told the delegates.

In outlining the product Mr. Weeks said, "The emphasis definitely will be on quality, rather than quantity, and each picture is to be made on a large scale, from the standpoints of production and star value.

"Because of the type of product planned GB's selling policy will be elastic. Wherever desired by the exhibitor, the program will be sold on a picture-by-picture basis. Because we are going in for individual rather than mass production, our pictures can be handled and sold individually. We are ready to sell our whole program, but 12 highly distinctive, first-calibre productions can each be sold on its own merits."

Concentrating on Fewer Films

The new policy will mean a greater concentration on fewer films, Mr. Lee said, with no decrease in quality. He said the parent company was resting on a firm financial basis—"as strong and as big as it ever was."

Continuing this theme the GB vice-president said, "We are starting upon our fourth season with all the backing in the world from the other side, the same exchanges where we originally started—even though there have been rumors that we would be asked to leave them—and with a program of which you will be proud."

Details of Productions

The product list follows:

NON-STOP NEW YORK; romantic melodrama set in New York City and aboard a transatlantic plane. Starring Anna Lee, with John Loder, Desmond Tester, James Pirrie, Francis Sullivan and Frank Cellier. Directed by Robert Stevenson.

SAILING ALONG; a Jessie Matthews musical, with Jack Whiting as her masculine lead and dancing partner. Music by Arthur Johnston, lyrics by Maurice Sigler. The story has a river background.

LOOK OUT FOR LOVE; musical, starring Anna Neagle and Tullio Carminati. A Herbert Wilcox production with music by Lerner, Goodhart and Hoffman.

EMPTY WORLD; mystery melodrama, starring Nova Pilbeam, in an adult role.

THE SHOW GOES ON; melodrama, starring Anna Neagle with Tullio Carminati and Leslie Banks. Directed by Herbert Wilcox from an original story by Herman Manciewicz. The three principal characters are trapeze artists.

GB TO EXPAND SALES FORCES

The Gaumont British sales force will be expanded to its original size before September, Arthur Lee, American vice-president, said after the adjournment of the convention in New York.

Discussing the continuance of physical distribution through Twentieth Century-Fox exchanges, Mr. Lee said, "There has never been any question in any shape, way or form about GB continuing through Twentieth Century-Fox next season. At no time has Sidney R. Kent intimated that he wanted GB to move out of the exchanges."

SPARKLE; a second Jessie Matthews musical in which spectacular dance numbers and emphasis on comedy are promised.

A GIRL MUST LIVE; romantic comedy starring Anna Lee with Lilli Palmer, Viennese star.

WEDDING DREAM; romantic comedy starring Nova Pilbeam.

Jessie Matthews' Third

GLAMOROUS LADY; Jessie Matthews' third for the season in which she will play a society beauty who wants a stage success based on her talent not her reputation.

THE UNCONQUERED WOMAN; with Anna Lee starred in a screen drama written especially for her. At least half the scenes are planned for rural locations.

LADY OF LA PAZ; based on the stage play of that name which was adapted from the Elinor Mordaunt novel. Nova Pilbeam had the title role in the stage production. No selection has been made for the screen role.

THE GIRL PAT; based on a recent event which received much newspaper attention. A fishing trawler of that name abandoned its usual grounds to go treasure hunting and for months eluded searching navies all over the world.

The stars and directors under contract for these 12 features will be the point of concentration in the selling of the new films, Mr. Lee told the delegates when he announced the product.

Individual Meetings

The meeting, which began on Friday, ended Sunday with individual meetings among home office executives and the sales forces from the field. The convention banquet was held Saturday night and the men left for their respective territories Sunday afternoon.

In addition to the product announcement on Saturday and addresses by Mr. Lee and Mr. Weeks, Albert Margolies and Al Selig, directors of publicity and advertising, spoke. A prize of four weeks' salary was awarded to R. W. Selig, branch manager in Denver for the company, for his showing in the George Weeks sales drive. Second and third prizes went to Mark Goldman of Pittsburgh and Walter Wessling of Portland.

Mr. Weeks, addressing the delegates said, "The Gaumont organization in this country must be recognized as an essential part of the industry as a whole, too essential a part to be destroyed by rumors. It is a structure too vital to be wrecked."

Product from BIP

He pointed out that a period of stabilization, such as was necessary in the British industry, always looks alarming to superficial observers. Gaumont British has paid for some of its own mistakes, he said, and even more dearly for the mistakes of others in the British industry. England, he insisted, always will be a great production center, and the Gaumont organization in America will remain its chief outlet for distribution in this country.

Although he did not specify how many pictures British International Pictures would send to America, Budd Rogers, American representative of the company, told delegates he was willing to submit product selected from BIP's output on the merits of each production.

Al Perry of Empire Films Canada, distributors for GB in the Dominion was among the speakers on Saturday. At lunch Howard Cullman, trustee of the Roxy theatre, New York, and William T. Powers, film buyer for National Theatres, made short speeches. Other National Theatres men introduced to the delegates included Edward Zabel, Milton Hossfield, Aubrey Schenck, Irving Barry and Jack Miller. O. J. Silverthorne, Toronto censor board member, and Ralph Poucher of Consolidated Film, also were among the guests.

MGM to Continue Foreign Expansion

Negotiations for at least six of twelve theatre sites being considered by Metro-Goldwyn-Mayer as part of its foreign expansion program are expected to be completed by September.

Foreign houses now operated by the company include the Empire, London; four in Australia with a fifth to be opened in November; one in Johannesburg, South Africa, and a second to open August 1st at Durban; four in Belgium; two in France; one in Calcutta and construction already started on one in Bombay; four in South America, with a new house to be started next month at Sao Paulo, Brazil. Construction also is to start within two months on a site recently acquired in San Juan, Puerto Rico.

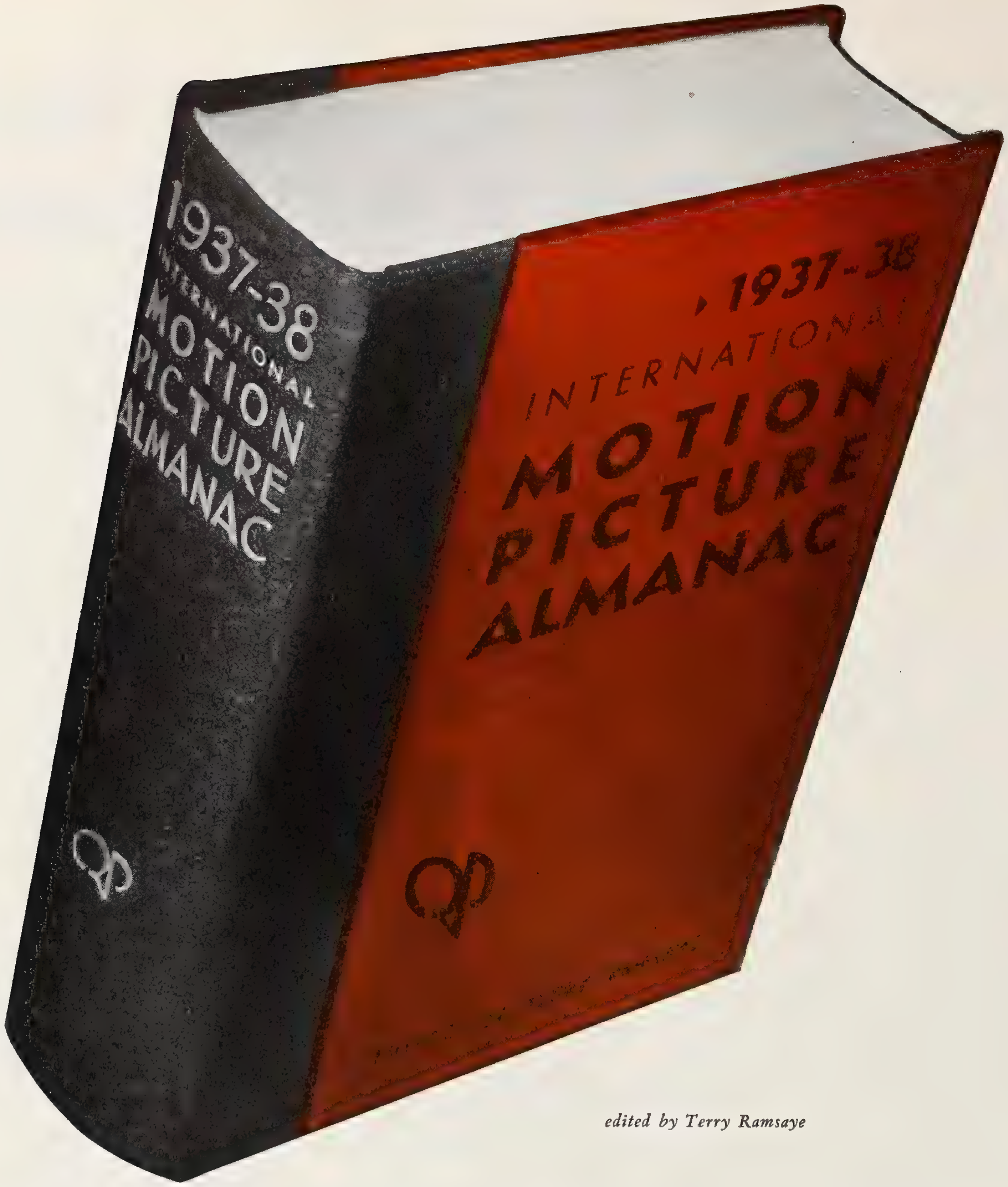
The average seating capacity in the theatres being constructed or contemplated is 1,500.

Boas Operates Theatre

The Park theatre, in downtown Boston, now is being operated by Louis Boas. Grand National has contracted to take over the house in 1939. Ben Welansky, who formerly operated the theatre, is president of the new Monogram Picture exchange.

Wilschke Promoted

E. O. Wilschke, district supervisor at Philadelphia for Electrical Research Products, Inc., has been named district superintendent. He succeeds Patchon Jones, who retired after 30 years of service with the Bell System.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RYDGE NAMED HEAD OF GREATER UNION CIRCUIT

NSW Exhibitors Seek Three-Year Contracts to Guard Against Shortage of Product

by CLIFF HOLT

in Melbourne

Norman B. Rydge has been appointed to the chairmanship of directors of Greater Union Theatres. There is as yet no announcement as to the successor of Stuart F. Doyle as managing director.

With the return from the United States of Charles Munro, managing director of Hoyts; Stanley S. Crick, managing director of Twentieth Century-Fox in Australia, and Kenneth Asprey, Greater Union attorney, negotiations were resumed for a continuance of the pooling deal between Hoyts and Greater Union. Mr. Munro, it is understood, has received instructions on the matter.

It is felt here that if either company succeeds to the disadvantage of the other in obtaining film contracts, then that company will favor an independent status after the termination of the GTC agreement on December 31st. On the other hand, if there is a disposition on the part of producers to sell to the circuits for no longer than a year or two, Hoyts and Union might satisfy themselves that it would be more profitable to present a united front to the distributors than fight each other.

The sensation of Stuart Doyle's resignation scarcely had subsided two weeks after the news was made public. Among financial interests associated with the Greater Union companies is an expressed opinion that he is going to be extremely difficult to replace. Should Hoyts and Union amalgamate their interests for a further term, however, it is said in authoritative circles that the logical choice for the job of sole managing director for the merged companies would be Charles E. Munro, now executive of Hoyts.

Independents' Ear to Ground

How keenly independent theatre-owners are watching Hoyts-Union developments is made clear by the current issue of Exhibitors' Monthly, the official mouthpiece of independents throughout the Commonwealth. This paper declares that with the end of the current General Theatres agreement approaching, many new South Wales exhibitors are more or less apprehensive about future film supplies. "It is commonly said that the two big circuits may amalgamate later," the article proceeds, "in which case independents may be asked to pay more film hire 'to make up the leeway' since the distributors may lose in dealing with one big national circuit instead of two; or that separate ways may be declared for by the circuits, in which case an expansion 'war' would probably lead to even worse results."

To meet any such contingencies, the N.S.W. Exhibitors Association has decided to approach distributors to see if any of them are willing to give its members three-year contracts on existing terms and conditions. The Association is endeavoring to persuade as many as possible of its members to link up with the plan, in order that this "bulk" proposition to the distributors will be viewed in the most attractive light.

The exhibitors do not expect all exchanges to agree to the idea, but they feel that even if two or three services were signed up they would be given a measure of security.

MGM Leases Sydney Theatre

MGM has expanded its Australian theatre interests by acquiring a long-term lease of the Sydney Liberty, an intimate house of 650 capacity owned by Imperial Theatres, Ltd. MGM has been operating the St. James, Sydney, for some years, but found that the one house provided an insufficient outlet. MGM assumes operating control of the Liberty this month and the first picture in under the new regime is "The Good Earth."

N. B. Freeman, MGM chief here, says that the Liberty will be his company's "show window" in Sydney, and that seasons will be governed by no consideration except receipts. On many occasions at the St. James, he said, it had been necessary to withdraw pictures at the height of their success in order to prevent other releases from banking up.

Formerly the Rialto, a second-run Hoyts house, the Liberty was remodeled three or four years ago, and acquired by Imperial Theatres, Ltd., when the lease which until then had been held by Hoyts, had terminated. Under a first-run hold-over policy the Liberty did very well, and the managing director, David N. Martin has the distinction of having run "Show Boat" there no fewer than 47 weeks. Mr. Martin denies that he will now transfer his activities to another theatre organization, saying that he is devoting his energies to the development of Imperial Theatres "in an important new enterprise to be announced shortly."

MGM will be opening a new house in Brisbane towards the close of this year. For the past three years the company has been operating the Metro in Melbourne.

Lloyd Hughes has arrived here to star in Cinesound's "Lovers and Luggers."

Would Restrict Theatres

The Film Board of Trade at Sydney has approved a formula for the restriction of theatre building, but particulars have not yet been made available. Members emphasize that the scheme will not bring monopolies in any district, but is a logical and economical solution of a problem that has become most serious.

Exhibitors Re-elect Lawson

At the annual general meeting of the N.S.W. Exhibitors' Association, the president, Robert Lawson, was reelected for a year. Trade topics discussed included the Board of Trade's theatre restriction formula, speedy conclusion on which was urged. Other items on the agenda included sixpenny admissions, ad valorem duties, imperial quota proposals and contingent legislation. All these matters were placed in abeyance.

Loew's Contracts For 40 Columbia, All UA Films

A Loew's-Paramount contract still was pending this week after the signing of agreements with the theatre circuit by United Artists and Columbia. The first pacts with Loew's for the 1937-'38 season were signed by Metro-Goldwyn-Mayer and Universal.

Although the UA and Columbia agreements are for one year periods, the term of the Paramount transaction is contingent upon the two companies agreeing on prices to govern a long term contract.

Under the United Artists agreement, Loew's has signed for the company's entire output for more than 100 theatres throughout the country. The first picture to be handled under the new arrangement will be "Stella Dallas" which will open at the Music Hall, New York, July 29th.

The contract with Columbia calls for 40 features, not including westerns, for the 1937-'38 season.

Representing Loew's in both transactions were C. C. Moskowitz, Joseph R. Vogel, and Eugene Picker. UA was represented by George J. Schaefer, and A. W. Smith, and Columbia by Abe Montague, Rube Jackter and Lou Weinberg.

Odlum Describes "Ideal Conditions"

If Atlas Corporation were operated under "ideal" conditions, its investments would be managed competitively by a group of investment banking firms, according to testimony given by Floyd B. Odlum, president, during hearings on investment trusts before the Securities and Exchange Commission.

The head of the corporation which owns 50 per cent of the RKO stock and holds an option to purchase the remaining 50 per cent from Radio Corporation of America, made the statement after he had voiced the opinion that there is no reason why there should not be a connection between investment banking houses and investment trusts.

Mr. Odlum contended a large part of the trained investment personnel is found in investment bankers organizations.

Paramount Due To Test N.D. Law

Filing of Paramount's action testing the constitutionality of legislation recently enacted in North Dakota which would prohibit producer ownership of film houses in the state will begin in about two weeks. The action will seek to enjoin enforcement of the law.

In Wisconsin, the legislature adjourned without acting upon a similar bill introduced there some time ago. It is not known whether the divorcement will be attempted at the next session or not.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 77

Bluebook School Question No. 77 was: (A) What is the best method of cleaning carbon clamps? (B) How much lost motion is permissible in a gear train? (C) How may such lost motion be accurately measured?

The following made acceptable answers: C. Rau and S. Evans; D. Danielson; C. Oldham; J. R. Prater; C. L. Loft; G. E. Doe; H. Edwards; O. H. Schmidt; L. Cimikoski; M. and J. Devoy; H. B. Smith; H. Bunker; J. A. Zachritz; C. Champney; P. and L. Felt; T. F. Bochert; H. T. Plum, J. H. Morton, M. O'Connell and D. A. Shea; D. E. Birdsong; W. H. Edmonds; A. W. Baxter; A. Cook; L. Hayes; F. H., S. and P. Delbey; C. Lonie; W. Limmroth; A. L. Cooper; W. Winkler and R. R. Robbins; T. and W. Turk; L. F. and G. Brown; J. K. Robinson and R. E. Bullard; R. and K. Wells; S. R. Hewitt; R. D. Hicks and P. F. Maxwell; S. H. Billings; A. H. Bradley; R. S. Welch; S. N. Baxter; L. A. Beachwood and M. F. Robinson; S. R. Cuddy; J. R. Davidson and W. R. Matthews; T. L. Strobey; W. L. Morehouse; G. L. Goss; B. B. Hornstein and R. R. Jacobs; L. N. Schofield; S. N. Lockhard and O. S. Malaby; E. F. and M. Wentworth; G. T. Jones and A. Leonard; A. C. Greene; T. W. Redhouse; D Morgan; B. L. Sanderson; K. N. Alberts; D. Davis and E. M. Brown; V. F. Nutan and W. A. Kendal; H. T. Randolph; F. D. Scanlon; R. H. Carter; H. Lathrope and M Dey; A. D. Lonby; T. N. Kent and B. L. Cooper; O. L. Goldstein and M. Samuels; L. M. Roberts and W. C. Bant; L. E. Dodson and H. T. Todd; D. and W. Porter; E. Exline; W. V. Henderson and T. T. Brown; M. L. Grahame; H. D. Maxwell; T. Lavenburg.

On the whole I believe it best to summarize the replies, as follows: There is a large preponderance of favoritism for cleaning clamps with crocus cloth wrapped around a steel bar a little smaller than diameter of carbon used in the clamp to be cleaned. Some favor a slot cut lengthwise in the bar to a depth equal to half its diameter, into which one edge of a strip of crocus cloth may be inserted, the cloth passed around the bar and the opposite edge inserted in the slot beside the first one, which to me seems rather impracticable by reason of the difficulty that would be experienced in entering the second edge.

Another and what seems a more practicable plan is to use a similar bar of perhaps somewhat less diameter, around which a strip of crocus cloth may be tightly rolled until the desired diameter is obtained, whereupon one end of the cloth is held by the tight pressure of a strong rubber band doubled several times; or, if it be preferred, it is possible to use very fine emery cloth, say No. 0 or No. 00, though while it would do an equally good job of cleaning, it doubtless would remove somewhat more metal and would not produce so high a burnish as would the crocus cloth.

However, whichever is used, the bar upon which it is wrapped should be bent at one end so that a handle is formed, and it should be sufficiently long for a good grip to be had at both the handle and the opposite end, and in working it back and forth under slight pressure exerted by the carbon clamp screw or nut, a twisting motion should be employed.

BLUEBOOK SCHOOL QUESTION NO. 82

What constitutes a harmful glare spot in a motion picture auditorium? Explain, in detail, its damaging effects.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

Rau and Evans suggest a small motor mounted upon a suitable pedestal, to the shaft of which is attached, by means of a setscrew and male-and-female coupling, a special emery paper holder which really forms an extension of the motor shaft. This paper holder must have a slot cut in it into which the edge of the paper may be inserted, the remainder of the sheet being wound upon the shaft, the completed diameter being that of the carbon used in the clamp to be cleaned. That such an arrangement would clean and polish the clamp is quite obvious, though I do not know where such an extension could be obtained, and to make one would be quite a chore.

Several approved the following plan, set forth by O. S. Mallaby: "Some time ago in your *Comment* in Better Theatres, you described a carbon clamp cleaning tool used at one of the big New York City theatres. It seemed so very evidently excellent that we immediately put in a requisition for a small motor such as is used to mount emery wheels upon. We had friend manager get one that would mount a wheel on either end, and secured six wire brush wheels for trial, finally, after experimenting, selecting two of five-inch diameter, one rather coarse and one of quite fine wires. We mounted the motor in a small room adjoining the projection room which is used as a work shop, and do those brushes do a quick and bang-up job of cleaning and polishing out H. I. carbon clamps? Take it from us, the answer is an emphatic yes! Of course, though, this plan may only be employed where the clamps are readily removable. We keep extra sets of clamps, clean a set today and next morning the first duty when we arrive is to remove the set used the day previous and insert the clean ones, those removed being cleaned later on that day."

(B) A surprising fact is that out of all the mass of answers, only one gave evidence of thorough understanding of what is taught on page 236 of the Bluebook of Projection. R. and K. Wells say, "We do not believe the question is quite correct, Dad. We think it should read: 'How much lost motion is permissible between the intermittent movement and the rotating shutter?' Please understand, we do not intend this as a criticism, for we realize that the school represents a task of such size that an occasional slip can hardly be avoided." [I thank you, gentlemen. Your criticism is fully justified and shows that you really understand the matter, for it is the lost motion between the intermittent sprocket and shutter that counts and part may be in the various shaft bearings, in the gear train and in the intermittent itself. —F. H. R.]

"Lost motion up to a maximum of 3/16 of an inch movement of the rim of the flywheel, is permissible even in a new projector mechanism. But when by wear this is increased to a maximum of 5/16, the mechanism should have a general overhauling to take up the slack in bearings, gearing, etc., for the reason that unless this be done the shutter will have too much back lash, with the result that travel ghost will develop unless the master blade width be more than would be required were the lost motion reduced to a nominal amount, therefore light is wasted and flicker tendency increased."

(C) Oscar H. Schmidt says, "The lost motion may be measured by first affixing a prick punch mark on some part of the mechanism frame as close as possible to the inner edge of the flywheel rim. Then, having the intermittent movement 'on the lock', make another similar mark upon the flywheel rim, near its inner edge and a sufficient distance from the frame mark to enable accurate work when the wheel is rotated. Next have an assistant hold the rotating shutter stationary and rotate the flywheel as far (in either direction) as it will go. Fix one of the caliper points in the frame mark, and the other in the flywheel mark, and with the shutter still held stationary, measure distance between the caliper points, or better still, prick the points into paper, Then having rotated the flywheel as far as it will go, in the opposite direction, shutter held stationary all the while, again fix the caliper points into the punch marks. The difference between the two measurements will of course be the exact amount of lost motion between the intermittent and shutter, including the intermittent itself."

I might add that if no assistant is available the rotating shutter may be anchored immovable for the test by attaching a cord to its lower rim and suspending a weight from it.

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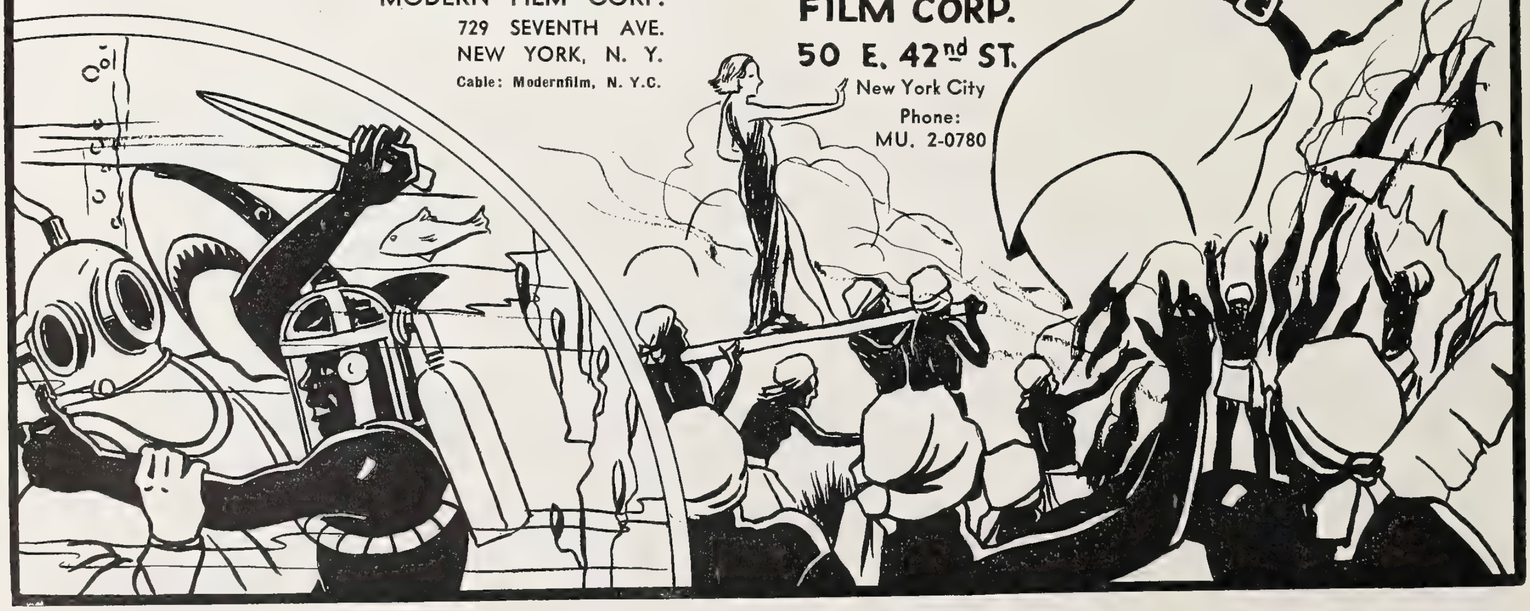

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

COLUMBIA

END OF THE TRAIL: Jack Holt, Louise Henry—This is an unusually fine western, so good in fact that we brought it back. The story includes Teddy Roosevelt. Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

I PROMISE TO PAY: Leo Carrillo, Chester Morris—Very nice. Everyone liked it, good interest story, plenty of action. Running time, 66 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—You exhibitors who are looking for class A pictures for your Sunday opening should hop onto this one. It will please all classes of movie patrons. Do not make the mistake of passing this one up, as it packed a punch.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TROUBLE IN MOROCCO: Jack Holt, Mae Clarke—Nothing to it, no one liked it. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

WHEN YOU'RE IN LOVE: Grace Moore, Cary Grant—We just cannot get any money with Grace Moore. An excellent picture. Receipts clear off.—C. L. Niles Theatre, Anamosa, Iowa. General patronage.

FIRST NATIONAL

GREEN LIGHT: Errol Flynn, Anita Louise—One of the best. A great story. Well done. Lacks box office.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent—Good picture of its type depicting the life of the Southern Mountain people, inspired, I think, by the child marriages that have occurred down there. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

METRO-GOLDWYN-MAYER

AFTER THE THIN MAN: William Powell, Myrna Loy—A grand picture, one that holds attention from beginning to end. Full of clever comebacks, as a side line to a mystery that delights.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

CAMILLE: Greta Garbo, Robert Taylor—They seemed to come out to this better than we had hoped, a few men walked out, and were decidedly of the opinion that it was too high class for them, but on the whole we are glad we showed it.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker, Eric Linden—A grand picture for small towns. Played by a great cast, it had everything. This is the type we need in these small communities. Running time, 69 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Grand production. But not for the small town. It does get out some of the regular stay-at-homes but falls down on regular theatre patrons who like their screen fare lively, modern and with plenty of comedy. Believe that the trailer on this picture drove people away instead of bringing them in. Running time, 132 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

PARNELL: Clark Gable, Myrna Loy, Edna Mae Oliver—Two top rating stars, and evidently a costly picture to produce, and, as a picture, it was given thought and care in production for authenticity to this era in Ireland's destiny. But the business done on it was very disappointing. It is just another that adds prestige to the house that runs it, but you can't pay your bills on prestige. I'll give Metro credit for always trying some other angle to attract the public, but I don't like to pay for their experiments, not to the tune that this one cost.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Excellent, we thought. Drew extra business possibly on account of the recent death of Harlow. We'll miss her! Running time, 84 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PICK A STAR: Jack Haley, Patsy Kelly, Mischa Auer—No dice on this one. It missed and missed plenty. They dragged in a little bit of everything even to the menace Auer, and, of course, Jack comes to the rescue, and all did it well with the exception that Auer's sequence was painful to watch for most of the audience. He is a pain any way you put him, if the audience can be believed. The Lion can't roar about "Pick A Star."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TARZAN ESCAPES: Johnny Weissmuller, Maureen O'Sullivan—Tarzan pictures always do well for us, the kids and the young folks came out in full force.—Erma L. Raeburn, Arcade Theatre, Newell, S. D.

THEY GAVE HIM A GUN: Spencer Tracy, Gladys George, Franchot Tone—Well produced and was to some extent a psychological study of the effect of war and the aftermath of unsettled men who came back from the front—one going gangster. Average business. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—A very good program picture, which was played on a dual bill with Buck Jones to exceptionally good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WAY OUT WEST: Laurel and Hardy—Give us more pictures like this for Saturday. It pleased and it drew.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARAMOUNT

DOCTOR'S DIARY, A: John Trent, Helen Burgess—A very good program picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FORLORN RIVER: June Martel, Larry Crabbe—Zane Grey made into acceptable out-of-door picture.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—A lot better than average picture. It is excellent entertainment. Colbert does grand, and when you witness these two leading men working in this picture, you will say both of them are the best. You know that slogan, "If It's a Paramount," well, that seems to fit here.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—Terrible—did not please and did not draw. It has a sad ending and that makes it all the worse.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—This caused a lot of comment, both for and against. Haven't had a picture in months which caused such a diversified opinion. Was wonderfully acted, we thought, but many of our patrons did not care for Miss Larrimore. Believe she would be swell in a dress-up role. Running time, 87 minutes. —Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—Place this in the weak spot on a double feature. Why they make these, we do not understand.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—Good action program picture which pleased very well. Lamour is nice to look at and has a swell voice. Where did they get all those monkeys? Running time, 84 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAKE WAY FOR TOMORROW: Victor Moore, Beulah Bondi—I would like to have some one tell me why they stay away from a picture like this one. No doubt critics will say this picture rates right along with such pictures as the "Informer," and as far as my theatre is concerned it does this very thing, positively no customers. It is a real masterpiece. It is a real box office flop—No Fooling.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MURDER GOES TO COLLEGE: Roscoe Karns, Marsha Hunt—Just a little program picture. Still don't believe you can mix comedy and mystery. One or the other will predominate and spoil the other. Pleased only fairly well. Running time, 71 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—A really big Western which did some better than average business but not as much as it should have done.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

SWING HIGH, SWING LOW: Fred MacMurray, Carole Lombard—Was disappointed in this, not as big as Paramount claims. Only average biz, or a little less. The trumpet playing was dubbed in and it is noticeable.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

TURN OFF THE MOON: Charles Ruggles, Johnny Downs, Eleanore Whitney—Pleased patrons as much as some of the much touted musical comedy dramas. Ruggles always good and the young people are on the up-grade.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WAIKIKI WEDDING: Bing Crosby Shirley Ross, Martha Raye, Bob Burns—Good picture, and good drawing power. This is a good combination of stars. —Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

REPUBLIC

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—I think Autry is about the worst on the screen, but the public goes for him and he is doing good business.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

ROARIN' LEAD: Bob Livingston, Ray Corrigan—These Three Mesquiteers are turning out some good westerns and these stars are getting some drawing power.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

RKO-RADIO

HOLLYWOOD COWBOY: George O'Brien, Cecilia Parker—These Geo. O'Brien pictures are always good and do pretty fair at the box office.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

MEET THE MISSUS: Victor Moore, Helen Brod-

(*Continued on following page*)

GET all the details on the seat that is "Spreading Comfort to Millions." It's the chair of luxurious comfort.
INTERNATIONAL SEAT CORPORATION
Union City Indiana

erick—Mighty good little picture. Plenty of laughs from start to finish. If you can get them in it will please. Only did average business.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

RACING LADY: Ann Dvorak, Smith Bellew—Below average program which did not draw at all for me.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

SEA DEVILS: Victor McLaglen, Preston Foster, Ida Lupino—Fairly good picture of its type but with a sad ending.— Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

THERE GOES MY GIRL: Ann Sothern, Gene Raymond—Program, with the stars apparently not up to the mark set in other pictures and by Miss Sothern with Paramount.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

THERE GOES MY GIRL: Ann Sothern, Gene Raymond—Fair newspaper story, though this is only a program picture with not extra good drawing power. —Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—War story that did not hit and better have not been played, for it was a wasted date despite the picture was well produced although slow in tempo.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOU CAN'T BUY LUCK: Vinton Haworth, Helen Mack—Very poor picture with no drawing power. These murder stories are out at the box office.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

20TH CENTURY-FOX

DIMPLES: Shirley Temple, Frank Morgan—After reading many reports on this picture, we felt it must not be very good, but if she never makes them any worse than this it will be O.K. in this situation. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IN OLD KENTUCKY: Will Rogers, Bill Robinson—Last year this was our biggest box office attraction, but for some unknown reason we did only average business in playing it for the second time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—An old picture, without stars or any special drawing name, but those who saw it liked it very much.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—This picture drew well, almost as well as a Shirley Temple. In fact, many say they like this little star even better.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MESSAGE TO GARCIA, A: John Boles, Barbara Stanwyck, Wallace Beery—Here is a fine picture, that I regret none told me about sooner. We passed it up, due to some adverse exhibitor reports, and now we are sorry we did not play it earlier, and step on it with a little emphasis.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

UNITED ARTISTS

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—This did not draw well, and did not seem to please, although I liked it personally. It has beautiful music, clever lines, but it lacks that something.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—Go to the limit on this one. Box office smash in any spot. Running time, 110 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

UNIVERSAL

RIDE 'EM COWBOY: Buck Jones—We played this in face of Cole Bros. Circus, playing in a neighboring city 18 miles away, with Ken Maynard in person, and we did record weekend business. The kids went wild, stood up and yelled "Come on Buck." This western is above the average, dealing with a cowboy who knows nothing about cars and wins an auto race, but still prefers his horse. If your situation has a western trend for weekends, don't pass this one up. It did better than "San Francisco," "Captain Blood," and many other socalled specials.—Harland Rankin, Plaza Theatre, Tilbury, Ontario Can. General, patronage.

TWO IN A CROWD: Joel McCrea, Joan Bennett—A fine little picture, that drew well.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

WARNER BROTHERS

DOCTOR SOCRATES: Paul Muni, Ann Dvorak—This is a very fine picture, interesting to all. It is old, so we put it on a cash night, but were proud to present it nevertheless.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis, Wayne Morris, Humphrey Bogart—Good picture and acted right bang up to the top all the way through. Wayne Morris is a big guy and good looking. He was Kid Galahad. Whether it was the prize fight angle or not, it did not do the business that it deserved. Why I don't know, for I know that the Louis-Braddock fight pinned our ears back that night on a good picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KID GALAHAD: Bette Davis, Edward G. Robinson—One of the best pictures of the season. A box office smash in any spot. Running time, 105 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MIDNIGHT COURT: Ann Dvorak, John Litel—Good programmer, everyone liked it. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—A very fine picture. Do not take it for high brow, it is interesting to young and old, and down to earth stuff. The title sounds heavy, but it has suspense, romance, human feelings, beautiful rural scenery, all that anyone can ask for.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

SHORTS

METRO-GOLDWN-MAYER

CINEMA CIRCUS: Musical Comedies—Was well received. Our patrons like pictures of this type.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CINEMA CIRCUS: Musical Comedies—A very good color film of a circus, with many interesting movie folks. Should be popular for the kids on the weekend. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

EVERY SUNDAY: Tabloid Musicals—This one slipped up on us. It deserves extra billing as it has Judith Garland of Jack Oakie's radio program and Deanna Durbin, the star of "Three Smart Girls." They both give exceptionally good performances, and should be played up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HEARTS ARE TRUMPS: Our Gang Comedies—A dandy gang comedy that will please young and old.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD PARTY: Musical Comedies—A grand colored two-reel musical. Give this preferred time. Not only the stars, but good vaudeville and comedy—a host of names.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PENNY WISDOM: Pete Smith Specialities—Grand! Sure thing subjects of this type go over well with all types of patronage. This was exceptionally fine and should have feature billing. Running time, 10 minutes. —Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SWING WEDDING: Harman-Ising—Not up to the standard of these excellent cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YELLOWSTONE PARK: FitzPatrick Travel Talks—A perfect all color FitzPatrick travelogue that will bring much comment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PARAMOUNT

IMPRACTICAL JOKER, THE: Betty Boop Cartoons—An excellent Betty Boop cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONG OF THE ISLANDS: Musical Romances—Beautiful subject but just a filler. There is no action or pep and don't believe we will ever use any more of these Musical Romances. Running time, 9 minutes. —Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO-RADIO

MAJOR BOWES AMATEUR PARADE: No. 6—Very ordinary, although it costs plenty of money. Our people laughed at the acts.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: Some of these subjects have very interesting topics but on the other hand some of them are not so good. Seems like those foreign topics are not so good.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WARNER BROTHRERS

UNCLE TOM'S BUNGALOW: Merrie Melodies—A fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Distribution Heads at National Theatres Session

One hundred executives of the exhibition, distribution and production will gather in Colorado Springs, Colo., next month when executives of National Theaters Corporation, owners of the Fox theatre properties, hold their annual meetings, according to Rick Ricketson, president of Fox Intermountain Theaters, Inc.

To be held at the Broadmoor Hotel, the sessions will begin on August 9th, and last six days. Headed by Spyros Skouras, operating head of Fox theatres, and Charles P. Skouras, Fox west coast head, the meetings will be attended by Joseph Schenck, chairman of the board; Sidney R. Kent, president of Twentieth Century-Fox Film; Darryl Zanuck, Fox production head; Ned Depinet, RKO president; Gradwell Sears, Warner Brothers; Abe Montague, sales manager for Columbia; Neil Agnew, Paramount Pictures vice-president; Arch Bowles, division manager of Fox west coast theatres at San Francisco; Frank Newman, president of Evergreen theatres, Seattle; Harold Fitzgerald, of Fox theatres, Milwaukee; and John Hamrick, Seattle; E. C. Roden, Kansas City; Rosenberg and Finkelstein, operators of a chain of houses; in addition to district managers, bookers and film buyers for the Fox theatres organization.

Harry Joe Brown with 20th-Fox

Harry Joe Brown has signed a two-year contract with Twentieth Century-Fox. Brown, en route to Europe to seek story material, will take up his new duties in six weeks.

NATION-WIDE
AIR EXPRESS
FASTEST!
AIR EXPRESS
DIVISION
RAILWAY EXPRESS AGENCY, INC.
●2500 miles overnight by super-swift AIR EXPRESS. Nation-wide air and air-rail service—also to Honolulu, Latin America, and the Far East. For rates, schedules, 'phone Air Express Division, Railway Express.

NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

CHINESE BAN ON 'NEW EARTH' DEFIED BY JAPANESE THEATRE IN SHANGHAI

Cinema in International Settlement Shows German-Japanese Film Without License from Police Board of Censors

by J. P. KOEHLER
in Shanghai

Defiance of Chinese government film censorship by the Japanese reached its peak when, ignoring the Shanghai Municipal Police Film Censor board, a Japanese cinema, "Towa," situated in the Hongkew district of the International Settlement in Shanghai, displayed for public performance the German-directed, Japanese film "The New Earth," despite the fact that the Shanghai Municipal Police film censor denied a license for showing this film because the theatre refused to make two cuts of scenes which the Board considered detrimental to public peace, and offensive to the Chinese people.

An American short subject, "Mongolia" (Fox Movietone), was recently passed by the Shanghai Municipal Police film censors only after certain cuts had been made and dialogue blacked out which referred to the Japanese activity in Mongolia, and the film was afterwards passed by the Central Film Censorship Committee in Nanking.

The Japanese, however, taking refuge under extraterritorial rights, with the reported approval of the Japanese Consular authorities, defied the Shanghai Municipal Police, and since Japanese films are not shown in Chinese controlled territory, did not apply to Nanking for the usual certificate from the Central Film Censorship Committee. The Towa theater ran "The New Earth" for several days, advertising in the newspapers in defiance of the Chinese law which forbids such advertising in advance of a license under penalty of heavy fines.

The Chinese censors are powerless to act since unless a film is shown in Chinese controlled territory, the Central Film Censorship Committee apparently has no jurisdiction. But the fact remains that other foreign film companies have had films delayed and fines levied, because such other foreign distributors depended upon exhibitions outside the foreign controlled areas, and could not afford to incur boycott of their product. Japanese films, being exhibited only in foreign or Japanese controlled areas, are able to defy the Central Films Censorship Committee in Nanking.

The Shanghai Municipal Police can close a cinema, or stop exhibition of a non-licensed film in the International Settlement. Other foreign distributors have never defied the Shanghai Municipal Police, and as far as can be learned, the Japanese Towa theatre has always had the Shanghai Municipal Police censor Japanese films, though it is understood that seldom have any but the Japanese members of the Shanghai Municipal police film censors reviewed such Japanese films for showing in the International Settlement.

It is claimed that Japanese films pay no Chinese Maritime Customs duties, as these films are brought in on Japanese vessels and otherwise conveyed to the theatre. Other foreign films must pay such duties, and furthermore, must, in all shipments for distribution in China, be accompanied by the Customs Identification Card, to which is attached a frame of the film showing the title, etc.

It is extremely unlikely that the Japanese authorities would allow the Shanghai Municipal Police to stop performance. Such action on the part of the police would undoubtedly call for "extreme action" on the part of the Japanese Naval Brigade in Shanghai.

The matter received considerable attention in the local press. The *North China Daily News* reported that four Chinese civic organizations in Shanghai had telegraphed a petition to Nanking demanding that "The New Earth" be censored in four places. The report said the organizations charged the film was political propaganda and was injurious to friendly Sino-Japanese relations. Objections were made to scenes showing a map of Manchoukuo, sections of the Great Wall and the silhouette of a Japanese soldier on sentry duty.

"The New Earth" was produced in Japan by Towa Shoji-Kaisha and was directed jointly by Dr. Arnold Fanck, German director, and Mansaku Itami. The dialogue is in Japanese with superimposed English titles.

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Rigid Censorship Relaxed

Late developments from the Central Publicity Bureau in Nanking, which censors the press, books, advertising and motion pictures, have given new hope that in general, all censorship will probably be less rigid, but without affecting principles, in the future. Mr. Shao Li-Chi, the new Chairman of Central Publicity Bureau, has had wide experience, and has already affected certain relief in the censorship of foreign films.

The rigid requirement of the Central Film Censorship Committee that required the banning and seizure of films depicting Chinese in menial or degrading characterizations, has been relaxed to allow the deletion of objectional characterization.

This acts greatly in favor of numerous foreign films, in which there had been included in the cast some Chinese feature or character who did not conform with modern Chinese ideals. As a consequence "Theodora Goes Wild" (Columbia), "Stowaway" (Twentieth Century-Fox), "The Mighty Treve" (Universal); "After the Thin Man" (Metro-Goldwyn-Mayer) have been duly cut and licensed for exhibition.

New Producers Group

Chinese producers, government officials and the press met at the inaugural banquet and meeting of the newly organized Association of Motion Picture Producers of China, in Shanghai.

The meeting was addressed by Mr. Shao Li-chi, head of the Central Publicity Department, who congratulated the association on its formation after a long struggle and predicted that the association will do great work in the field of education and culture.

The board of chairmen is composed of: Chang Shi-chuan, Shao Chey-son, Yieu Chun-tang, Tao Pei-shun, Wei Pang-feng, Chang Shien-kwan, and Chow Chien-yuan. Mr. Chin Ching-yu was appointed Secretary-General, and Mr. Pei Hung-chi acting Secretary. The Chairman, Mr. Tao Pei-shun, (United Photoplay Studio), addressed the meeting after the usual formalities were completed, expressing the aim of the association as a united organization in spreading education and culture.

What this new organization means to the producing branch of the industry in China remains to be seen. Production so far has been limited to around 50 features for 1936, but reports show that 1937 will indicate a decided increase in native films. That foreign distributors have reason to feel that their market is weakening in China is certain, yet the first five months of 1937 show more than 155 foreign features passed or to be passed by the Nanking censors, of which 140 are the product of the eight major American producers, while there have been several more applications for the extension of the licenses on old American films which still show earning power after three years' running.

The Wedding Of the Arts

If an engagement on the Broadway stage is not available to motion picture stars during the slack season, a vacation from the home studio is the next best thing, in the eyes of Walter Wanger. In other words, Sylvia Sidney, Henry Fonda and Joan Bennett, all under contract to the independent producer, are to return to the summer theatre soon.

Miss Sidney, who was borrowed by Samuel Goldwyn for "Dead End," will go East to star in the Theatre Guild's production of the Ben Hecht play, "To Quito and Back," rehearsals beginning August 15th. Leslie Banks will be her leading man.

As soon as Fonda and Miss Bennett have completed co-starring in "I Met Love Again," adapted from Allene Corliss' "Summer Lightning," Fonda leaves for New York to play the lead in Arthur Hopkins' production of "Blow Ye Winds," by Valentine Davies. Should the picture be finished in time, he will go on the stage in "The Virginian" for Richard Skinner and Day Tuttle at their summer home in Mt. Kisco.

Miss Bennett, whose performance in "Jarnegan" in support of her father, Richard Bennett, preceded her first film role, will go on the stage at Dennis, Mass., in "Secret Heart."

Mr. Wanger at one time was a stage producer in New York and London. Earlier he was associated with Granville Barker, handling Ernest Cossart and O. P. Heggie; was impresario of the Marberry Stock Company; stage-managed Jane Cowl and Irene Castle. Then on Broadway he starred Nazimova in "Ception Shoals."

Paramount Cuts Capital Stock

In a certificate filed with the Secretary of State at Albany last week, Paramount Pictures, Inc., reduced its capital stock from $41,000,000 to $29,856,649. The move was approved at a stockholders' meeting as essential to the conversion of preferred into common stock.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE PASS SITUATION FROM ANOTHER ANGLE

Whether or not the recent symposium in these pages on passes will result in much immediate progress to eradicate this boll-weevil of the industry, general comment is of the opinion that keeping the subject in the spotlight will aid in cutting down the number of free admissions theatremen are presently distributing.

"Keep at it," encourages the membership and two recent communications to this desk provide the necessary ammunition for further discussion on another pertinent angle of the pass situation.

The first is a 14-inch co-op newspaper ad from a member wherein the contributor gave 25 passes for answers to questions concerning his attraction and the store that paid for the ad, the greatest part of the space given to the theatre. The second communication is a release from the publicity department of Hart, Schaffner & Marx, detailing a national advertising tieup wherein Henry Fonda will be shown wearing the clothier's new models. Says the story—"In a day when motion pictures draw an audience of millions, a tremendous army of potential buyers is just waiting to be directed into the proper merchandising channels." With which, of course, there is little argument.

In the beginning of merchandising tieins made by theatremen, hard-headed store men unversed in the possibilities of motion picture promotions had to be beguiled by something more than the name or face of a star in their advertising and display. Thus to obtain the tiein your theatreman was forced to offer something considered more substantial by the merchant and the "something" that often did the trick was the offer of passes in one form or another. Now, that may have been good business in the days when exploitation was "just a purp" but does it hold true today?

Few will deny that the cooperation of stars in selling merchandise by endorsement and suchlike is now big business; that important world-known corporations go to great lengths to corral important names for the advancement of their wares. **And if this be so, then is it not time for the theatreman to take cognizance of the situation by effecting local tieins without the necessity of throwing in a handful of seats to complete the deal?**

A quick answer of course is that the local storeman does not always view the setup from the same standpoint; that being less than promotionally-minded, the merchant demands more in return for his hard cash and unless the theatreman comes across with the requested passes, there will be no deal. And another answer, perhaps not so quick, is the manager's desire to put over a tiein that will look good in the eyes of the bossman.

But whatever the cause, there still remains to be proved that the deal will always fall through if the usual ducats are not forthcoming. And a certain way to find out is to effect merchant co-op tieins strictly on their merits.

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MOVING THE MOUNTAIN

There are few managers today who refuse to realize the importance of radio in theatre advertising. Thus it is usual to find some sort of regular program or spot announcements included in many campaigns that come to this desk. That goes of course for situations with local broadcasting facilities but not entirely to the exclusion of towns without radio stations.

For instance, there is Danville, Illinois, which depends upon nearby WDZ in Tuscola for most of its radio entertainment. Realizing the value of this air publicity for the theatres under his supervision, E. E. Crabtree, Publix Great States City Manager for Danville, first sold the Tuscola station on the idea of a thrice-weekly "Behind the Sreens in Hollywood" broadcast from the lobby of the Fischer Theatre in Danville. Then he went out and interested local merchants in sponsoring the show, obtaining two leading stores for the tiein.

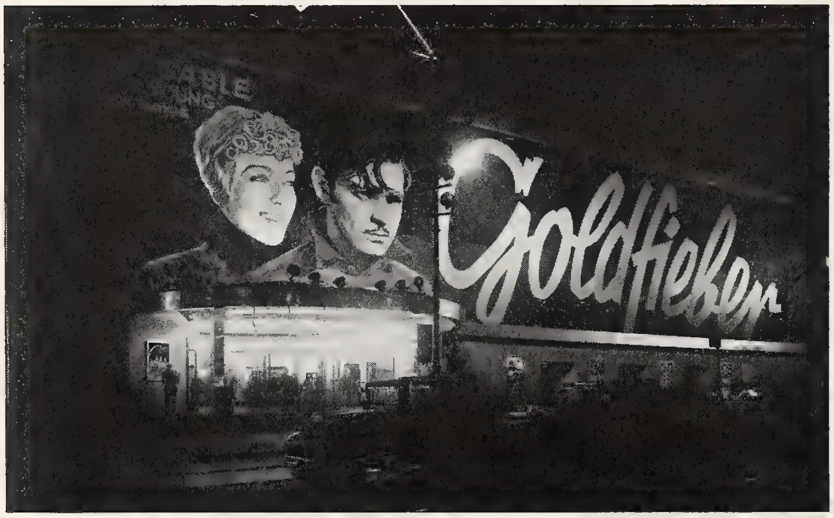
Now Crabtree goes on the air regularly to tell the folks about the stars and his coming shows. It costs him nothing more than the time and effort put forth in preparing his material which for the best part he secures from the various studio publicity departments. An effective setpiece in the lobby plugging the station, the program, sponsors and coming pictures is another device to build the prestige of the arrangement which is reflected in the increased listener-attention to the broadcast.

Crabtree's accomplishments in localizing his radio advertising so effectively may well serve other theatremen in similar situations as an example of what can be done to "bring the mountain to Mohammed."

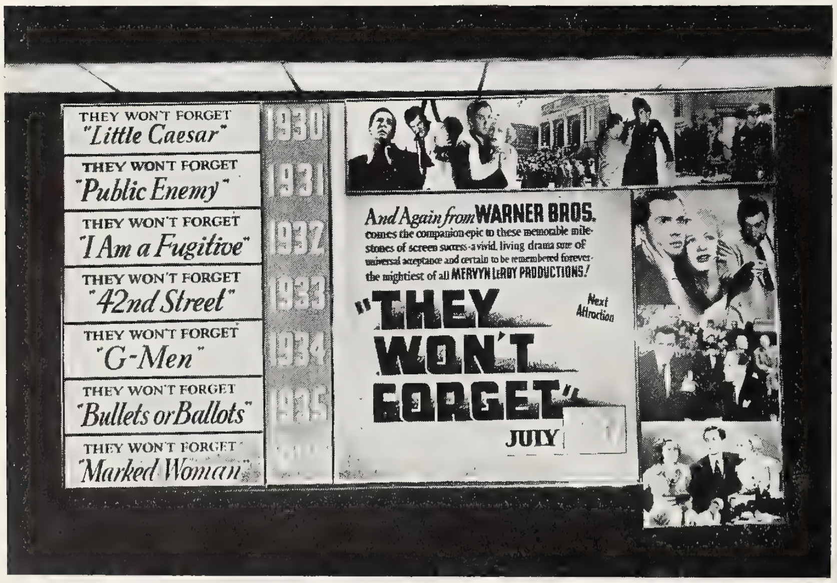
A-Mike Vogel

Round Table in Pictures

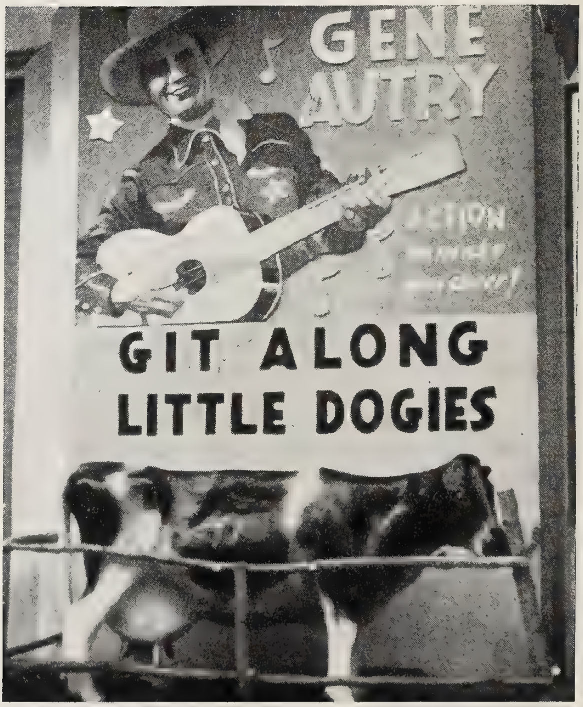
CALLED upon to honor the first local showman to win a Quigley Plaque, Chicago's Mayor Kelly presented the Silver for May to John Burhorn, of the Gayety Theatre. Pictured at the ceremonies, reading from the usual left, were Aaron Saperstein, president, Allied Theatres of Illinois; Alderman W. A. Rowan; the Mayor; Burhorn; Alex Manta, president, Indiana-Illinois Theatres, and Louis L. Abramson, president, Chicago Amusement Publicists Association.


Goldfieber

Spectacular illuminated front of the Ufa Palast Am Zoo Theatre for the German premiere of "Call of the Wild". Photo forwarded by Dr. K. Simon, of Twentieth Century-Fox Berlin office. . . . Striking lobby display in advance of date on "They Won't Forget" at the New York Strand. Copy in black and red on white background.


THEY WON'T FORGET "Little Caesar" 1930
THEY WON'T FORGET "Public Enemy" 1931
THEY WON'T FORGET "I Am a Fugitive" 1932
THEY WON'T FORGET "42nd Street" 1933
THEY WON'T FORGET "G-Men" 1934
THEY WON'T FORGET "Bullets or Ballots" 1935
THEY WON'T FORGET "Marked Woman"
And Again from WARNER BROS. comes the companion epic to these memorable milestones of screen success-a vivid, living drama sure of universal acceptance and certain to be remembered forever-the mightiest of all MERVYN LeROY PRODUCTIONS!
Next Attraction
"THEY WON'T FORGET"
JULY

For date on "Git Along, Little Dogies" at the Capitol, Dallas, front was given that Louie Charninsky touch with "little dogie" himself right off the range planted in a small corral to make him at home.


GENE AUTRY
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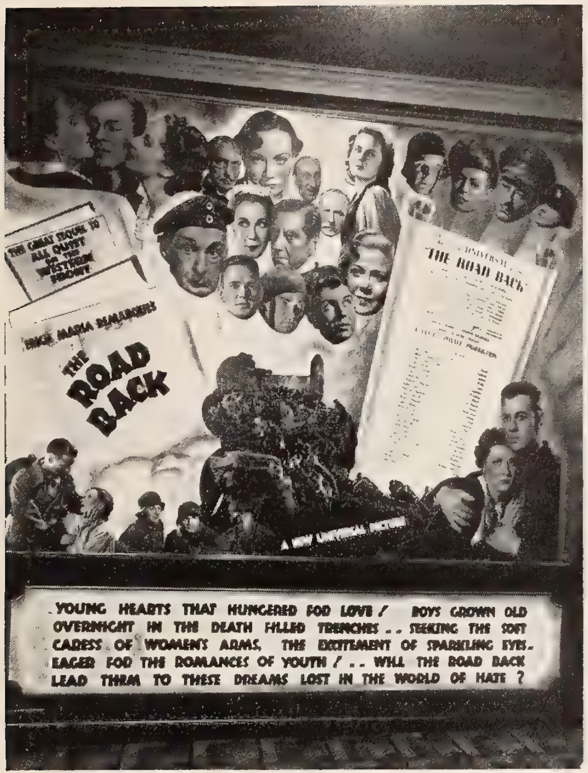
GIT ALONG LITTLE DOGIES


THE GREAT SEQUEL TO ALL QUIET ON THE WESTERN FRONT
ERICH MARIA REMARQUE'S
THE ROAD BACK
UNIVERSAL'S THE ROAD BACK
A NEW UNIVERSAL PICTURE
YOUNG HEARTS THAT HUNGERED FOD LOVE / BOYS GROWN OLD OVERNIGHT IN THE DEATH FILLED TRENCHES .. SEEKING THE SOFT CARESS OF WOMEN'S ARMS. THE EXCITEMENT OF SPARKLING EYES. EAGER FOD THE ROMANCES OF YOUTH / .. WILL THE ROAD BACK LEAD THEM TO THESE DREAMS LOST IN THE WORLD OF HATE ?

Blue and silver panel display at the New York Globe on date for "Road Back" featured the war action, prestige of the book, blowups of the cast with their names. Love theme was stressed by embracing figures in the two lower corners. . . . Front at the Shubert Theatre, lower right, shows atmospheric treatment in panels for date on "The Girl Said No", by Manager Moe Baranco.

So closely did this impersonator resemble Groucho Marx that Les Pollock found no need for further identification to advertise "Day at the Races" at Loew's Rochester. Comic carried on in the best Groucho manner for audience attention.

Group of costumed masked men to represent characters in "Black Legion" made up the street ballyhoo that secured wide attention for the premiere of the picture in Mexico City. Credited for the idea is Joseph Mullen, Mexico manager for Warner Bros. . . . Nothing to beat a good old-fashioned hay ride in the summer, writes Sid Blumenstock, from Atlantic City, commenting on the farm-gag put out by Morty Levine, for the date on "Mountain Music" at the Warner in the seaside city. Note hillbillies, corn jugs and rifles.

WARNER
Opening Week JUNE 18 - 24
Bob BURNS & Martha RAYE
"MOUNTAIN MUSIC"

THE GIRL SAID NO
THE GIRL SAID NO

Main and Smith Voted Quigley June Plaques

Sudbury, in the Canadian province of Ontario, and Hot Springs, Ark., are coupled in the announcement of the Quigley June Awards results as the Judging Committee selects the entry of Manager H. C. Deacon Main, on GB's "Silent Barriers", at the Grand Theatre, Sudbury, for the Silver Plaque. Just a step behind, comes W. Clyde Smith, Malco City Manager, in Hot Springs, with a powerful campaign on Paramount's "Mountain Music" at the Paramount Theatre, voted the Bronze. Main is a newcomer to the Awards and Smith, who has rolled up an impressive score in the Competitions, now clicks for Plaque honors for the first time. For May, three First Mentions were voted, and fourteen Honorables, as follows:

First Mentions

E. A. Steinbuch, Manager, Milt Harris, Publicist, Loew's State, Cleveland, Ohio, "Captains Courageous".

Harry Botwick, Manager, M. & P. State, Portland, Me., "Make Way for Tomorrow".

Charles Dilley, Manager, Colonial, Port Arthur, Ontario, "Elephant Boy".

Honorable Mentions

Frank Shaffer, Manager, Warners' Virginia, Harrisonburg, Va., "Shall We Dance?".

P. G. Travers, Manager, La Scala, Paisley, Scotland, "Romeo and Juliet".

C. T. Spencer, Manager, F. P.-C. Capitol, Hamilton, Ontario, Can., "Star Is Born".

Abner Pinanski, Manager, M. & P. Modern, Boston, Mass., "Make Way for Tomorrow".

Louis Charninsky, Manager, Capitol, Dallas, Tex., "Silent Barriers".

Harry Schlinker, Manager, Warners' San Pedro, San Pedro, Cal., "Kid Galahad".

Lester Stallman, Manager, College, Bethlehem, Pa., "Devil Is Driving".

M. F. Morrison, Manager, Strand, Dover, N. H., "Make Way for Tomorrow".

G. W. Carlson, Manager, Peoples, Superior, Wis., "And Sudden Death".

Ray Bell, Publicist, Loew's Palace, Washington, D. C., "Captains Courageous".

Myrtle Elrod, Publicist, Fox Midland, Pittsburg, Kan., "Night Must Fall".

Louis Collins, Manager, DeSoto, DeSoto, Mo., "Devil Is Driving".

Lyle Harding, Manager, Warners' Sheridan Square, Pittsburgh, Pa., "Shall We Dance?".

Guy Martin, Manager, Colfax, South Bend, Ind., "Mountain Music".

Compilation of results for June finds repeaters in the majority and about seven entries landing for the first time. Circuits represented are Loew's, Warners, Interstate, M. & P. and Malco, with the Oscar Hanson Circuit featured by Main's top winning. Scotland was also represented and Myrtle Elrod, of Pittsburg, Kan., is the first of her sex to win Awards recognition.

Cowboys Aid Sirkin On "Plainsman" Date

Saturday morning matinee of "The Plainsman" found Joe Sirkin, Culver Theatre, Brooklyn, planting singing cowboy in his lobby, who in addition did rope tricks for the kids. Evening performance, two cowboys and a cowgirl in full attire meandered about the lobby for further atmosphere on the date.

Pianist and Banjoist Plug "Town" Hits

To sell "Top of the Town" at the Astor Theatre, Reading, Pa., Dwight Van Meter planted pianist and banjoist in music window on main street. Boys played hit tunes from the picture which were amplified over mike to crowds in the street. Sheet music from the opus was also displayed in window and featured in the store.

First Time Broadcast In China on "Live"

Alexander Krisel, U. A. manager for China, put on an intensive campaign for the opening of "You Only Live Once" at the Metropole Theatre in Shanghai.

What is reported to be the first time in China, was a radio broadcast with the program based on the pressbook radio script. A special amateur cast appeared in the broadcast for fifteen minutes on four days in advance of opening.

Another "first timer" was securing permission from the police department to place safety posters on all signal stations throughout the city and orchestrations of the theme song was planted in leading hotels, night clubs and cabarets.

"Tell Us What You Did"

Store Puts On Contest For Elliott's "Town" Date

Local furniture dealer was promoted for "Top of the Town" by Doc Elliott, Canton, Ohio, on what he called a magic square contest in which numbers had to be rearranged so that the total horizontally, vertically and diagonally totaled the same number. Store donated radio to winner, theatre coming through with passes for runnersup.

Five and ten featured a "Town" sundae, using streamers on store mirrors, imprinted pennants were strung throughout store and drug store featured large window display of cosmetics with panel featuring women stars from the picture with plenty of stills.

"Tell Us What You Did"

Railroad Employees Attend "Barriers"

It was Canadian Pacific Railroad night at the Orpheum Theatre, Vancouver, B. C., when Ivan Ackery invited old time railroad employees to the opening of "Silent Barriers" recently. Photos and stories were run in papers.

As an eye-attractor street bally, Ackery planted large barrel on street corner with card on top reading "The only white rattlesnake in captivity," folk looking into the barrel read card in bottom with copy "We may have fooled you this time, but you won't be fooled if you see," etc., etc. Local Scottish band paraded to theatre with banners and broadcast from theatre foyer with prominent local celebrities giving brief addresses over radio.

"Tell Us What You Did"

Parker Organizes Club Among Theatre Patrons

Organizing what he chooses to call his "Tudor Circle Club," Kenneth B. Parker, Tudor Theatre, Dewsbury, Yorkshire, England, already though only a year old, boasts a membership exceeding 1,000. The club, an adult one, was designed solely for the interchange of social ideas between the management and patrons.

Some of the benefits that members derive are: Use of unbrellas when it rains, monthly programs in advance, advice on all matters concerning films and film stars and a free ticket for the show on members' birthdays. Ken reports the club as extremely successful and local newspapers have played it up big.

QUICK REPORTS FROM THE FIELD

May Queen

Candidates from each class of local high school vied with each other for the selection of a May Queen, contest organized by Ted DeGrazia for his "Maytime" date at the Lyric, Bisbee, Ariz. Ballots were published in local paper and boxes provided at theatre for the voting results which were announced at a Maytime dance.

DeGrazia also promoted two other sizeable exploitations, one being a singing contest, winner given trip to Tucson and an audition before University of Arizona voice department head. Other click was a star revue and stage show based on costumes in the picture.

Parade

Parade with police escort was arranged by Hy Gordon, Schine's Avon, Watertown, N. Y., for "Hit Parade" procession followed by nine boys, each carrying a letter of the title. At intervals the boys would change places, then get back into position spelling out the title again. Co-op page was landed in which various names were planted in ads, tickets going to those spotting their names. Girls were spotted at telephones calling names at random from directory advising of the opening, music store came through with entire window display and menu cards were imprinted in all leading restaurants.

Front Page

Turning a mishap into an unexpected page one story was Howard Robarge's experience on his two-a-day date for "Romeo and Juliet" at the Cosmo, Merrill, Wis. The reserved seat tickets late in delivery, Robarge wired MGM to have them shipped by air and the arrival of the tickets inspired the front page break.

Co-op page and misspelled word contest were also planted. All schools in the neighborhood and surrounding neighborhoods were contacted and schools supplied with study guides and advised of special students' discount tickets.

Shorts Tiein

Now devoting his time to MGM exploitation, Round Tabler Louis Orlove was recently reported to have arranged a neat series in the Wisconsin *News* on the Pete Smith short "Gilding the Lily." Louis interested women's editor of the paper for a series of makeup photos and copy showing how correct application of cosmetics improves appearances. Theatre was duly credited in the stunt.

JULY DEADLINE MIDNIGHT, AUGUST 7

From date of this issue, exactly three weeks remain for entries in the Quigley Awards for the month of July. Deadline has been set for midnight of Saturday, August 7, at which time all campaigns must be at Committee Headquarters.

The following have been asked to serve as judges: Louis Frisch, Randforce Circuit; John D. Clark, Twentieth Century-Fox; and Si Seadler, M-G-M.

Slogan Contest

Cash prizes were awarded by local insurance company in connection with a safety slogan contest sponsored by Wayne Williams, Majestic, Mansfield, Ohio, for his short subject date on "Lucky Spills." Contest was planted in paper with co-op ads from agencies and auto dealers. Wayne also promoted a "safety week" and to attract attention two wrecked cars were roped off on main square with picture copy. Company provided safety posters with playdates in exchange for which Williams distributed insurance pamphlets with theatre imprint.

Lamm's 10th

Series of celebrations by neighborhood merchants and home office executives helped signalize Julius Lamm's 10th anniversary week at Warner's Uptown, Cleveland. In attendance at birthday cake cutting ceremonies were district manager Fishman, Sid Dannenberg, advertising head and Sol Bragin, zone film buyer. Congratulatory wires from stars were also promoted and displayed in the lobby.

Animation

Animated display for his "Waikiki Wedding" lobby was constructed by C. T. Spencer, Capitol, Hamilton, Ontario, with large frame containing blowup scene stills before which colored doll with grass skirt and all the trimmin's danced. Card attached to doll read "meet Lulu from Honolulu."

Leading store devoted window to display of "Waikiki" dresses, background depicting Hawaiian scene with palm trees and cutout dancers, scene stills and playdates were used profusely. Day ahead Spencer also planted sitdown striker in front of theatre explaining stunt with tiein copy.

Advertising Class

Professor at the local duPont high school was contacted by Roscoe Drissel, Loew's, Wilmington, Del., in connection with the opening of "A Star Is Born," the former lecturing to approximately 1,200 pupils on the difference between technicolor and black and white film. During his talk, the Professor used a strip of color film which carried the title of the picture and suggested that the pupils see it as a follow up on the lecture.

Drissel further contacted the teacher in charge of advertising class in Wilmington high school, offering his assistance to the class for a session on theatre publicity. Pupil was assigned to cover the subject with Drissel helping to prepare thesis and talk based on the picture, which was given before classes in general assembly.

Two McDonalds

Name of cashier at the Opera House, Millinocket, Me., is Janet McDonald, which was seized upon by Manager Bill Johnson for some extra publicity on his "Maytime" date. In exchange for mimeographing a music week concert program for the local Philharmonic Club, Bill secured picture plug. For lobby, entire ceiling and upper part of walls were covered with pink and green crepe paper streamers, banner covering entire side was lettered in glitter on rainbow background and contained several stills.

1907 Model

Hal Neides, Orpheum, San Francisco, Cal., found a different way to distribute gum packages promoted on "Devil Is Driving" by sending out several girls in uniform carrying baskets of the chicle and driving about town in 1907 model car. Jaloppy was bannered with driver in red devil's costume. Prevue was held for traffic judges, heads of women's clubs, etc., whose endorsements were used for publicity. Neides also arranged to have traffic violators sentenced to see the picture during the run.

(See photo in Round Table picture section.)

Co-op

Full co-op ad page was secured by Les Pollock, Loew's Rochester, Rochester, N. Y., banner across top reading "With a cargo of sales 'Captains Courageous' comes to Loew's." Each merchant's ad was set in sail form, with stem of boat carrying the theatre ad. Cast, playdates, etc., were scattered throughout the page.

BABY CONTESTS CLICK WITH M&P MANAGERS

Manual Outlining Highlights of Successful Tieins Put Out by Ad Head Browning

The modus operandi of the M & P baby contest put on in the past by many of that circuit's managers has been detailed by publicity director Harry Browning in a complete manual on the subject.

From time to time details of individual baby contests from the New England sector have been run in the Round Table and the following taken from Browning's manual is a compilation of highlights in campaigns executed by Maurice Corkery, Barney Dobrans, Harry Botwick and Mel Morrison which were reported by the members as highly successful.

The first step in conducting a baby contest according to Browning is to enlist the wholehearted cooperation of local newspaper and ask them to sponsor the contest. This arranged, the next step is to secure cooperation of a photographer who agrees to take a picture of each baby registered, giving a photo to each and one to the theatre where it is displayed in lobby. He also agreed to take an ad on the contest page; photographer will be interested in stunt because it brings parents into his studio with their babies. According to Browning, when parents see the finished photographs, about 20 per cent of them leave orders for pictures.

Register Entries First Week

During the initial week of contest entrants are registered at the theatre. Four days are usually allotted for registration and during that time the newspaper cooperates with free ads and news stories. A trailer is also used on the screen. After registration parents are given an appointment with the photographer. At the close of the registration period the photographer supplies the theatre with one picture of each baby. These are put on display in the lobby and each picture is identified by the baby's name.

On the following week the voting in the preliminary contest starts, ad is run gratis in paper with names of babies. Voting is done by ballot good for 10 votes run daily by paper and a ballot worth 50 votes is given with each theatre admission. Ballots are deposited in the ballot box located in theatre lobby not later than a specified time at the end of the week.

During the week of preliminary voting newspaper procures ads for double truck pages. These run about once a week for four weeks and papers set a minimum and maximum amount of space for each ad so that no merchant can dominate the page. The contest is explained to each advertiser and he understands that he is to sponsor a baby, whose picture is to appear in his ad in the double truck for the next four weeks. The advertiser also agrees to contribute a gift to the baby he sponsors and these gifts are placed on display in lobby.

The number of advertisers participating decides the number of babies to compete in the main contest. Assuming that 200 babies register and 50 advertisements tie up, therefore the 50 babies receiving the greatest number of votes in the preliminary contest are eligible to enter the main contest. The names of the 50 babies are placed in a box and drawn—one baby for each advertiser. From then on the babies are known by the name of the sponsoring firms instead of their own names and their photos appear in all the advertising of their particular firm..

The main contest breaks with the double-truck page and continues for approximately four weeks. The double-truck runs once each week throughout the contest. Each advertisement has a value of 25 votes for its particular baby. The daily newspaper ballot run throughout the contest is good for 10 votes when properly filled in with the first name of any baby. The cooperating merchants are allowed to issue votes on the basis of one vote for each cent of purchases. During the contest the newspaper cooperates with stories and standings of the contestants.

Prizes donated by the merchants are displayed in the lobby with credit lines. It is suggested that these be made worth-while enough to stimulate interest and competition. Votes deposited in ballot box in the theatre lobby are counted at the end of every day so that the newspaper can publish the standings. This aids in maintaining interest in the contest.

Awards are given from the stage at the end of the contest. Award night is usually held at a regular evening performance and parents of all contestants urged to be present.

"Tell Us What You Did"

Radio Contest Planted By Brown on "Woman"

Lou Brown of Loew's Century, Baltimore, tied in with the local radio station for a contest wherein listeners sent in their pet names for their husbands, best names receiving guest tickets for "Woman Chases Man." Stunt caused a lot of comment during the five days of its duration.

Lou also sold the A. & P. stores the idea that a man's heart is best reached through his stomach. Chain went for the gag with window displays, streamers, throwaways, etc.

"Tell Us What You Did"

Gag Street Bally Used By Lykes for "Out West"

Man dressed as miner paraded streets of Cleveland as part of Jack Lykes' street bally on "Way Out West" at Loew's Stillman. Chap stopped at intersections making a spiel and offering $5 bills for $4.95. Catch in the stunt was that people had to have the correct change on them.

Another stunt that Lykes used was the distribution of 5,000 "gold mine deed" heralds with cuts of Laurel and Hardy in the seals. These were handed out in various schools and different parts of the city.

Quigley Awards Information

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

△

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

△

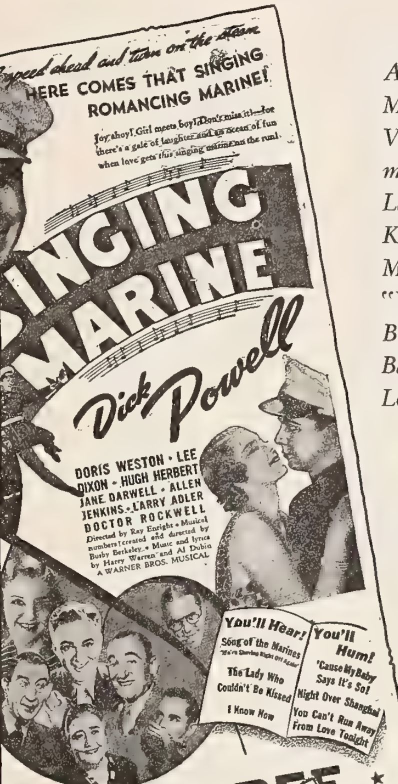
All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do".

△ △ △

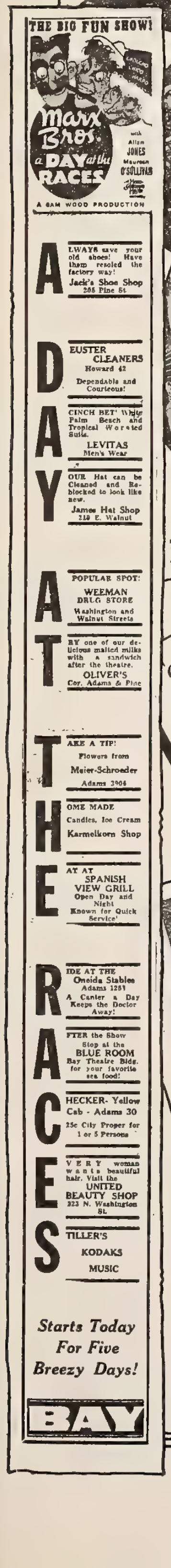
ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

REPRESENTATIVE NEWSPAPER ADS

Ads on this page are credited as follows: "Singing Marine," RKO Albee, Cincinnati, E. V. Dinerman; Victory, Kograph, Sydney, Australia, Albert Livermore; "Meet Miss Spallas," Fond Du Lac, Fond Du Lac, Wisc.; "Love From A Stranger," Fox Uptown, Kansas City, Stanley Chambers; "Woman Chases Man," Fox Riverside, Riverside, Cal., Roy C. Hunt; "Willie Winkie," Carthay Circle, Hollywood, Harry Brand; "Day At Races," one-column, Bay, Green Bay, Wisc., J. M. Baisch; "Day At Races," co-op, Loew's Rochester, Les Pollock.



Full speed ahead and turn on the steam
HERE COMES THAT SINGING ROMANCING MARINE!
Joy ahoy! Girl meets boy! Don't miss it!—for there's a gale of laughter and an ocean of fun when love gets this singing marine on the run!
SINGING MARINE
Dick Powell
DORIS WESTON • LEE DIXON • HUGH HERBERT JANE DARWELL • ALLEN JENKINS • LARRY ADLER DOCTOR ROCKWELL
Directed by Ray Enright • Musical numbers created and directed by Busby Berkeley • Music and lyrics by Harry Warren and Al Dubin
A WARNER BROS. MUSICAL
You'll Hear! Song of the Marines • The Lady Who Couldn't Be Kissed • I Know Now
You'll Hum! 'Cause My Baby Says It's So! • Night Over Shanghai • You Can't Run Away From Love Tonight
Starts Tomorrow! RKO ALBEE



THE BIG FUN SHOW!
Marx Bros. a DAY at the RACES
with Allan JONES Maureen O'SULLIVAN
A SAM WOOD PRODUCTION

A — LWAYS save your old shoes! Have them resoled the factory way! Jack's Shoe Shop 205 Pine St.

D — EUSTER CLEANERS Howard 42 Dependable and Courteous!

A — CINCH BET' White Palm Beach and Tropical Worsted Suits. LEVITAS Men's Wear

Y — OUR Hat can be Cleaned and Reblocked to look like new. James Hat Shop 210 E. Walnut

A — POPULAR SPOT: WEEMAN DRUG STORE Washington and Walnut Streets

T — BY one of our delicious malted milks with a sandwich after the theatre. OLIVER'S Cor. Adams & Pine

T — AKE A TIP! Flowers from Meier-Schroeder Adams 3904

H — OME MADE Candies, Ice Cream Karmelkorn Shop

E — AT AT SPANISH VIEW GRILL Open Day and Night Known for Quick Service!

R — IDE AT THE Oneida Stables Adams 1251 A Canter a Day Keeps the Doctor Away!

A — FTER the Show Stop at the BLUE ROOM Bay Theatre Bldg. for your favorite sea food!

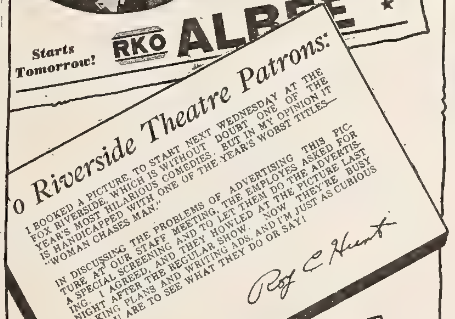
C — HECKER- Yellow Cab - Adams 30 25c City Proper for 1 or 5 Persons

E — VERY woman wants beautiful hair. Visit the UNITED BEAUTY SHOP 323 N. Washington St.

S — TILLER'S KODAKS MUSIC

Starts Today For Five Breezy Days!

BAY

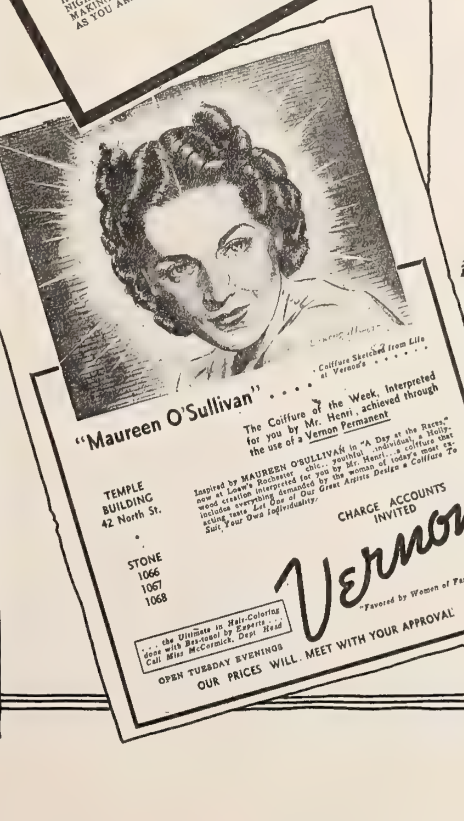


To Riverside Theatre Patrons:

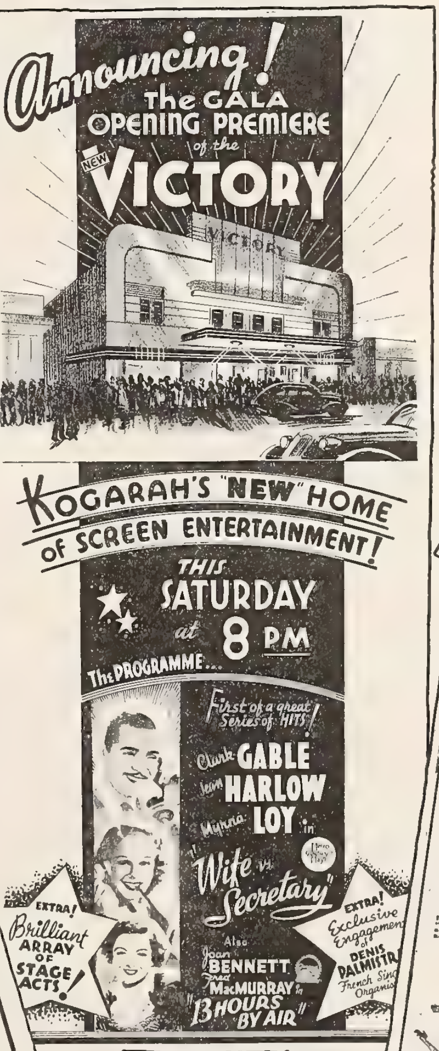
I BOOKED A PICTURE, TO START NEXT WEDNESDAY AT THE FOX RIVERSIDE, WHICH IS WITHOUT DOUBT ONE OF THE YEAR'S MOST HILARIOUS COMEDIES. BUT IN MY OPINION IT IS HANDICAPPED WITH ONE OF THE YEAR'S WORST TITLES—"WOMAN CHASES MAN."

IN DISCUSSING THE PROBLEMS OF ADVERTISING THIS PICTURE AT OUR STAFF MEETING, THE EMPLOYES ASKED FOR A SPECIAL SCREENING AND TO LET THEM DO THE ADVERTISING. I AGREED, AND THEY HOWLED AT THE PICTURE LAST NIGHT AFTER THE REGULAR SHOW. NOW THEY'RE BUSY MAKING PLANS AND WRITING ADS, AND I'M JUST AS CURIOUS AS YOU ARE TO SEE WHAT THEY DO OR SAY!

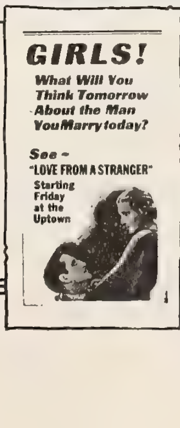
Roy C Hunt



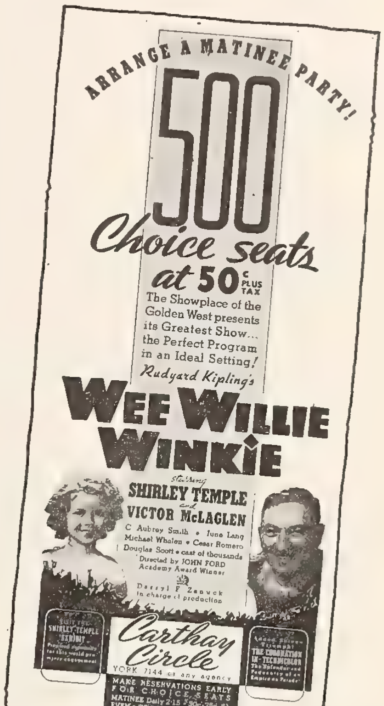
"Maureen O'Sullivan" . . . .
. Coiffure Sketched from Life at Vernon's . . . . . .
The Coiffure of the Week, Interpreted for you by Mr. Henri, achieved through the use of a Vernon Permanent
Inspired by MAUREEN O'SULLIVAN in "A Day at the Races," now at Loew's Rochester . . chic . . youthful . individual, a Hollywood creation interpreted for you by Mr. Henri . . . a coiffure that includes everything demanded by the woman of today's most exacting taste. *Let One of Our Great Artists Design a Coiffure To Suit Your Own Individuality.*
TEMPLE BUILDING 42 North St.
STONE 1066 1067 1068
CHARGE ACCOUNTS INVITED
. . . the Ultimate in Hair-Coloring done with Bes-tonol by Experts . . . Call Miss McCormick, Dept. Head
Vernon
"Favored by Women of Fashion"
OPEN TUESDAY EVENINGS
OUR PRICES WILL MEET WITH YOUR APPROVAL



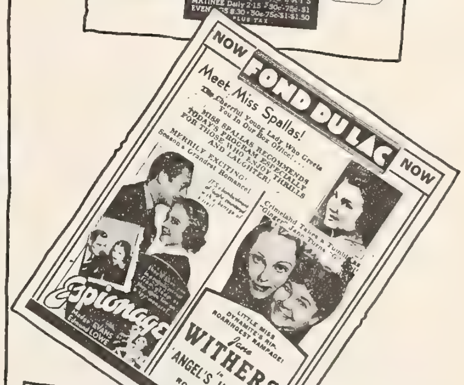
Announcing! The GALA OPENING PREMIERE of the NEW VICTORY
KOGARAH'S "NEW" HOME OF SCREEN ENTERTAINMENT!
THIS SATURDAY at 8 P.M.
The PROGRAMME . . .
First of a great Series of HITS!
Clark GABLE Jean HARLOW Myrna LOY in "Wife vs. Secretary"
Also Joan BENNETT Fred MacMURRAY in "13 HOURS BY AIR"
EXTRA! Brilliant ARRAY OF STAGE ACTS!
EXTRA! Exclusive Engagement of DENIS PALMISTR[E] French Sing[ing] Organis[t]



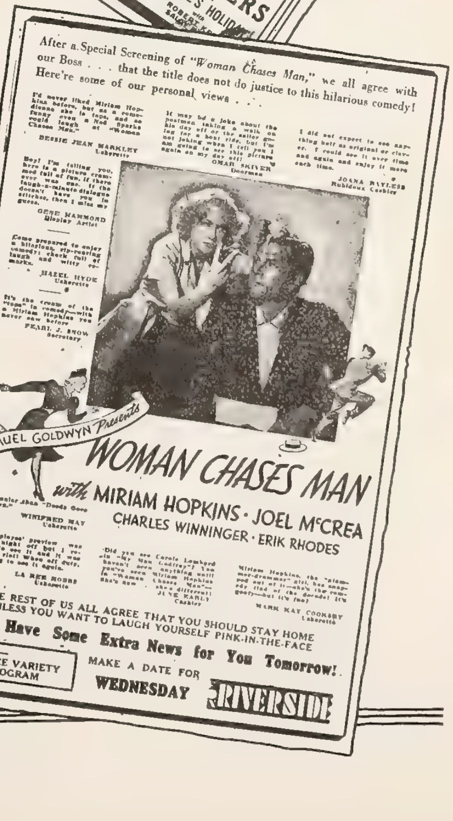
GIRLS!
What Will You Think Tomorrow About the Man You Marry today?
See – "LOVE FROM A STRANGER"
Starting Friday at the Uptown



ARRANGE A MATINEE PARTY!
500 Choice seats at 50c PLUS TAX
The Showplace of the Golden West presents its Greatest Show . . . the Perfect Program in an Ideal Setting!
Rudyard Kipling's WEE WILLIE WINKIE
starring SHIRLEY TEMPLE and VICTOR McLAGLEN
C. Aubrey Smith • June Lang Michael Whalen • Cesar Romero Douglas Scott • cast of thousands
Directed by JOHN FORD Academy Award Winner
Darryl F. Zanuck in charge of production
SHIRLEY TEMPLE EXHIBIT
THE CORONATION IN TECHNICOLOR The Splendor and Pageantry of an Empire on Parade
Carthay Circle
YORK 7144 or any agency
MAKE RESERVATIONS EARLY FOR CHOICE SEATS
MATINEE Daily 2:15 50c-75c-$1
EVEN[INGS] 8:30 - 50c-75c-$1-$1.50
PLUS TAX



NOW FOND DU LAC NOW
Meet Miss Spallas!
The Cheerful Young Lady Who Greets You In Our Box Office! . . .
MISS SPALLAS RECOMMENDS TODAY'S PROGRAM ESPECIALLY FOR THOSE WHO ENJOY THRILLS AND LAUGHTER!
MERRILY EXCITING! Season's Grandest Romance!
Espionage
Madge EVANS Edmund LOWE
Crimeland Takes a Tumble as "Ginger" Jane Turns "G"!
LITTLE MISS DYNAMITE'S RIP-ROARINGEST RAMPAGE!
Jane WITHERS in "ANGEL'S HOLIDAY"
with ROBERT KENT SALLY BLANE



After a Special Screening of "*Woman Chases Man*," we all agree with our Boss . . . that the title does not do justice to this hilarious comedy! Here're some of our personal views . . .

I'd never liked Miriam Hopkins before, but as a comedienne she is tops, and so funny even a Ned Sparks would laugh at "Woman Chases Man."
BESSIE JEAN MARKLEY Usherette

It may be a joke about the postman taking a walk on his day off or the sailor going for a boat ride, but I'm not joking when I tell you I am going to see this picture again on my day off!
OMAR SKIVER Doorman

I did not expect to see anything half as original or clever. I could see it over time and again and enjoy it more each time.
JOANA BAYLESS Rubidoux Cashier

Boy! I'm telling you, here is a picture crammed full of fun, if there ever was one. If the laugh-a-minute dialogue doesn't have you in stitches, then I miss my guess.
GENE HAMMOND Display Artist

Come prepared to enjoy a hilarious, rip-roaring comedy; chock full of laugh and witty remarks.
HAZEL HYDE Usherette

It's the cream of the "cops" in comedy—with a Miriam Hopkins you never saw before
PEARL J. SNOW Secretary

SAMUEL GOLDWYN Presents
WOMAN CHASES MAN
with MIRIAM HOPKINS • JOEL McCREA CHARLES WINNINGER • ERIK RHODES

It's funnier than "Deeds Goes to Town."
WINIFRED MAY Usherette

The employes' preview was on my night off but I returned to see it and it was surely a riot! When off duty, I'm going to see it again.
LA REE HOBBS Usherette

Did you see Carole Lombard in "My Man Godfrey"? You haven't seen anything until you've seen Miriam Hopkins in "Woman Chases Man"—she's new . . . she's different!
JUNE EARLY Cashier

Miriam Hopkins, the "glamour-drammer" girl, has snapped out of it—she's the comedy find of the decade! It's goofy—but it's fun!
MARK MAY COOMSBY Usherette

THE REST OF US ALL AGREE THAT YOU SHOULD STAY HOME UNLESS YOU WANT TO LAUGH YOURSELF PINK-IN-THE-FACE
We'll Have Some Extra News for You Tomorrow!
ADDED— CHOICE VARIETY PROGRAM
MAKE A DATE FOR WEDNESDAY RIVERSIDE

• personalities

ARTHUR BERGOFFEN
formerly manager of Skouras' Palace Theatre, Bergenfield, N. J., has opened The Lite-House Bar & Grill in Rochelle Park, N. J.

▽

OSCAR H. MILLER
is now assistant manager of the Joie, New and Mystic Theatres in Fort Smith, Ark.

▽

ELI ARKIN
has been named manager of the Paramount Theatre, Hammond, Ind., succeeding DON MALLOY.

▽

ROBERT BUSCH
has been moved from the Oakland to the Lexington Theatre, Chicago, Ill. GENE HOPSON goes from the Orpheum to the Oakland Square there.

▽

PERRY SPENCER
who has been handling publicity for the Paradise and other Bronx Loew houses, has been transferred to the Loew circuit, Brooklyn office. CARL FISHMAN has taken over Spencer's former duties.

▽

J. E. FERGER
former assistant at the Adams, Detroit, has gone to Beaver Dam, Wis., for Fox.

▽

D. B. GRIFFIN
is now managing the Princess Theatre, Gadsden, Ala.

▽

EARL KERR
who operates the Council Bluffs, Iowa, has purchased the Rigney at Albany, Mo.

▽

LARRY MORRIS
former manager of the St. George, St. George, S. I., is now in Miami Beach, Fla., at the French Casino.

▽

JOHN RUSSELL PEARCE
son of J. E. Pearce, Dublin Theatre Co., Dublin, Ireland, has announced his marriage to Miss Barbara Lush.

▽

ED PETTETT
manager of the Rivoli, Greenville, S. C., has been transferred to the new Center there.

▽

EMANUEL PANORAS
has acquired the Jodoin Theatre, Baltic, Conn.

▽

SAM TODD
formerly of the Carolina and Rivoli, is the new assistant of the Ritz, Greenville, S. C.

▽

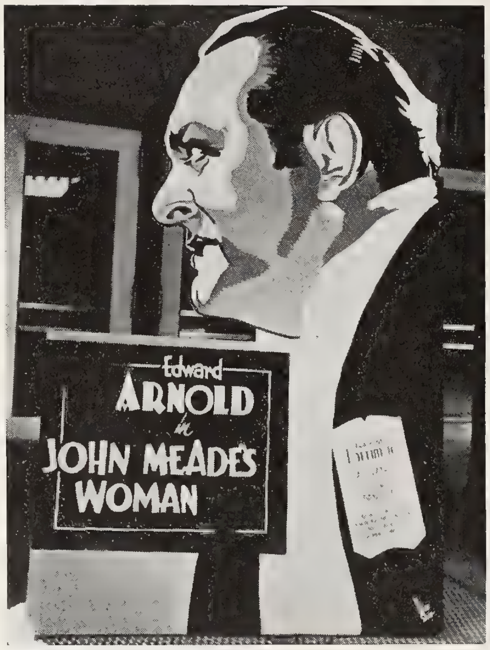
WILLIAM WAHRMUND
has been named comptroller of the Jefferson Amusement Co., Beaumont, Texas.

▽

IKE HOIG
formerly of the Lincoln Theatre Corp., Lincoln, Neb., has gone to Colorado Springs to manage the Trail Theatre.

▽

FRANCIS MURPHY
of Loew's managerial force in Boston has been assigned to vacation reliefs for the next two months. First takeover is in Providence, from which point he will move to Rochester.



Ernie Crabtree, city manager, Great States Theatres, forwards photo of setpiece created by Artist Leland Smith, Fischer Theatre, Danville, Ill., for "John Meade's Woman", with oversize cutout head of Edward Arnold.

▽

BERNARD ZALANKO
manager of the Grand has replaced GEORGE OSHRIN at Loew's Valencia, Jamaica. ARNOLD SIEGEL, assistant at the Paradise, Bronx, is now at the Grand. HARRY ROSENBLUM, assistant at the Mt. Vernon has taken over the managership of the Victory, and EDWARD SCHWARTZ, chief usher at the Pitkin, Brooklyn, is the new assistant at the Hollywood.

▽

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....
(PRINT)

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

REX CARR
manager of the Emboyd, Fort Wayne, Ind., has resigned. His successor has not yet been appointed.

▽

JAMES CRAIG
will be general manager of the new Rocky Mount Theatre, Rocky Mount, Va.

▽

LEE NAIFY
has been appointed manager of Senator and National Theatres in Chico, Cal., and his brother, FRED NAIFY, has been made general manager of all northern California theatres associated with T. & D. Jr. Enterprises.

▽

WHIT BISHOP
manager of the Rialto, Macon, Ga., has resigned to become manager of the Dixie in Wrightsville, Ga.

▽

R. M. BURGESS
is opening a new theatre in Hanceville, Ala.

▽

FRED GREENWAY
of Loew's Century, Baltimore, has succeeded STANLEY GOSNELL, resigned, as manager of Loew's State, Boston.

▽

C. C. MURRAY
has left the Fox Tower, Kansas City, to manage the Fox Midwest Lincoln and Washington Theatres, Belleville, Ill., with JOSEPH REDMOND replacing him at the Tower.

▽

MAX TSCHAUDER
former manager of the Fox Midwest Theatres at Belleville, Ill., is now city manager of the Frisina Amusement Co.'s theatres in Springfield, Ill..

▽

FRANCIS DEERING
of Loew's State, Houston, Texas, paid us that long anticipated visit. Come again, Francis.

▽

MILO DE HAVEN
former general manager for the Phil Chakeres Crcuit, Springfield, Ohio, has been appointed general manager of the Woodward Grand Theatre, Highland Park, replacing SIDNEL HUNT, who goes to the Belmont, replacing EDGAR FIRMAN.

▽

G. SILVER
has reopened the Straight Theatre, Mackinac City, Mich.

▽

PAUL FOSTER
has been appointed house manager of the Grant Theatre, Detroit.

▽

W. L. CRULL
formerly with Loew's in Evansville has been shifted to Nashville, Tenn., as manager of the Loew Vendome.

▽

LAWRENCE STONE
has shifted from the Ideal, Boston, to the Regent in Arlington, Mass.

▽

EARL KERR
of Council Bluffs, Iowa, has taken over I. W. MAPLE'S house at Bethany.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Chances	Kermit Maynard			
Silent Sinclair	Kermit Maynard			
Trooper X13	Frankie Darro			

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Santa Fe, The	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
(all color)				

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36†	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36†	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil Is Driving, The	Richard Dix-Joan Perry	June 25,'37†	68	
(See "In the Cutting Room," Feb. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18,'36†	72	Nov. 21,'36
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†	60	
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36†	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36†	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36†	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
Man Who Lived Twice, The (G)	Marian Marsh-Ralph Bellamy	Sept. 25,'36†	73	Oct. 24,'36
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36†	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36†	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†	59	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36†	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36†	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†	65	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36†	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†	58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
Black Torrent	Jack Holt-Mae Clarke	Aug. 20,'37†		
College Hero	Jimmy Durante			
Counsel for Crime	Otto Kruger-Jacqueline Wells			
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37†		
Flashing Skates	Chas. Quigley-Rita Hayworth			
I'll Take Romance	Grace Moore-M. Douglas			
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†	68	
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours	Francis Lederer-M. Carroll			
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Park Avenue Dame	Fay Wray-Richard Arlen			
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37†	*60	June 19,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15,'36†	65	July 18,'36
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36†	60	Oct. 17,'36
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36†	80	
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10,'36†	90	
Dreams of Love	Frank Taray	Jan. 3,'37†	103	
(English titles)				
Friendly Expression	Radey-Szoke	Nov. 1,'36†	65	
Hungarian Village	Travelogue	Dec. 25,'36†	20	
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36†	82	
Scotchman in Hungary	Rade-Oreal	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26,'36†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Sweet Stepmother	Maria Tasnadi	Sept. 15,'36†	90	
(English titles)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Spinsters	Emilie Markus-Rajnay	Dec. 1,'36†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1,'36	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

FIRST NATIONAL

(See also Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	72	Sept. 19,'36
Case of the Black Cat (G) 170 (Exploitation: Dec. 5,'36, p. 79.)	Ricardo Cortez-June Travis	Oct. 31,'36†	66	Oct. 8,'36
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	66	July 18,'36
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug 29,'36
Gold Diggers of 1937 (G) 151 (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)	Dick Powell-Joan Blondell	Dec. 26,'36†	101	Dec. 12,'36
Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr. 4,'37†		
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
Sing Me a Love Song (G) 160 (Exploitation: Dec. 26,'36, p. 70.)	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17,'36
Stage Struck (G) 155 (Exploitation: Sept. 5,'36, p. 79.)	Joan Blondell-Dick Powell	Sept. 12,'36†	91	Aug. 19,'36
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26,'36
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151 (Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)	Frank McHugh-Joan Blondell	Nov. 21,'36†	85	Dec. 5,'36
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 16,'36.)	Dick Foran-Paula Stone	Sept. 5,'36	56	

Coming

Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Back In Circulation (See "Angle Shooter," "In the Cutting Room," May 29,'37.)	Joan Blondell-Pat O'Brien	Sept. 25,'37†		
Campus Scandals	Frank McHugh			
Confession 158 (See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)	Kay Francis-Ian Hunter	Aug. 28,'37†		
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37†	*65	May 1,'37
Empty Holsters 179	Dick Foran-Patricia Walthal	July 10,'37†		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37†	*80	June 26,'37
First Lady (See "In the Cutting Room," July 10,'37.)	Kay Francis-Preston Foster			
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Gold Is Where You Find It	George Brent-O. de Havilland			
Grand Opera Goes West	Dick Foran-Virginia Dale			
Great Garrick, The	Brian Aherne-O. de Havilland			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After (See "In the Cutting Room," May 29,'37.)	Leslie Howard-O. de Havilland			
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard		120	July 10,'37
Mr. Dodd Takes the Air 159 (See "In the Cutting Room," July 10,'37.)	Kenny Baker-Jane Wyman	Aug. 21,'37†		
Pit and the Pendulum, The	Patric Knowles-Mary Maguire			
Prairie Thunder	Dick Foran-Ellen Clancy	Sept. 11,'37†		
Radio Jamboree	Dick Foran-Jane Wyman			
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37†	*65	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37†	*60	June 12,'37
That Certain Woman (See "In the Cutting Room," May 29,'37.)	Bette Davis-Henry Fonda	Sept. 18,'37†		
Two Platoons	Dick Foran-Ann Sheridan			
War Lord 164 (See "In the Cutting Room," Apr. 10,'37.)	Boris Karloff-Beverly Roberts	Aug. 21,'37†		

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustale	Nina Afentaki	Oct. 11,'36†	95	
Exo Ftohea	B. Argyre	Sept. 20,'36†	96	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16,'36	70	Dec. 8,'36
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12,'36
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1,'36†	74	Sept. 12,'36
Head Over Heels in Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36†	69	Mar. 31,'36
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	63	May 30,'36
Man of Affairs (G) (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28,'36
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1,'36	66	Oct. 10,'36
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10; exploitation: Oct. 3,'36, p. 83; Jan. 2,'37, p. 106.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 10,'36
River of Unrest (G) 3621 (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan. 15,'37†	69	May 18,'36
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121.)	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15,'36†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29,'36
Week-end Millionaire (G) 3616 (Reviewed under the title, "Once in a Million.")	Buddy Rogers-Mary Brian	Nov. 20,'36†	64	Apr. 4,'36
Woman Alone, The (G) 3601 (Reviewed under the title, "Sabotage.")	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
You're In the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37

Coming

Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	July 17,'37†	80	July 3,'37
Non Stop New York	Anna Lee-Desmond Tester			
Two of Us	Jack Hulbert-Gina Malo	July 10,'37†	64	
Where There's a Will	Will Hay	July 26,'37†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36†	66	
Damaged Goods	Pedro de Cordoba		60	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Gold Racket, The (G) 138	Contrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101 (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19,'36
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36†	61	Dec. 12,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37†	71½	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb. 27,'37†	58½	Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119 (Reviewed under the title, "In His Steps") (Exploitation: Nov. 14,'36, p. 90.)	Eric Linden-Cecilia Parker	Oct. 4,'36†	79½	Sept. 19,'36
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36†	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May 8,'37†	73	June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129 (Revieewd under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15,'36
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36†	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36†	63	Nov. 14,'36

Coming

Boots of Destiny 204	Ken Maynard-Claire Dodd			
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37	76½	May 29,'37
Gorgeous	Anna Sten			
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July 23,'37†	75	Oct. 10,'36
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Aug. 20,'37		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37		
Make Up (G)	Nils-Asther-June Clyde		70	July 10,'37
Murder at the Rancho	Ken Maynard			
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37†		
Orchid Girl	Anna Sten			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Mounted				
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37†		
Shadow Strikes, The 202	Rod La Rocque-Lynn Anders	July 9,'37		
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37		
Snow Covered Wagons				
Something to Sing About	James Cagney-E. Daw	Sept. 3,'37		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes	Tex Ritter			
Tex and the Boy Scouts	Ken Maynard	Aug. 27,'37		
Trailing Trouble 208				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Oil Raider, The	Buster Crabbe	Nov. 1,'36†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		
White Ivory	Jack Mulhall	Dec. 1,'36†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36†	82	
Uncle from America	Czeck Film	Dec. 15,'36†	90	
Voice of India	Hoefler Expedition	Nov. 1,'36†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	82	
Wedidng of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		83	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	I. Raday-Klari Tolnay	June 11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37†	8 rls.	
Honeymoon On Cut-Rate	P. Javor-I. Agai	Feb. 6,'37†	8 rls.	
Pay, Madame	P. Javor	May 30,'37†	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy. Kabos	Sept. 11,'37	9 rls.	
Bride from Torocko	Paul Javor	Oct. 1,'37	10 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37	9 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36†	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36†	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,'36†	72	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36†	82	Feb. 13,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37†	89	July 3,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,'36†	108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37†	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86.)				
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18,'36	92	Sept. 12,'36
(Exploitation: Oct. 17,'36, p. 73; Dec. 26,'36, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37†	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36†	72	Oct. 31,36
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4,'36†	180	Apr. 6,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66; Oct. 10,'36, p. 92; Nov. 28,'36, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36†	51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36†	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Callela-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Married Before Breakfast (G)	Robt. Young-Florence Rice	June 18,'37†	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69.)				
Mister Cinderella 707	Jack Haley-Betty Fruness	Oct. 23,'36†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Our Relations (G) 710	Laurel and Hardy	Oct. 30,'36†	74	Nov. 21,'36
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37†	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36†	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36†	78	July 11,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8,'36†	89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City	Spencer Tracy-Luise Rainer			
Bride Wore Red, The	Joan Crawford-Franchot Tone			
Broadway Melody of 1938	Eleanor Powell-Robt. Taylor	Aug. 27,'37†		
(See "In the Cutting Room," June 12,'37.)				
Double Wedding	William Powell-Myrna Loy			
Firefly, The	Jeanette MacDonald-Allan Jones	Aug. 13,'37†		
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37†	138	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87.)				
London By Night 740	George Murphy-Rita Johnson	July 30,'37†		
Marie Walewska	Greta Garbo-Charles Boyer			
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Saratoga 742	Clark Gable-Jean Harlow	July 23,'37†	94	
Topper 738	Constance Bennett-Cary Grant	July 16,'37†	97	
(See "In the Cutting Room," June 26,'37.)				

MONOGRAM

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill	Aug. 20,'37		
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37		
Boy of the Streets	Jackie Cooper	Aug. 30,'37		
Bride for Henry, A				
Federal Bullets				
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37	62	July 3,'37
Land of the Sky Blue Water	Movita			
Legion of Missing Men	Ralph Forbes	June 28,'37		
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Aug. 11,'37		
Marines Are Here, The				
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37		
Paradise Isle	Warren Hull-Movita	July 21,'37		
Riders of the Dawn	Jack Randall	July 14,'37		
Romance of the Limberlost				
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37	65	Feb. 15,'36
Telephone Operator				
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37		
Where the West Begins				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36†	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9,'36†	100	Oct. 10,'36
(Exploitation: Oct. 24,'36, p. 69; Oct. 31,'36, p. 75; Nov. 28,'36, pp. 96, 98; Dec. 5,'36, p. 78; Dec. 12,'36, p. 82.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12,'36
Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,'36†	87	Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36†	67	
(See "In the Cutting Room," Oct. 3,'36.)				
Forlorn River (G)	June Martel-Larry Crabbe	July 2,'37†	*55	July 3,'37
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36†	98	Sept. 2,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36†	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30.'37, p. 84.)				
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 25,'37†		
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36†	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36†	75	Aug. 22,'36
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36†	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Last Train from Madrid (G)	Lew Ayres-Dorothy Lamour	June 11,'37†	*75	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Midnight Madonna (G)	Warren William-Mady Correll	July 2,'37†	*60	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19,'36
Mountain Music (G)	Bob Burns-Martha Raye	June 18,'37†	*75	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25,'36†	71	Sept, 6,'36
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37†	*65	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30,'36†	80	Oct. 24,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 84.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36†	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall			
Artists and Models	Jack Benny-Gail Patrick	Aug. 6,'37†		
(See "In the Cutting Room," July 10,'37.)				
Barrier, The	Chas. Bickford-Ann Dvorak	July 23,'37†		
Blonde Trouble	Eleanore Whitney-Johnny Downs	Aug. 27,'37†		
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell			
Double or Nothing	Bing Crosby-Mary Carlisle	Aug. 27,'37†		
Easy Living (G)	Jean Arthur-Edw. Arnold	July 30,'37†	*90	July 10,'37
Ebb Tide	Oscar Hamolka-Frances Farmer			
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
(See "In the Cutting Room," June 12,'37.)				
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hopalong Rides Again	William Boyd-George Hayes			
On Such a Night	Karen Morley-Grant Richards	Aug. 20,'37†		
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37†	*60	July 10,'37
She Asked for It	Wm. Gargan-Orien Heyward	Sept. 10,'37†		
She's No Lady	Ann Dvorak-John Trent	July 30,'37†		
Souls at Sea	Gary Cooper-George Raft	Sept. 3,'37†		
(See production article, Jan. 30,'37, p. 16.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Way Please	C. (Buddy) Rogers-Betty Grable	Sept. 17,'37†		
Wild Money	Edward Everett Horton	July 9,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36†	56	

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36†	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5,'36
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36†	58	
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36†	68	Oct. 31,'36
Dangerous Holiday 6026	Ra Hould-Hedda Hopper	June 7,'37†	57	
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†	53	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
(Exploitation: Nov. 7,'36, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36†	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37†	64	
(See "In the Cutting Room," May 15.'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36†	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36†	63	Nov. 29,'36
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36†	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36†	78	Oct. 8,'36
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†	56	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37†	62	July 3,'37
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30,'36†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36†	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24,'36†	56	
(See "In the Cutting Room," Sept. 12,'36.)				
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37†	60	June 26,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Drummond at Bay	John Lodge-Dorothy Mackail	July 31,'37†		
Double Trouble	Olsen and Johnson			
Fools In Paradise	Wm. Hall-Jeanne Madden			
Meet the Boy Friend	Carol Hughes-David Carlyle	July 12,'37†	67	
(See "In the Cutting Room," June 12,'37.)				
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†		
Sea Racketeers	Weldon Heyburn-Jeanne Madden	Aug. 9,'37†		
Sheik Steps Out, The	Ramon Novarro-Lola Lane			
(See "In the Cutting Room," July 10,'37.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12,'37
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
(Exploitation: Nov. 14,'36, p. 90; Dec. 19,'36, p. 88.)				
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	*65	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16,'36†	77	Oct. 31,'36
(Exploitation: Oct. 31,'36, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†	64	
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36†	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37†	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36†	57	Jan. 2,'37
On Again—Off Again 725	Wheeler and Woolsey	July 9,'37†		
(See "Easy Going," "In the Cutting Room," May 22,'37.)				
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36†	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	*70	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
(Exploitation: June 19,'37, p. 85.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67; Oct. 10,'36, p. 91; Oct. 24,'36, pp. 70, 72; Oct. 31,'36, pp. 76, 77; Nov. 7,'36, pp. 82, 84, 87; Nov. 21,'36, pp. 109, 110; Nov. 28,'36, p. 99; Dec. 5,'36, p. 83; Dec. 12,'36, p. 82; Dec. 19,'36, pp. 91, 92, 94; Dec. 26,'36, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26,'36
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36†	64	Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36†	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37†	*60	June 5,'37
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
(See "In the Cutting Room," June 26,'37.)				
Big Shot, The 735	Guy Kibbee-Cora Witherspoon	July 23,'37†		
(See "Take the Heir," "In the Cutting Room," May 22,'37.)				
Fit for a King	Joe E. Brown-Helen Mack			
(See "In the Cutting Room," July 10,'37.)				
Flight from Glory	Chester Morris-Whitney Bourne			
(See "In the Cutting Room," July 10,'37.)				
Hideaway	Fred Stone-Marjorie Lord			
(See "House in the Country," "In the Cutting Room," June 12,'37.)				
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Make a Wish	Bobby Breen-Marion Claire			
Music for Madame	Nino Martini-Joan Fontaine			
Stage Door	Kath. Hepburn-Ginger Rogers			
Super Sleuth	Jack Oakie-Ann Sothern	July 16,'37†		
(See "In the Cutting Room," May 22,'37.)				
Toast of New York 719	Edward Arnold-Frances Farmer	July 30,'37†		
(See "In the Cutting Room," Feb. 27,'37.)				
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth			
(See "In the Cutting Room," May 29,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16,'36	72	Oct. 10,'36
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21,'36.)					
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17,'36†	75	Sept. 28,'36
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15,'36	69½	Mar. 28,'36
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28,'36†	59	Sept. 26,'36
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,'36†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36†	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36†	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36†	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29,'36
Crack-up (G) 727	Peter Loree-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	Oct. 17,'36
(Exploitation: Nov. 28,'36, p. 97; Dec. 12,'36, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	64	Oct. 3,'36
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37†	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†	97	Oct. 19,'36
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36†	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23,'36†	93	Oct. 24,'36
(Exploitation: Nov. 28,'36, pp. 96, 97; Dec. 12,'36, p. 87; Dec. 19,'36, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article: July 4,'36, p. 16; exploitation: Dec. 5,'36, p. 85; Dec. 19,'36, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36†	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4,'36†	101	June 6,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat	Rochelle Hudson-Jack Haley	June 11,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37†	*95	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36†	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	87	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37†	*90	May 22,37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36†	63	Nov. 14,'36
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36†	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Born Reckless (G)	Rochelle Hudson-Brian Donlevy	July 9,'37†	*60	June 26,'37
Californian, The (G)	Ricardo Cortez-Marjorie Weaver	July 16, '37†	*55	July 10,'37
Charlie Chan on Broadway	Warner Oland-Joan Marsh			
Danger—Love at Work	Ann Sothern-Jack Haley			
(See "In the Cutting Room," July 10,'37.)				
Heidi	Shirley Temple-Jean Hersholt			
Hot Water	Jed Prouty-Spring Byington			
(See "In the Cutting Room," July 3,'37.)				
Lady Escapes, The (G)	Gloria Stuart-Michael Whalen	July 23,'37†	*65	June 5,'37
Lancer Spy	Peter Lorre-Dolores Del Rio			
Love Under Fire 803	Loretta Young-Don Ameche	Aug. 20,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Lovely to Look At 805	Sonja Henie-Tyrone Power			
(See "Thin Ice," "In the Cutting Room," May 29,'37.)				
One Mile from Heaven 802	Claire Trevor-Michael Whalen	Aug. 13,'37†		
(See "In the Cutting Room," Apr. 17,'37.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66	Apr. 17,'37
Wee Willie Winkle (G)	Shirley Temple-V. McLaglen	July 30,'37†	*95	July 3,'37
(Exploitation: July 10,'37, p. 88.)				
Wild and Wooly	Jane Withers-Robt. Wilcox			
(See "In the Cutting Room," July 10,'37.)				
You Can't Have Everything 801	Alice Faye-Don Ameche	Aug. 6,'37†		
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

			Running Time	
..Title	Star	Rel. Date	Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36†	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36†	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29,'36
(See production article, Aug. 8,'36, p. 16; exploitation: Oct. 3,'36, p. 78; Oct. 24,'36, p. 77; Oct. 31,'36, p. 77; Nov. 7,'36, p. 87; Nov. 14,'36, p. 92; Dec. 5,'36, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36†	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36†	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36†	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87.)				

Coming

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie			
Dead End	Sylvia Sidney-Joel McCrea	Aug. 27,'37		
52nd Street	Kenny Baker-Pat Paterson	Sept. 24,'37		
Goldwyn Follies	Helen Jepson-Phil Baker-Adolph Menjou, Ritz Bros.	Dec. 25,'37		
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall	Nov. 1,'37		
I Met My Love Again	Joan Bennett	Oct. 8,'37		
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37	107	June 19,'37
Nothing Sacred	Carole Lombard-Fredric March			
Prisoner of Zenda	Ronald Colman-M. Carroll	Sept. 3,'37		
(See "In the Cutting Room," July 3,'37.)				
Stella Dallas	Barbara Stanwyck-John Boles	Aug. 6,'37		
(See "In the Cutting Room," June 26,'37.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Tom Sawyer	Tommy Kelly-Walter Brennan	Sept. 10,'37†		
Walter Wanger's Vogues of 1938	Warner Baxter-Joan Bennett	Sept. 17,'37		

UNIVERSAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36†	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36†	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36†	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	74	Sept. 26,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37†	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37†	*65	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36†	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36†	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36†	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36†	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept 12,'36, p. 66; Oct. 10,'36, p. 91; Nov. 21,'36, pp. 109, 115; Nov. 28,'36, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20,'36†	60	Dec. 5,'36
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20,'36†	63	Nov. 28,'36
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Two In a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†	82	Oct. 10,'36
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
(See "In the Cutting Room," July 10,'37.)				
Idol of the Crowds	John Wayne-Judith Barrett			
(See "In the Cutting Room," July 10,'37.)				
Lady Fights Back, The	Irene Hervey-Kent Taylor			
Law for Tombstone	Buck Jones-Muriel Evans			
Man Who Cried Wolf, The	Tom Brown-Barbara Reed			
Reported Missing	Wm. Gargan-Jean Rogers			
Road Back, The (G)	Richard Cromwell-John King	Aug. 1,'37†	103	June 26,'37
(See production article, Apr. 24,'37, p. 16.)				
That's My Story	Claudia Morgan-Wm. Lundigan			
(See "In the Cutting Room," July 3,'37.)				

VICTORY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36†		
Winning Stroke, The	Herman Brix	June 15,'37†		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel			
Lost Ranch	Tom Tyler	July 10,'37†		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Oct. 3,'36, p. 83; Oct. 17,'36, p. 75; Oct. 24,'36, pp. 69, 72, 75; Oct. 31,'36, p. 76; Nov. 7,'36, p. 84; Nov. 21,'36, pp. 111, 112, 115; Dec. 5,'36, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16; Oct. 17,'36, p. 75; Oct. 31,'36, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	Oct. 31,'36
(See production article, Aug. 29,'36, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36†	58	Oct. 31,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64; Oct. 24,'36, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37†	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	60	Sept. 5,'36
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
(Exploitation: Dec. 5,'36, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36†	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl 116	Frank McHugh-Mary Boland	July 1,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36†	65	Sept. 26,'36
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 6,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37†	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Song	Frank McHugh			
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37†		
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
Food for Scandal	Fernand Gravet			
Footloose Heiress	Craig Reynolds-Ann Sheridan	Sept. 11,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Inside Story	Ronald Regan-June Travis			
Lady Luck	Barton MacLane-Ann Sheridan			
(See "In the Cutting Room," May 8,'37.)				
Missing Witness	Dick Purcell-Virginia Dale			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37†	105	July 10,'37
Submarine D-1	Pat O'Brien-George Brent			
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tovarich	Claudette Colbert-Charles Boyer			
Varsity Show	Dick Powell-Fred Waring	Sept. 4,'37†		
(See "In the Cutting Room," May 29,'37.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18,'36†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15,'36†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37.
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26,'36
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11,'36	95	Dec. 13,'36
Cloistered (G)		Best	May 9,'36	80	Nov. 7,'36
(Exploitation: Mar. 27,'37, p. 78.)					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6,'36	90	Oct. 17,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5,'36
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Land Without Music (G)	Richard Tauber	General		80	Oct. 24,'36
La Paloma (G)	Charles Kullman	Casino	Oct. 16,'36	83	Oct. 24,'36
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8,'36	102	Oct. 17,'36
(Reviewed under the title, "Letzte Rose.")					
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Asso. British		80	July 10,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4,'36	70	Nov. 14,'36
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2,'36	96	Nov. 14,'36
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9,'36	81	Oct. 17,'36
(Reviewed under the title, "Ein Liebesroman Im Hause Habsburg.")					
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25,'36	94	Oct. 8,'36
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17,'36	90	Dec. 5,'36
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Happy Days	Sept.30,'36†	

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun Andy Clyde (11-21-36)	Sept.18,'36†	18
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36†	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36†	18
From Bad to Worse Charlie Chase	June 4,'37†	
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	
Loves Comes to Mooneyville (1-2-37)	Nov. 14,'36†	18
My Little Feller Andy Clyde	May 21,'37†	
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Whoops, I'm an Indian (3 Stooges) (11-14-36)	Sept. 11,'36†	20
Wrong Miss Wright, The Charlie Chase	June 18,'37†	

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14-36)	Oct. 28,'36†	7½
Bon Bon Parade	Nov. 26,'36†	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17-36)	Sept. 3,'36†	7
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7-36)	Oct. 2,'36†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	
Two Lazy Crows (11-28-36)	Nov. 26,'36†	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Gold Quest of the Ages (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	
Star Gazers (11-7-36)	Oct. 15,'36†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
Wonder Spots of America (11-14-36)	Sept. 4,'36†	9½

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5-36)	Sept. 4,'36†	11½
Runaway Marriage, The (1-16-37)	Dec. 18,'36†	11
Wedding Deal, The	Feb. 26,'37†	11½

FEATURETTES

Title	Rel. Date	Min.
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	
Community Sing (No. 4)	June 18,'37†	
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18,'36†	9

HAPPY HOUR

Title	Rel. Date	Min.
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
14. Highway Snobbery (8-22-36)	Aug. 9,'36	7
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36†	7
16. Merry Cafe (1-23-37)	Dec. 26,'36†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time (6-26-37)	May 6,'37†	7
19. Masque Raid, The	June 25,'37†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29-36)	Aug. 22,'36	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Football Flashes (10-10-36)	Aug. 30,'36	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14-36)	Sept.25,'36†	10
Little Champs (8-29-36)	Aug. 10,'36	10
Plane Devils (1-9-37)	Nov. 28,'36†	9½
Riding the Waves	June 4,'37†	
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14-36)	Oct. 26,'36†	10
Sport of the Seasons	June 18,'37†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks (12-19-36)	Nov. 28,'36†	6½
Looney Balloonists (11-28-36)	Sept.24,'36†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14-36)	Sept.11,'36†	10
No. 2—(11-21-36)	Oct. 23,'36†	10
No. 3—(1-9-37)	Nov. 28,'36†	10
No. 4—(2-6-37)	Dec. 28,'36†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No. 9—	May 22,'37†	
No. 10—	June 4,'37†	
No. 11—	June 25,'37†	

SPECIAL

Title	Rel. Date	Min.
Belgium (3-6-37)	Dec. 25,'36†	8½
Castle Town of France (2-20-37)	Nov. 1,'36†	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36†	8½
Robinson Crusoe (12-5-36)	Sept. 7,'36†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1,'36†	11
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23,'36†	10
Going Native	Aug. 28,'36†	11
Pink Lemonade (9-24-36)	Sept.18,'36†	11
Play! Girls	Nov. 6,'36†	11
Queen's Birthday, The	Aug. 14,'36†	10
Ring Goes 'Round, The	Aug. 21,'36†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11,'36†	11

TERRY-TOONS

Title	Rel. Date	Min.
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10-36)	Sept.18,'36†	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	1 rl.
Kiko Foils the Fox (11-7-36)	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36†	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36†	7
Kiko and the Honey Bears (9-22-36)	Aug. 21,'36†	6
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	7
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	1 rl.
Pink Elephants	July 9,'37†	7
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7

TREASURE CHEST

Title	Rel. Date	Min.
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29-36)	Aug. 7,'36†	10
Krazi-Inventions (10-31-36)	Oct. 9,'36†	11
Legend of the Lei (1-2-37)	Dec. 4,'36†	11
Nature's Songsters (9-23-36)	Sept. 4,'36†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10-36)	Sept.11,'36†	9
Symphony in Snow (11-7-36)	Oct. 16,'36†	9

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27,'36†	20
Any Old Port (1-2-37)	Nov. 6,'36†	18
Bashful Buddies	Aug. 7,'36†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy (9-22-36)	Aug. 14,'36†	19
Chemist, The (9-24-36)	Oct. 9,'36†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept.25,'36†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3-36)	Sept.11,'36†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	16
Happy Heels (8-22-36)	Aug. 1,'36†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4,'36†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19-36)	Nov. 20,'36†	17
Modern Home (11-28-36)	Nov. 13,'36†	19
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20,'36†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19-36)	Dec. 13,'36†	19
Spring Is Here	Oct. 30,'36†	20
That's the Spirit	June 25,'37†	17
Transatlantic Love	Dec. 25,'36†	20
Wacky Family, The (9-26-36)	Sept. 4,'36†	20
Whose Baby Are You? (11-7-36)	Oct. 2,'36†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers (6-5-37)	Aug. 15,'36†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)		12
Isle of Paradise	Sept.15,'36†	20
Spanish Interlude, A		11
Sport of Flying	Sept.12,'36†	

IMPERIAL

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
City of the Sun		9
Last Resort		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 8—The Public Pays (11-14-36)	Oct. 10,'36†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan	July 24,'37†	8
Hong Kong, Hub of China (6-26-37)	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14,'36†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept.12,'36†	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36†	9
Rocky Mountain Grandeur	June 26,'37†	8
Serene Siam (6-26-37)	May 29,'37†	9
Yellowstone Park (12-19-36)	Oct. 24,'36†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
26—Pups' Christmas (12-26-36)	Dec. 12,'36†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37†	8
32—Wayward Pups	July 10,'37	9

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9,'36	11
Have Courage	June 12,'37†	10
Hollywood Extra (11-7-36)	Sept.19,'36†	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36†	10
How to Be a Detective (1-23-37)	Oct. 17,'36†	9
How to Vote (9-5-36)	Sept. 5,'36†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival in Paris (6-26-37)	May 29,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7-36)	Sept.26,'36†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5-36)	Sept. 5,'36	21

OUR GANG

Title	Rel. Date	Min.
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay as You Exit	Oct. 24,'36†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet (6-26-37)	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5,'36†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7-36)	Sept.26,'36†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5-36)	Sept.12,'36†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Equestrian Acrobatics	Aug. 14,'37†	8
Gilding the Lily	Feb. 6,'37†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Golf Mistakes (6-26-37)	June 12,'37†	10
Grand Bounce, The (6-26-37)	May 22,'37†	11
Hurling (1-9-37)	Nov. 14,'36†	10
Olympic Ski Champions (11-7-36)	July 3,'37†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Pigskin Champions	Aug. 14,'37†	
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	July 24,'37†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26,'36†	10

SPECIAL

Title	Rel. Date	Min.
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21

TABLOID MUSICALS

Title	Rel. Date	Min.
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28,'36†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5,'36†	11
Song of Revolt	May 29,'37†	11
Swing Banditry (9-5-36)	Sept.19,'36†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20,'36†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me (9-22-36)	Aug. 21,'36†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The (7-3-37)	June 18,'37†	7
Making Friends	Dec. 18,'36†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept.18,'36†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A (7-3-37)	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36†	8
Play Safe	Oct. 16,'36†	7

HEADLINERS

Title	Rel. Date	Min.
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites (7-3-37) Rudolf Firml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22-36) Yasha Bunchuk and Orch.	Aug. 7,'36†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept.18,'36†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,36†	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36†	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywoood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36†	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11

MUSICAL ROMANCE
(Technicolor)

Title	Rel. Date	Min.
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept.11,'36†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20,'36†	10

PARAGRAPHICS

Title	Rel. Date	Min.
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11,'36†	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14,'36†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9,'36†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23,'36†	10
Straight As an Arrow (11-21-36)	Sept.18,'36†	10
That's Their Business	Nov. 13,'36†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22-36)	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept.18,'36†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36†	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36†	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar.12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—(7-3-37)	July 2,'37†	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Hold the Wire	Oct. 23,'36†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25,'36†	7
Little Swee' Pea	Sept.25,'36†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club (6-26-37)	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug.28,'36†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36†	17
Spinach Roadster, The	Nov. 27,'36†	7
Twisker Pitcher, The	May 21,'37†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1 (8-22-36)	Aug. 28,'36†	11
No. 2 (11-28-36)	Oct. 30,'36†	10
No. 3	Dec. 25,'36†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
I Can't Escape from You Joe Reichman and Orch.	Sept.25,'36†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me In Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came to My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 27—Neptune's Scholars (8-22-36)	Aug 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36†	10
No. 31—Chimp Champs	Dec. 4,'36†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37†	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37†	

RKO RADIO

EASY ACES

Title	Rel. Date	Min.
Etiquette	Nov. 29,'36	9

HEADLINER SERIES

Title	Rel. Date	Min.
1—Lalapaloosa	Nov. 20,'36†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
4—Swing Fever	July 25,'37†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Tramp Trouble	Aug. 6,'37†	16
Vocalizing (10-10-36)	Oct. 23,'36†	20½

MARCH OF TIME

Title	Rel. Date	Min.
No. 3	Nov. 3,'36†	21
No. 4 (12-12-36)	Nov. 27,'36†	22
No. 5	Dec. 25,'36†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11	June 11,'37†	18
No. 12	July 9,'37†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Don't Be Like That (1-30-37)	Dec. 4,'36†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4,'36†	18

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Camp Meetin' (10-3-36)	Oct. 9,'36†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
That Man Samson	May 28,'37†	19

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36†	7

SMART SET

Title	Rel. Date	Min.
Grandma's Buoys (1-2-37)	Dec. 18,'36†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept.18,'36†	15

SPECIAL

Title	Rel. Date	Min.
Day With the Dionne Quintuplets, A (4-24-37)		18

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30,'36†	11
Golf Timing	July 23,'37†	
High, Wide and Dashing	Sept. 4,'36†	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36†	11
Pardon My Spray (10-10-36)	Oct. 2,'36†	10
Putting On the Dog	Feb. 12,'37†	
Royal Steeds	July 2,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26-36)	Nov. 20,'36†	11

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13,'36†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Jungle Playmate	July 30,'37†	
Swamp Land	Sept.18,'36†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Bridal Grief	Feb. 5,'37†	19
One Live Ghost	Nov. 6,'36†	21
Wife Insurance	July 9,'37†	16
Wrong Romance, The	May 14,'37†	19

WORLD ON PARADE

Title	Rel. Date	Min.
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25,'36†	11
Graveyard of Ships (1-2-37)	Nov. 27,'36†	11
Heart of the Sierras	Nov. 6,'36†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept.11,'36†	10
Washington in Virginia (10-3-36)	Oct. 9,'36†	10
Workshops of Old Mexico	July 9,'37†	

STATE RIGHTS

ALEXANDER

Title	Rel. Date	Min.
Trailing the Seahorse (1-9-37)		11

AMERICAN RED CROSS

Title	Rel. Date	Min.
Behind the Flood Headlines (5-8-37)		11

ASTOR

Title	Rel. Date	Min.
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

FILM EXCHANGE

Title	Rel. Date	Min.
Ski-Esta (1-2-37)		10

MATSON

Title	Rel. Date	Min.
Coronation Preview (3-27-37)		10

ROGERS SPECIAL

Title	Rel. Date	Min.
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13,'36†	10
Looking for Trouble	Dec. 18,'36†	10
Pacing the Thoroughbreds	Sept.25,'36†	
Scouring the Skies	Aug. 14,'36†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Irish Pastoral (8-22-36)	Aug. 7,'36†	9½
Land of Genghis Khan (2-6-37)	Dec. 18,'36†	10
Memories of Spain (10-3-36)	Sept.18,'36†	10
Philippine Fantasy (11-7-36)	Sept.25,'36†	
Touring Brazil (12-18-36)	Nov. 13,'36†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
102. Mickey's Rival (8-15-36)	Aug. 27,'36	9
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.

SILLY SYMPHONIES

Title	Rel. Date	Min.
35. Toby Tortoise Returns (8-22-36)	Sept.23,'36†	8
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	8½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 25 (8-15)	Aug. 3,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 26	Aug. 17,'36	10
No. 27 (10-10-36)	Sept. 14,'36†	9
No. 28 (10-17-36)	Oct. 19,'36†	8
No. 29	Oct. 26,'36†	9
No. 30	Nov. 23,'36†	10
No. 31	Dec. 21,'36†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 26,'37†	10
No. 39	Aug. 2,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37†	7
Country Store	July 5,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28,'36†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30,'36†	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7-36)	Oct. 28,'36†	10
Gus Van's Garden Party (10-10-36)	Sept. 2,'36†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10-36)	Sept. 30,'36†	11
Royal Cafe	Nov. 25,'36†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes with Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The (7-3-37)	July 7,'37†	10
Television Highlights	Dec. 23,'36†	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Beachcombers (10-3-36)	Oct. 5,'36†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30,'36†	7
Kiddie Revue	Sept. 21,'36†	7
Music Hath Charms (8-8-36)	Sept. 7,'36†	8
Night Life of the Bugs (10-3-36)	Oct. 9,'36†	8
Playful Pup, The	July 12,'37†	7
Puppet Show (10-13-36)	Nov. 2,'36†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36†	8
Wily Weasel, The	June 7,'37†	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 25—Novelty (8-1-36)	Aug. 10,'36	10
No. 26—Novelty (8-8-36)	Aug. 24,'36	9
No. 27—Novelty	Sept. 28,'36†	8
No. 28—Novelty (9-24-36)	Oct 12,'36†	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36†	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty (7-3-37)	June 21,'37†	8½
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty	Aug. 16,'37†	9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Hollywood Screen Test	Aug. 30,'37†	
King Edward the VIII	Dec. 14,'36†	9½
You Can't Get Away With It	Nov. 30,'36†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Internationals Holtz-Lee	Oct. 17,'36†	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36†	11
Vaude-Villians Marty May	Dec. 12,'36†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37†	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Good Old Plumbertime, The Johnny Berkes	July 11,'36	20
Oily Bird, The Ken Murray	July 25,'36	20
Joe Palooka in "Punch and Beauty" Shemp Howard-Robert Norton	Aug. 15,'36	20
Dough-Nuts Yacht Club Boys	Nov. 14,'36	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
When You're Single Cross and Dunn	July 18,'36	20
Shake Mr. Shakespeare (7-11-36) Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	20
Rush Hour Rhapsody (9-19-36) Jean Sargent	Sept. 5,'36†	19
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard-Robert Norton	Sept. 12,'36†	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36†	21
Say It with Candy Virginia Verrill	Oct. 3,'36†	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36†	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7,'36†	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36†	18
"Give Me Liberty" John Litel	Dec. 19,'36†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37†	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	
Rhythm Roundup, The Estelle Taylor	June 19,'37†	
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37†	
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37†	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11-36)	Sept. 5,'36†	10
Colorful Occupation (9-19-36)	Oct. 3,'36†	10
Northern Lights	Oct. 31,'36†	10
Along the Mediterranean	Dec. 5,'36†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa (6-12-37)	June 12,'37†	10
Land of the Magyar (7-10-37)	July 3,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 27—Little Beau Porky	Oct. 24,'36†	7
No. 28—Village Smithy, The	Nov. 14,'36†	7
No. 29—Porky of the North-woods (1-9-37)	Dec. 19,'36†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37†	8
No. 36—Porky's Building	June 19,'37†	
No. 37—Porky's Super Service (7-10-37)	July 3,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra (7-14-36)	Sept. 5,'36†	11
Harry Reser and Eskimos	Sept. 26,'36†	9
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36†	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36†	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37†	10
Lennie Hayton & Orch. (7-10-37)	July 10,'37†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 24—Sunday Go to Meetin' Time (9-5-36)	Aug. 8,'36	7
No. 25—At Your Service, Madame	Aug. 29,'36	7
No. 26—Toy Town Hall (9-19-36)	Sept. 19,'36	7
No. 27—Boulevardier of the Bronx	Oct. 10,'36†	7
No. 28—Don't Look Now	Nov. 7,'36†	7
No. 29—Coocoonut Grove	Nov. 28,'36†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37†	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 12—Can You Imagine	July 11,'36	10
No. 13—For Sport's Sake	Aug. 8,'36	10

PEPPER POT

Title	Rel. Date	Min.
Pictorial Review	June 27,'36	1 rl.
When Fish Fight	July 11,'36	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	
No. 11—Milk—Rugs	June 19,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21,'36†	10
Logging Along	Sept. 26,'36†	10
Ounce of Invention, An Ray Gross	Oct. 24,'36†	10
Oklahoma As Is Cal Tinney	Dec. 19,'36†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale Ho (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37†	10

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Cruose of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36†	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 epsiodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36†	2 rls. (each)
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	2 rls. (each)
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37	2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Dear Herald:

When they made the southern tier of counties of this state they stood 'em up on edge, and it is just up one hill and down another, and when you travel 'em you are apt to think you are on a roller coaster on Coney Island on July 4th, 1492, but then April Shower don't mind 'em, for, like the Herald, she covers the country, hills and all, even if it is hot.

▽

John Waller still operates the theatre at Osceola, and he has been there ever since away back when Uncle Ezra married Aunt Pruny that time. When we first met John he was operating a little "store show," but he recently built the Lyric, a swell theatre nice enough for any town. The people of Osceola have put up with him for a long time and the only fault they find with him is he snores so much of nights. We used to do that until the neighbors got to complaining about it and now we sleep with a clothes-pin on our nose. If they ever put John in the cell next to ours we are going to kick about it, too.

You should go to Osceola some time and meet John and also see his new Lyric theatre; they are both of 'em among "The Four Hundred" of Iowa, and the crops around Osceola look like they would do away with the depression.

▽

You no doubt have already heard a whole lot about W. H. Eddy and his Empress theatre at Indianola; if you haven't you haven't ever heard very much. W. H. showed us around the town and took us out to a lake where they are making preparations for a summer resort that Iowa can be proud of. When this is completed they should advertise it so the public would know about it, for it is clear off the highway and surrounded by timber. He also took us out and showed us their golf course, which reminded us of what the Doc told us about playing golf and this, of course, reminded us to curb our language. Doggone these doctors, anyway.

Mr. Eddy's Empress theatre is another of Iowa's beauty spots, and she has a lot of 'em. There is everything about this theatre for beauty and comfort that there ought to be about any theatre. It is good enough for the Indianola folks and if it is good enough for them it is good enough for Eddie and Wally.

A fellow told us while we were there that a shelter belt crew grubbed out oak trees, some as big as five inches through, to make room to plant those shelter belt sprouts. But we don't like to talk about that damphool thing for fear it might lead this typewriter into profanity. Well, anyhow, we had a dandy visit with Mr. Eddy and we want to thank him for the courtesy shown us.

▽

There are a multitude of things we can't understand, two in particular. We can't understand what a Dutchman says when some one steps on his bunion nor what a woman says when she sings over the radio. We know what we say when we hear her, but then we never could savvy Chinese anyway.

▽

Those who have travelled Iowa very much know about Winterset. Winterset is located right "Where the tall corn grows" and that's where Mr. A. B. Pettit has his Iowa theatre, and the Iowa theatre is good enough for Iowa, and anything good enough for Iowa is good enough for anybody. Mr. Pettit showed us a very royal time and he also gave us a theatre pass for Miss Merriam (just like the rest of the boys did). You know Miss Merriam is making a collection for her scrapbook. Not only that, but he asked us to renew his subscription to the Herald, although it wouldn't expire for three or four months, but he said he didn't want to miss a copy. (A good thought.)

W. H. Dussler came up here from Missouri and bought the Grand theatre at Greenfield. We met him and Mrs. Dussler last night and had a very lovely visit with them. Mr. Dussler had been a Herald subscriber long before he came to Iowa. Why anyone would want to leave Missouri is more than we understand, but then, of course, every one wants to come to Iowa.

▽

A lot of you older fellows will remember away back when you used to hitch up old Fan and Jerry to the buckboard and go and take your girl out for a buggy ride. You used to wrap the lines around the whip-socket so that both of your arms would be free. Yes, you did, you know darned well you did, and there is no use to tell your wives you didn't, for they were probably in the buckboard, too. Nowadays the young fellows have to keep both eyes on the road and both hands on the steering wheel and this makes 'em miss a whole lotta fun. Gosh-all-fishhooks, Oscar, but wouldn't we like to go back to the "horse and buggy days" again, though?

▽

When we got to Exira we found that W. D. White of the Palace theatre had gone up to Spirit Lake fishing, which was further proof of his excellent judgment, but we did go to his home and have a very pleasant visit with Mrs. White, just like we did when we were there before. We hope that Mr. White will be at home next time.

Mr. Budd edits the Anita paper and his son, C. G., operates the Rialto theatre, and between the two they are kept pretty busy. We parked April Shower in front of their office and Mr. Budd recognized us before we got out of the car. The question is, did he recognize us or did he recognize April Shower. Anyhow, he told C. G. to get the checkbook, for he didn't want to miss a single copy of the Herald, and this is something else you boys ought to remember.

▽

Over at Manning we met J. F. Dethleffs working like a Hoosier decorating his Crystal theatre, putting in new chairs 'n' everything with a determination of giving the customers of the Crystal as comfortable show house as they could find anywhere. It beats all how that J. F. does work, and if the Manning folks don't show their appreciation of his efforts by attending the theatre we will be disappointed in the Manning folks. Thanks, J. F., for a very pleasant visit.

▽

We next went to Denison to see Mr. Suggan of the Ritz theatre and found that he had also gone fishing. There's no sense in these boys going fishing without us, not a bit. Doggone the doggone luck, anyhow. J. C. Fanning of the Brownsville theatres at Brownsville, Texas, wouldn't do that, and we can imagine we can hear you say that there is no sense in continuing this any further, which we are accepting as a left-handed hint to quit.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The Herald Covers the Field Like an April Shower.

IN THE NEWSREELS

MOVIETONE NEWS—No. 86, Vol. 19.—President Roosevelt visits Boy Scout Jamboree in Washington ....Kansas farmers harvest bumper wheat crop.... Refueling for air endurance record....Japanese make fishing a ceremonial affair....Rodeo time in Montana ....Bathing togs for the younger set....American Leaguers win All Star Game....Rosemeyer winner of Vanderbilt Cup Auto Race....Stars and Stripes Handicap at Arlington Park, Chicago....Steele and Williams train for middleweight title bout.

MOVIETONE NEWS—No. 87, Vol. 19.—Boy Scouts greet the President....English royalty on visit to Scotland....Clipper planes make two way hop across the Atlantic. . . . Spanish loyalists recruited. . . . Czechoslovakians celebrate independence day. . . . Rockettes score huge success on Paris visit.... Donald Budge, U. S. tennis ace, congratulated by Queen Mary....U. S.-England track meet....Americans retain Ryder cup.

NEWS OF THE DAY—No. 284, Vol. 8.—Earhart search continues....French riders at Villemeux.... Champion drivers train for aquatic shows....All Star baseball game....Underprivileged children on boat outing....Wives give husbands close shaves.... Midget plane endurance record broken....New record made by crack English train....Terrible Teddy, battling bruin, does his tricks.

NEWS OF THE DAY—No. 285, Vol. 8.—Heat wave sweeps nation....New York and London linked in 24-hour air service....American crowned new tennis king....World Labor athletic meet....Scots give their king and queen a royal welcome....Turkeys used in war on grasshopper plague....Al Smith arrives home from Europe....Boy Scouts conclude Washington jamboree.

PARAMOUNT NEWS—No. 97.—Noted Hollywood newlyweds arrive at Honolulu....U. S. golf stars shine at British tourney....Record summer heat crowds resorts....Boxing bear makes U. S. debut.... Vanderbilt Cup Auto race....Little summer theatres cultivate the muses....All Star baseball game won by Americans.

PARAMOUNT NEWS—No. 98.—Track stars in World Labor Athletic meet....Scout Jamboree in final session....Franklin D. Roosevelt, Jr., sails with his bride for honeymoon in Europe....Rear Admiral Byrd receives citation....Regular plane service starts over Atlantic....Al Smith returns to the "Sidewalks of New York."

PATHE NEWS—No. 101, Vol. 8.—Speed thrills at the Vanderbilt Cup race....Shots of the Earhart search area....Auto used to refuel plane....Latest device for maintaining better water mains....Robin dines at table....French army students take parachute tests....Stars of the big leagues matched.

PATHE NEWS—No. 102, Vol. 8.—Palestine partition draws protests from Jewis and Arabs....Skyliners conquer Atlantic....Al Smith tells of his visit with Mussolini....Mittens used for piano practice.... Budge victor in tennis match....U. S. downs England in track meet....17th century "turf" classic revived.

UNIVERSAL NEWSPAPER NEWSREEL—No. 578, Vol. 9.—American leaguers win ball honors....New York youngsters go air minded....Corinto wins rich handicap....Bear declared winner in slug fest.... German entrant awarded auto crown....Plane draws fuel from auto....Army begins war on cricket plague ....New York children on holiday.

UNIVERSAL NEWSPAPER NEWSREEL—No. 579, Vol. 9.—Heat wave takes heavy toll....American golfers victors in Ryder Cup championship matches ....Rocketees return from European triumph.... Rodeo riders and bucking broncos parted in Reno rodeo....Strike broken after two fatalities....British clipper jumps the ocean....Latest summer styles.

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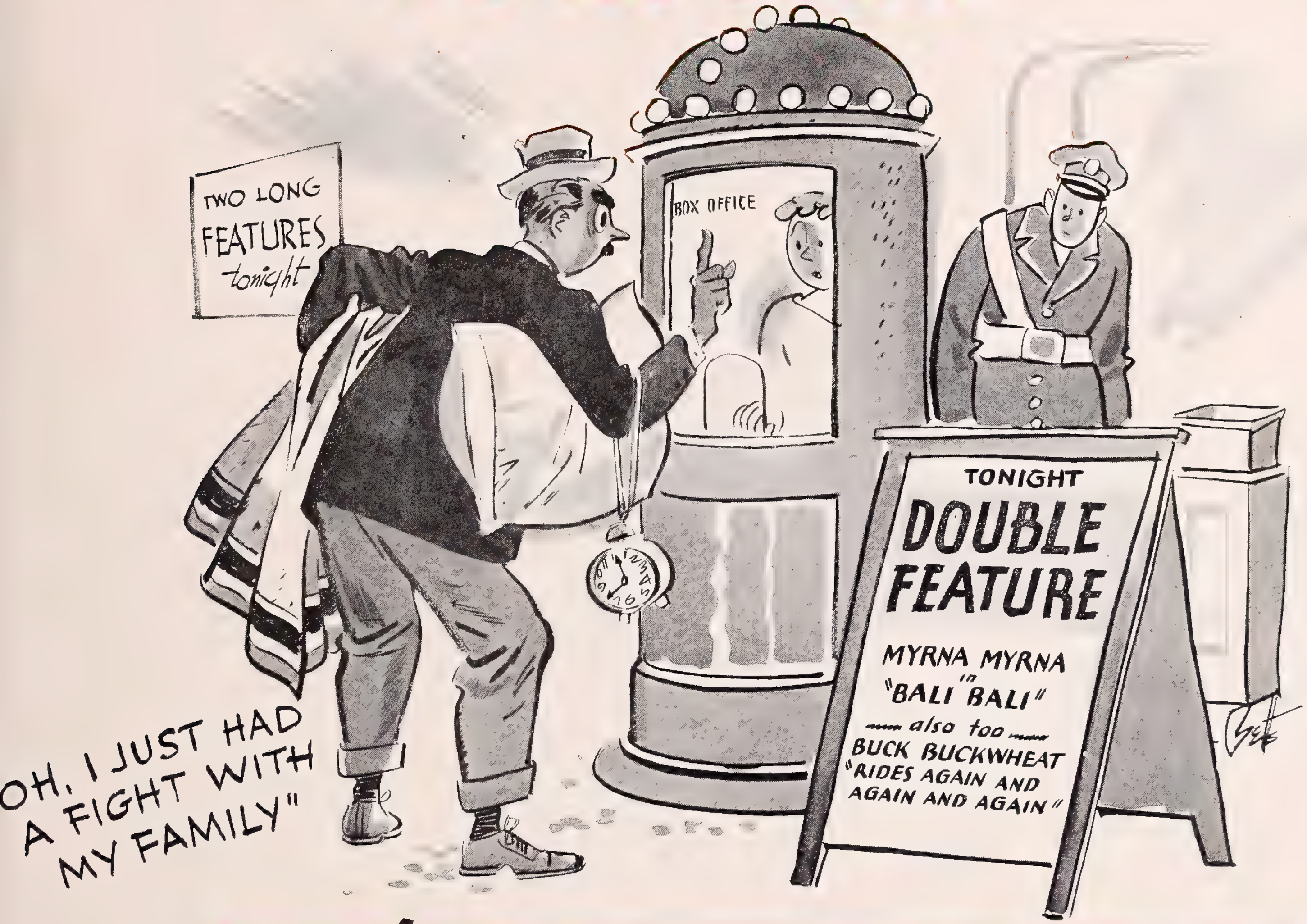
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WEATHER: Fair Cooler Tomorrow

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"My daughter killed Horace Mitchell—as surely as if she had pulled the trigger which ended his life!"

This heartbreaking cry was wrung from the tortured lips of Tod Swain, veteran "World" reporter, in accusing his daughter, lovely Vina Swain, reporter on the "Sentinel" staff, of "moral responsibility" in the death of Mayorality candidate Horace Mitchell, who committed suicide last night in the Swain home. Mitchell committed suicide after appearance of a story signed by Miss Swain, in which she "exposed" the candidate's youthful prison record.

GIRL NAMED MURDERESS! Lovely Vina Swain, star reporter for ex-gangster Charles Gillette's "Sentinel", shown with her father, Tod Swain, and her fiance, Ralph Houston, both of "The World" staff. Both men place the "moral responsibility" for the suicide of Horace Mitchell, Mayorality candidate, on Miss Swain, because of an expose story which she wrote in "The Sentinel" [illegible]

Fred MacMurray
Frances Farmer
Charlie Ruggles in

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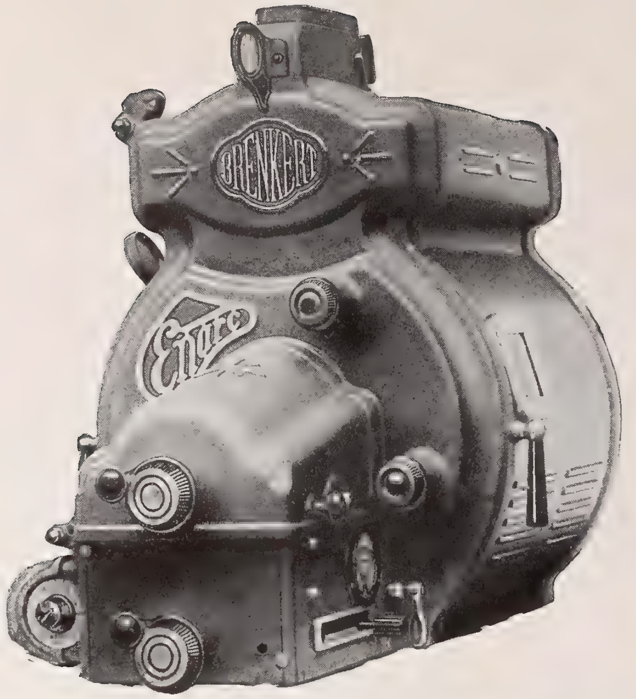
NEW THEATRES

Capitol, Jefferson City, Mo.
Calvert, Washington, D. C.

JULY 24, 1937
In Two Sections — Section 2



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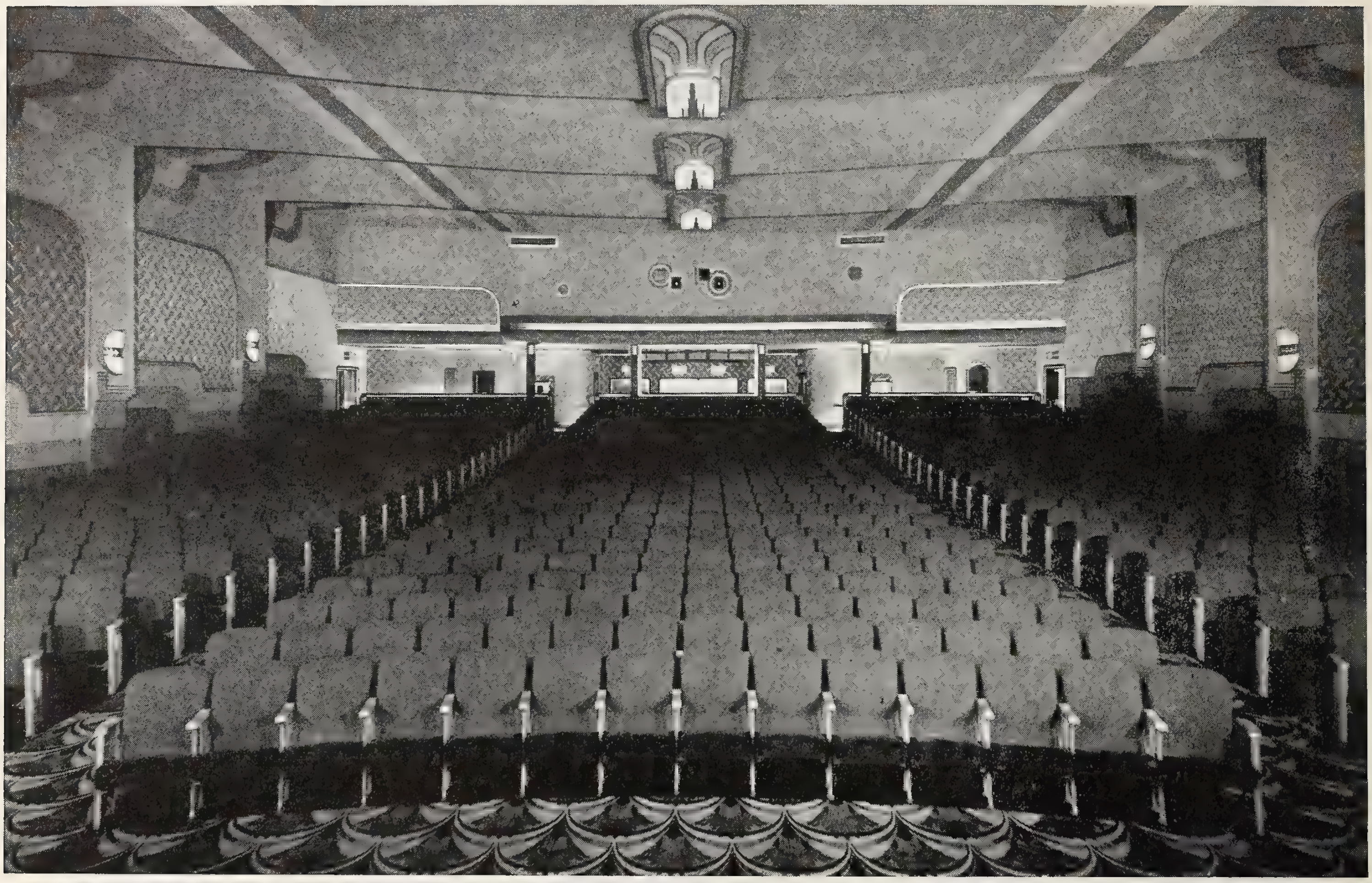
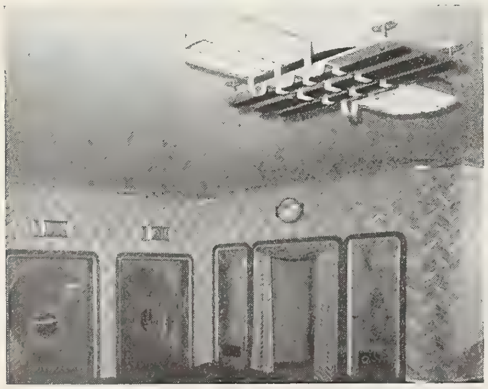
THE CALVERT: NEW WARNER THEATRE WITH CONTINENTAL SEATING PLAN





■ The 1,000-seat Calvert theatre in Washington is the latest of several recent additions to the Warner group in the nation's capital, which now numbers sixteen houses. A notable feature of the Calvert, besides its general design, is the seating, which, spaced 36 inches back-to-back, allows free enough passage to make broad banks of chairs feasible (the so-called "Continental seating plan"). The Calvert, which serves the residents of Georgetown and Massachusetts Avenue Park, was designed by John Eberson. It is of modern architecture and decoration throughout, but highly colorful on the interior. The lobby has walls paneled in various woods, outlined with aluminum. The auditorium walls are paneled with damask, which covers rock wool acoustic treatment. Blending tones of the basic colors red and brown, the panels are darker in tone as they approach the screen end of the auditorium. Illumination throughout is by means of lighting fixtures—ceiling troughs and plaques and semi-indirect wall brackets—of modern patterns executed in flashed and ribbed glass, and chromium-plated supports. In the auditorium the central ceiling fixtures are associated with air-inlet diffusers. The front of the Calvert is finished in Vitrolite with aluminum trim, and the same material is used for the box office. Entrance doors are of Formica inlaid with decorative aluminum strips. The air-conditioning system is equipped with Frick compressors for cooling, and includes auxiliary exhausts for the projection room, foyer and lounge areas. The Calvert was erected by the Globe Amusement Company of Washington and is operated under a long-term lease by Warner Theatres, under the supervision of John J. Payette, general manager of the Washington zone, with Alan Bachrach, formerly manager of Warners' Apollo in Washington, as resident manager. Construction was under the supervision of A. Julian Brylawski, manager of the Washington real estate department, and Herman A. Maier, chief of construction for Warner Theatres. » » » » »

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 128 JULY 24, 1937 NUMBER FOUR

Plans for 186 New Theatres Reported First Half of 1937

PLANS FOR the construction of 186 new theatres in the United States were announced during the first six months of 1937, according to a tabulation of reports received during the period from January 1 to July 1, by the *Projects Bulletin Service* of BETTER THEATRES. Thirty-five States are represented in the reports.

The greatest number of reports were received from the New England States, in which 42 projects were listed. The East North Central States (Illinois, Wisconsin, Ohio, Indiana) closely followed, however, with 41. In the latter group, Illinois led with the construction of 20 new theatres, which number was the largest reported by any single State. Connecticut led the New England section with sixteen.

It is to be pointed out that the total of 186 projects may not represent the true total for the entire country, if all types of theatres are considered. These reports come from correspondents located in all cities and delegated to "cover" the cities and rural areas tributary to those cities. It is possible, however, that some building projects, particularly those in very small towns, were not made known through the usual channels. Moreover, all remodeling projects, some of which are so extensive that they are reported as new theatres, have been eliminated from the count given here.

It is interesting to note that in the two sections of the country reporting the larger numbers of new theatres planned, the average seating capacity in each is much higher than the average capacity of all theatres operating in the United States at the end of the year 1936. The latter average was 640, whereas the average capacity of theatres projected in New England during the last six months is 880, while that in the East North Central States is approximately 900. The total number of seats represented in the projects reported by New England during the six months period is approximately 37,000, while the corresponding figure for the East North Central States is approximately 39,000.

The number of projects reported by each section and State is as follows:

New England States: Connecticut, 16; Maine, 2; New Hampshire, 5; Massachusetts, 13; Rhode Island, 1; Vermont, 5.

Middle Atlantic States: New York, 8; New Jersey, 8.

South Atlantic States: Florida, 2; Georgia, 2; Maryland, 1; North Carolina, 2; Virginia, 2.

East North Central States: Illinois, 20; Michigan, 3; Ohio, 11; Indiana, 1; Wisconsin, 6.

East South Central States: Alabama, 5; Kentucky, 1; Mississippi, 4; Tennessee, 2.

West North Central States: Iowa, 8; Missouri, 5; Nebraska, 5.

West South Central States: Arkansas, 4; Oklahoma, 2, Texas, 7.

Mountain States: Idaho, 3; New Mexico, 1; Colorado, 1.

Pacific States: California, 9; Oregon 7, Washington, 13; Montana, 1. In this area the average capacity was much less than that of the national average at the end of 1936, being only a few seats above 600. These 30 projects represent a total of 18,500 seats.

Individual reports, by sections and States, are listed on page 49.

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Better Theatres is published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week as Section Two of Motion Picture Herald. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form.

$800,000 in Remodeling In W. Mo. and Kansas

A CONSERVATIVE estimate places the amount of money spent by exhibitors in Western Missouri and Kansas during the two years ended June, 1937, on remodeling and replacement between $700,000 and $800,000, according to survey of improvements made in that area. This includes complete outlay — construction, where there was any; architect's fees, paint, labor, sound equipment, chairs, carpets, air conditioning and refrigeration, light fixtures, marquees, projection equipment, etc.

Some 160 individual (independent) theatres spent more than half this amount, but the circuits, both independent and affiliated, representing around 135 houses in the area, accounted for a very substantial part of the total.

Principal items of expenditure were sound equipment, chairs, carpets and redecorations in general, and cooling equipment.

The work was generally scattered over the entire territory. Exhibitors in small cities and towns participated to as large an extent in the effort to modernize their theatres and make them more comfortable as those in the larger cities.

Some theatres have been almost completely rebuilt, the exhibitor seeking to overcome structural defects and space limitations by a completely revised use of the space within the original walls. Such jobs were relatively expensive, running all the way from $10,000 to $50,000.

At the other end of the scale are "cleanup" jobs, which consist of a general refurbishing — painting, possibly a new marquee, cleaning and painting inside, etc., or the installation of sound equipment only, or of air conditioning equipment only, and so on. These run from $500 to $1500. In between are the theatres on which from $3,000 to $15,000 was spent for a complete overhauling, new equipment, seating, furnishings, etc.—*Kenneth Force, Kansas*

Modernization Wave Reaches 400 Ia. Houses

IN 400 THEATRES in Iowa, remodelling to some degree has been done in the past two years, and in 300 of those the largest single item of equipment purchased was new chairs. During the two or three years previous to June of 1935 theatres had been kept operating with the smallest possible amount spent for upkeep. A great many theatres simultaneously came to the point where new chairs must be purchased—and they were, to the tune of $160,000.

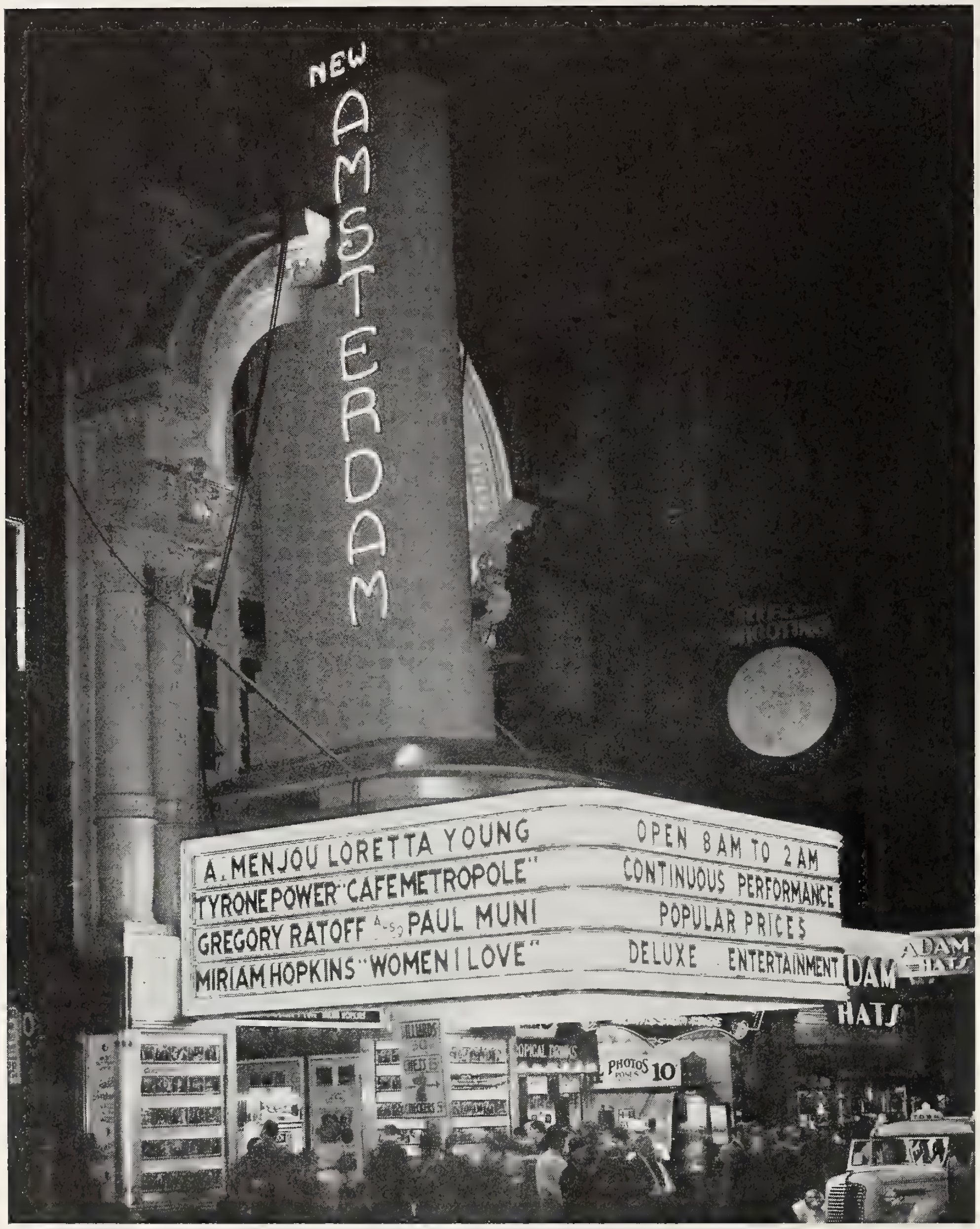
This represents approximately one-fourth of the total amount spent in remodelling of motion picture houses in Iowa, which is estimated at $700,000. One equipment company alone handled between $65,000 and $70,000 in chair sales made to smaller houses and those independently owned.

After the terrific heat of the summer of 1935, air cooling systems did a big business, of which the largest number of sales came in 1936. Every theatre in Iowa has some system of cooling, but there is no doubt that further improvement will be made in this field. About $45,000 was the amount spent in the past two years for this type of modernization, of which close to $35,000 was spent in the smaller houses. The larger theatres had previously been air-cooled, though one must keep in mind that houses of the larger circuits, which were newly constructed, were equipped with air-cooling systems at the outset, the amount varying in estimates from $10,000 to $15,000.

New decoration and illumination systems were installed in probably 320 houses, yet did not run into such large expenditures in the smaller houses. For the 280 independent theatres, redecorating amounted to $25,000. However, in one circuit of 30 houses, redecorating ran to $60,000 which was matched by an equal amount spent on interior decorating of new theatres in this circuit. Practically the same proportions and an equal amount was the outlay for another leading circuit.

Estimates for rebuilding of theatre exteriors run to a large item for the independent theatres, with $125,000 as the estimated total. For the circuit theatres, exterior construction ran to 25% or 30% of the total, or $53,000 out of a total of more than $265,000.

Projection equipment had been brought to a point where principally small replacements were made, and $10,000 or $15,000 would probably cover the total spent for this item in the budget.—*M. Grahl, Des Moines.*



Another landmark of New York's "legitimate" theatre sector has gone "movie"—and announces the change with a sign and marquee of goldleaf and bronze. More than three decades ago, the Amsterdam began its memorable career with Shakespeare's "A Midsummer Night's Dream"; it opened the other day as a motion picture theatre with the Warner film production of the same work. Located on 42d Street, just west of Broadway, the Amsterdam was long one of the gayest centers of New York's theatrical activities, for it was the home of Ziegfeld's Follies through most of the tenure of that perennial production as an American institution. Following its purchase by Max A. Cohn, until recently operator of Wallach's theatre on 42d Street, the Amsterdam was fitted out for motion pictures, but for the most part its luxurious appointments were left unchanged, except for the front. The sign is 50 feet high and is finished in porcelain enamel of an ivory tint. The crown and base of the sign, however, are finished in 22-carat golf leaf. The name is spelled in channel letters with white gas tube illumination. The marquee is of bronze construction. Trim has been confined to single lines of neon between the rows of attraction board letters, all three fascias flood with light the flashed opal glass of the attraction boards, which are illuminated by lamps set in front of parabolic reflectors. Attraction board letters are Adler silhouette type. The vertical sign and marquee were designed by George W. Colby and constructed by the Continental Sign Company of New York. The Amsterdam has Motiograph projectors.

Press Book Developed On Sound Equipment

RCA PHOTOPHONE has developed an interesting pressbook in four sections to aid exhibitors in publicizing the installation of RCA sound equipment. The sections are divided into advance, opening, contest promotion and year-round exploitation.

The advance campaign takes in newspaper stories, radio and sound track announcements, posters and banners of various sizes, all of which are suggested for use to build up the premier—a special prevue—of the new sound equipment. Suggestions for this event include copy for invitations and comment cards and interesting also is a souvenir for distribution, the idea being a small card in which is placed single frame of non-inflammable film mounted on white pasteboard so that the sound track may be clearly seen, which is noted in the card copy.

Two contests are detailed. The first is called "The Magic Voice" in which a trailer is provided in which is represented the voices, but not the faces, of several popular screen players. Contestants are asked to identify the voices of the players they hear on a ballot provided for the purpose, to describe what characteristics of the players gave them the identification clues. For further build-up the Photophone sound track in the trailer is clearly visible.

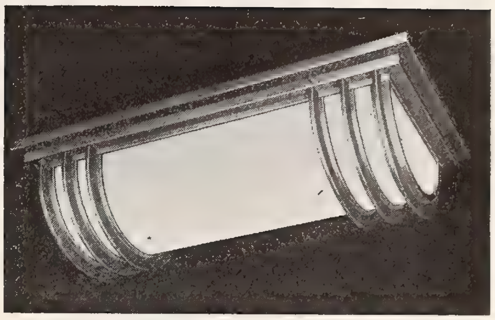
A "Favorite Voice" contest is also suggested in which each entrant is asked to list the name of the screen player whose voice he likes best along with his estimate of votes the player will receive. The two contests are accompanied by a list of stories, ballyhoos, etc.

Under the heading of year-round exploitation some 21 advertising and exploitation activities are listed on a schedule on which is also indicated how and when each is to be used. Mats for tie-in with cooperative ads are carried, as well as illustrations for street ballyhoo and other ideas.

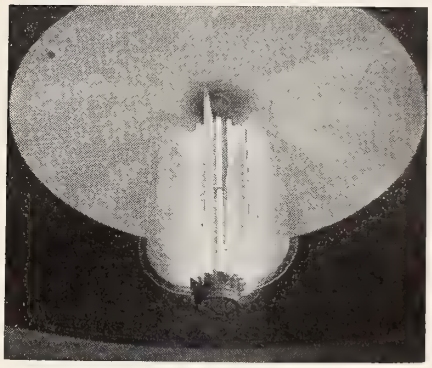
How Fixtures Are Used In Lighting Theatres Today

● Especially effective in remodeling, lighting fixtures continue to be widely used in theatres. Here they are examined in their new applications

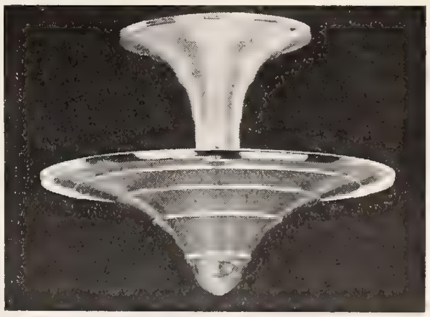
By EUGENE CLUTE



A semi-cylindrical ceiling unit by the Garden City Plating & Manufacturing Company.



A decorative unit for the ceiling of foyer or lounge, employing lumiline lamps and glass "wings" in creating a butterfly effect. By the Novelty Lighting Corporation.



Metallic indirect-light luminaire, indicated for low ceilings. By Curtis Lighting, Inc.

UP-TO-DATE lighting fixtures are as different from those that have been used in theatres as modern streamlined automobiles are different from the "horseless carriages" of a generation ago. They are functional and they are good looking in a straight-forward clean-cut way. They are especially helpful in solving the lighting problems encountered when endeavoring to modernize effectively an obsolete theatre.

Fixtures of special design naturally give a theatre distinction and are sometimes definitely indicated by the decorative scheme, but there is a wide range of stock designs to meet most requirements. Fixtures of stock design cost less, as a rule, than those of special design. But there is a great difference in stock fixtures. Too often unsuitable, cheaply made and badly designed fixtures are bought. Such fixtures injure the appearance of the theatre, give bad lighting and are a poor investment all around.

The theatre owner or operator should be sufficiently well informed about modern lighting principles and practice and about the recent advances in lighting fixture design to be able to obtain a fixture installation for his theatre that will furnish correct lighting and will be a decorative asset.

An idea that lighting fixtures are ornaments and only incidentally give light, has been held by many. They are rather to be regarded as light sources designed to furnish the quantity and the quality of light required for their special purposes.

FUNCTIONAL DESIGNS

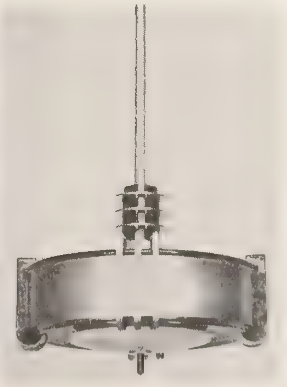
Lighting fixtures today are not overloaded with ornament, as they were when every part of the theatre interior was encrusted with gingerbread enrichment; nor are they eccentric in design, as they were not so long ago when the extreme *modernistic* fad prevailed. The conservatively styled modern lighting fixtures are in excellent taste and are suitable for use in interiors of either period or modern style.

Fixtures of essentially functional type are best in most cases—simple troughs suspended from the ceiling, pylon brackets, soffit lights, drum-shaped units, and bowl-shaped indirect and semi-indirect pendant fixtures and semi-ceiling fixtures, with little if any ornamentation but of simple, pleasing form.

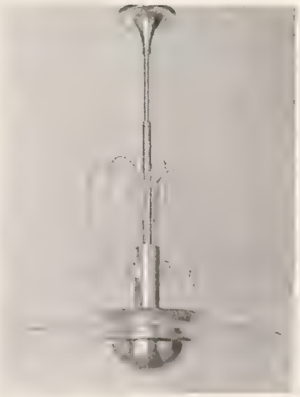
Where a suggestion of historic period design is desired in the lighting fixtures to harmonize with the decorations of the interior, this can be secured through a new approach to period fixture design. This approach consists in designing functional fixtures for electric lighting in modern materials and adding touches of period style ornament, or modifying the shapes of the fixtures in ways that do not interfere with their functions. The resulting fixtures are modern in their lighting ability and in their smart simplicity of general design, but they have also a decorative character expressive of the past.

This is exactly the reverse of the procedure that has prevailed until recently in period lighting fixture design. It has been customary to adapt to electric lighting, forms of lighting units that originated in the days of candles and oil lamps, such as the chandeliers, wall brackets with branching arms, and lanterns. Now these forms

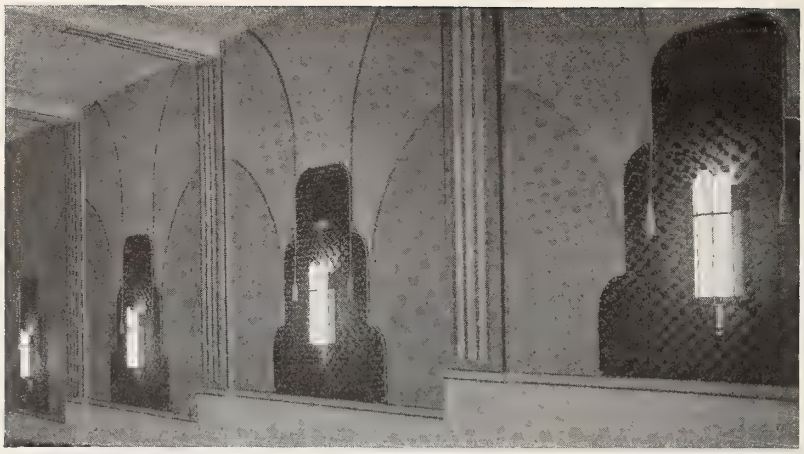
Full-length indirect luminaire with reflecting rim softly illuminating concentric pattern of fixture. By Curtis Lighting, Inc.



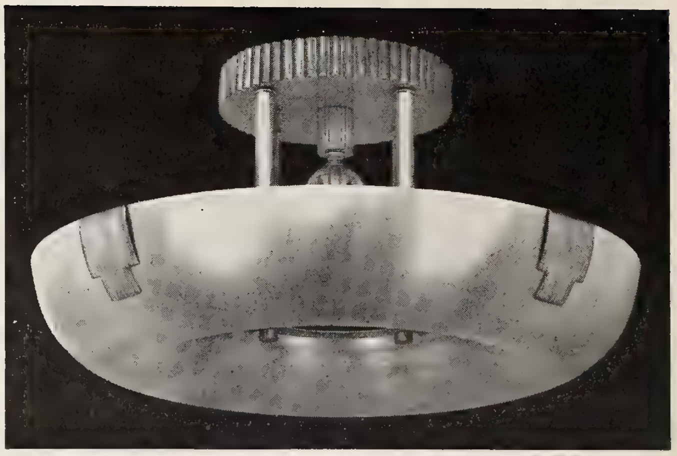
A moderately ornamental modern-style pendant fixture of dull-finish metal in two tones, by the Miller Company.



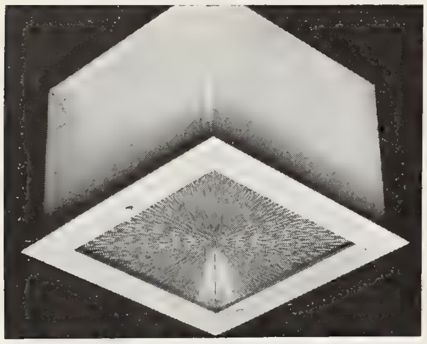
A dainty glass and metal pendant fixture adapted to women's lounge, by Beardsley Chandelier Manufacturing Co.



Auditorium illumination by pylon bracket fixtures, which are on five circuits, including two intensities and three colors. The luminous elements are translucent glass giving uniform, medium-level illumination without glare. These fixtures are by the Novelty Lighting Corporation.



Indirect ceiling unit of "doughnut" type by Charles J. Weinstein & Company. The circular trough contains six lamps, which may be arranged on two circuits for house and running light. It is of metal with a dull chromium finish.



Unit for recessing light source in ceiling, designed by Holophane with prismatic glass "controlens" for diffusion and even distribution of the light.

are often abandoned, and a bowl or trough or wall pocket fixture is given the character of the Colonial style, or some other period, by its form and ornamentation.

Fully as important as the new approach to the designing of period lighting fixtures described above, is the revolution that has taken place in the designing of modern style lighting fixtures for theatres. The ornate and intricate designs are giving way to less ambitious, much simpler and more attractive designs. Of course, where a sufficiently large expenditure for lighting fixtures is warranted so that very fine fixtures can be purchased, elaborate designs are often desirable; but in the vast majority of cases the rule of good taste in fixtures is *the simpler the better.*

Nothing dates a theatre interior more definitely than out-moded lighting fixtures, and there is hardly any major improvement that can be made for so little as refixturing. Fixtures which are well designed for lighting and decoration—functional, simple and well made—can be had at reasonable prices. Showy fixtures that do not give good light and are cheaply made often cost just as much as the right kind. Cheap fixtures are dear at any price.

THE BOX OFFICE ANGLE

The lighting of the interior of the theatre has a much greater effect upon the box office receipts than is generally recognized. The lobby that is attractively lighted—bright, but free from glare and with smart looking fixtures—puts the incoming patrons in a mood to be pleased with the entertainment. A foyer that is agreeably lighted, not too dim and perhaps enlivened with some decorative lighting features, such as illuminated wall niches or back-lighted panels of carved glass, creates an impression of friendliness and dignity, with a touch of the gala spirit that helps people to have a good time.

The lighting of the auditorium calls for the most care, since whatever lighting there may be, must not interfere with the projected image. When the audience is leaving, or when some contest is on, more light is needed, and there should be fixtures capable of furnishing such light without glare.

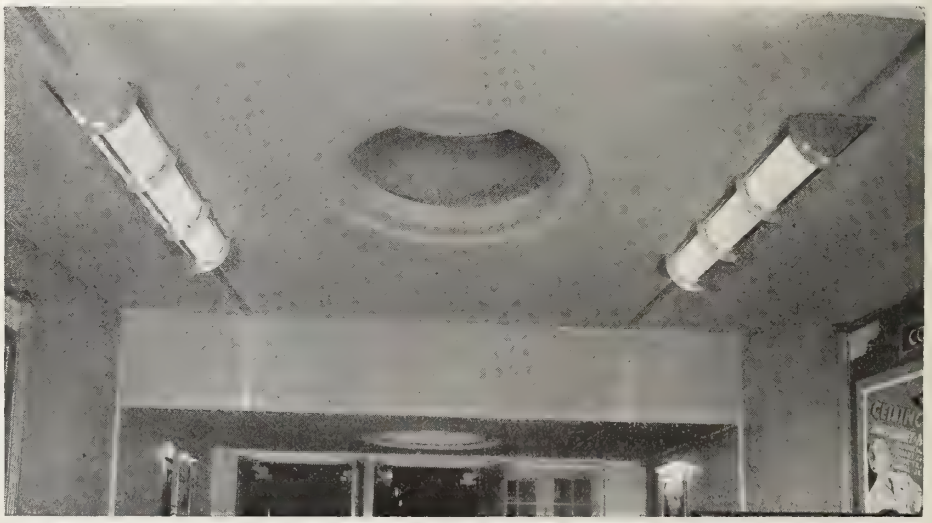
The audience may not be conscious of the lighting of the auditorium (if it is good lighting), but it will be more comfortable on account of it and more likely to patronize that theatre again. What people think of the picture and how much they enjoy it depends partly upon the conditions under which they view it, including the lighting of the interior.

INDIRECT LIGHTING

The first principle of modern lighting is to avoid glare. This may be accomplished by indirect, semi-indirect or diffused direct lighting. Among the best fixtures are those for totally indirect lighting in which the lamps are shielded from view by an opaque bowl, trough or other reflector which directs the light to the ceiling or wall, from which it is reflected into the room, being diffused, softened and widely distributed.

In some of the new types of indirect fixtures, the light is reflected upon a back plate or ceiling plate, which re-directs it into the room. Often this plate is of corrugated metal, which gives a lively lighting effect, but should not produce reflected glare. There are back plates in a light gray finish that soften the light, and satin-finished metal is free from bright reflections likely to cause glare.

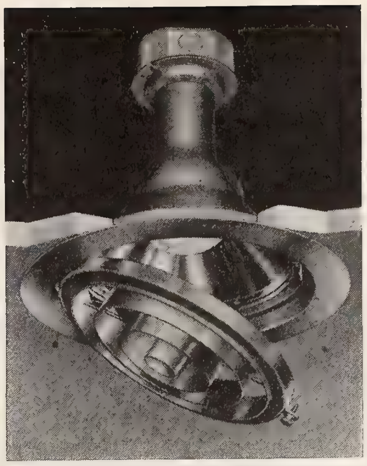
But indirect lighting is not the only



Ceiling trough fixtures designed for two types of light distribution—toward the middle of the room in a low level of brightness, by means of moderately translucent glass panels; and toward the walls through glass plates giving greater transmission. This unit is by the Garden City Plating & Manufacturing Company.

Wall urn of cast aluminum containing reflector casting light upward on wall and ceiling. By Gruber.

Curved, fluted bracket fixture of translucent glass, for lumiline lamp. By Gruber.



Punch light containing reflector and fitted with concentric louvers to prevent glare. By Garden City Plating & Manufacturing Company.

means of avoiding glare, for semi-indirect fixtures, if properly designed, give glare-free illumination and are sometimes preferred to indirect fixtures. Semi-indirect lighting fixtures send part of the light to the ceiling or wall surface, to be reflected as indirect illumination, but they also furnish a large amount of direct light, which shines into the room through translucent glass or plastic material, which diffuses the light, preventing glare.

NON-GLARE DIRECT LIGHTING

Direct lighting, in which all of the light issues directly into the room, can be free from glare also, if the lighting units are fitted with louvers, or light baffles, to prevent the light from shining into anyone's eyes from any normal point of view, or if prismatic lenses or some other suitable means of control, direction or diffusion is employed.

CEILING FIXTURES

In the past, totally indirect pendent and ceiling fixtures have been open to the objection that their opaque metal bowls appeared dark against the lighted ceiling. This has been overcome in some indirect fixtures by designing them so that a small amount of light is projected upon the outside of the bowl, lighting it softly and agreeably. Other totally indirect fixtures have a drum composed of louvers, or slats, of metal, through which light shines upward and outward, incidentally lighting these surfaces. One type has a concave ring of bright metal so placed around the top edge of the bowl that a little light is reflected downward upon the outer surface of the bowl.

The metal bowls of indirect fixtures are now often made to appear luminous, or even as though they were translucent, by lighting the outer surface, in one way or another. In addition, this light is often tinted, so that the outside of the fixture is banded with light of some bright color, while the illumination delivered by the fixture is white.

Totally indirect lighting fixtures suspended from the ceiling afford a good means of lighting the auditorium. They may be of either the pendent or semi-ceiling type, the latter being suspended on shorter stems than the former. They may be of bowl or drum shape, or of "doughnut" shape. The last mentioned shape, as its name implies, is a trough of circular form. Such fixtures of metal, in chromium or any desired finish, and each containing several lamp bulbs, can furnish both the running light and house light, if wired for two circuits so that some bulbs of low wattage can be turned on during the showing of the picture and the light of the other bulbs added for the house light.

WALL STYLES

If a light source is of too concentrated brightness, it produces glare that is hard on the eyes and interferes with seeing the picture on the screen. The wall bracket lights in most theatres have this fault, for they are too small for the output of the lamps they contain. This difficulty is overcome by using the larger brackets that are now being introduced very widely, particularly the kind of fixtures known as pylon brackets.

One type of pylon bracket consists of a tall box of glass panels set in a metal frame attached to a back plate against the wall and enclosing the electric lamps. The body of the fixture is often of half-hexagon, half-octagon, or "side wing" (triangular) form, and measures from, say, 8 x 24 inches to 14 x 50 inches, while the overall dimensions, including the ornamental back plate, are from about 12 x 36 inches to 18 x 64 inches. Pylon brackets of the smaller size given here, or of some intermediate size, are suitable for most theatre auditoriums, while the largest sizes are in keeping with spacious auditoriums.

The large glass area of such a pylon bracket make it possible for the fixture to deliver the required amount of illumination without brightness of the glass.

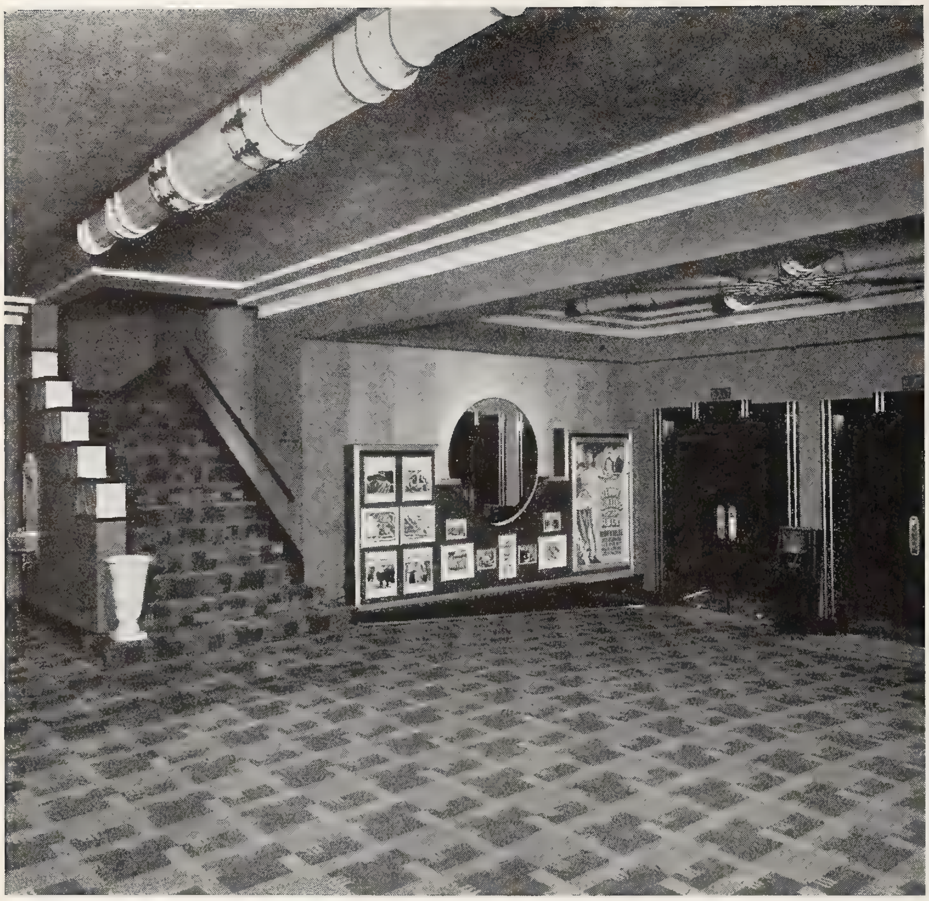
There is also the totally indirect type of pylon bracket, which consists of a metal

(*Continued on page* 35)

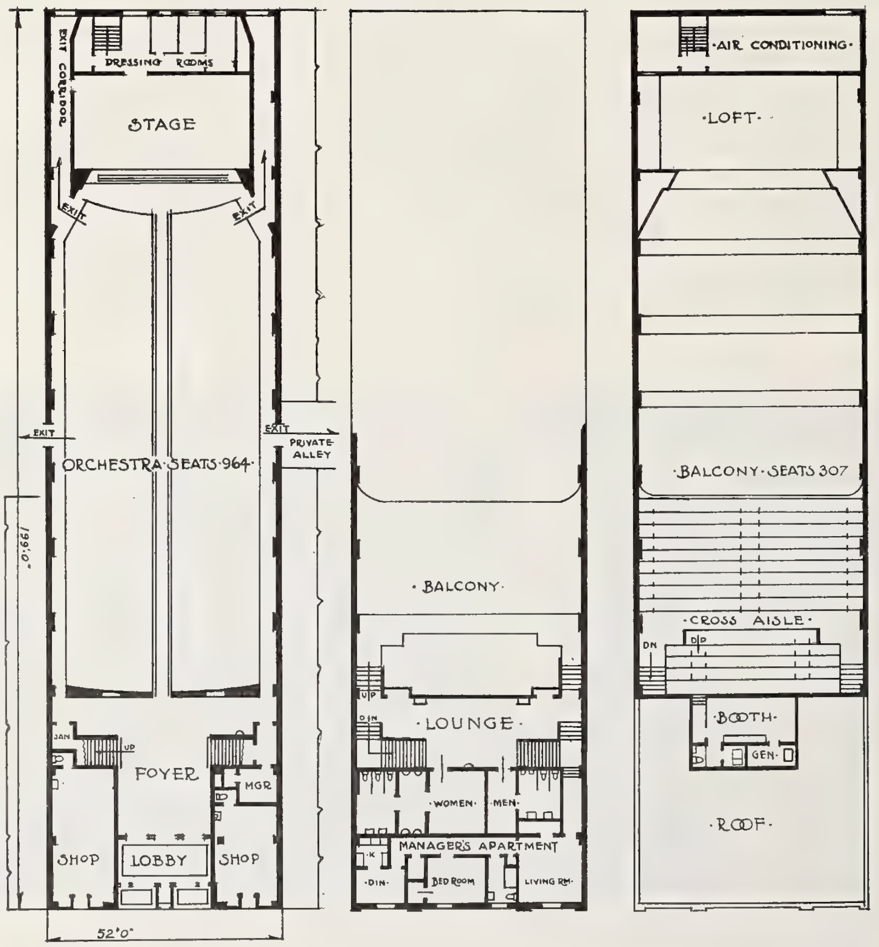
Central ceiling trough well adapted to long narrow lobby or foyer, of translucent glass in metal mounting, providing softly diffused semi-indirect illumination. By the Voigt Company.

Semi-indirect ceiling fixtures having half-cylinders of glass below curved metal reflecting surfaces. Here used in a lounge.

Ceiling fixtures especially adapted to traffic areas having low ceilings. These units (by Novelty Lighting Corporation) have louvered metal sides and translucent glass soffits, giving two-way distribution.



View of section of foyer, showing entrance to auditorium.



FLOOR PLANS, CAPITOL THEATRE, JEFFERSON CITY, MO.
ROBERT O. BOLLER, Architect

A Two-Floor

● Describing the Dubinsky Brothers' Capitol theatre in Jefferson City, Mo., a 1,271-seat house of modern architecture and decoration created from an existing structure

THE CAPITOL, recently erected by Dubinsky Brothers, motion picture theatre operators of Kansas City and St. Joseph, Missouri, and Leavenworth, Kansas, is this organization's third undertaking in Missouri's capital city. Located in the heart of Jefferson City's downtown district, the new 1271-seat house caters to a normal population of 16,000, which for several years has been augmented by the personnel of various emergency bureaus called into existence during the period of business depression. The theatre is managed by Arnold Gould.

The theatre represents the remodeling of a fireproof structure formerly used as a garage. Robert O. Boller of Kansas City, was the architect.

The side walls of the original building were of concrete to the second story level and of brick above that point. Being in excellent condition, they were used in the reconstruction. The original front of brick and the level roof deck of poured gypsum on steel trusses were also utilized in the new plan.

With so much fireproof material as a beginning, the owners decided to complete the theatre interior with steel supports and reinforced concrete floors, in order to make the new Capitol a Class-A house.

The garage was unusually long, its dimensions being 52x199 feet, but it was decided to use the entire space, arranging for two shops, an abundance of lounging space, a full stage with dressing rooms, and a four-room apartment facing the street at the second story level for the theatre manager's quarters.

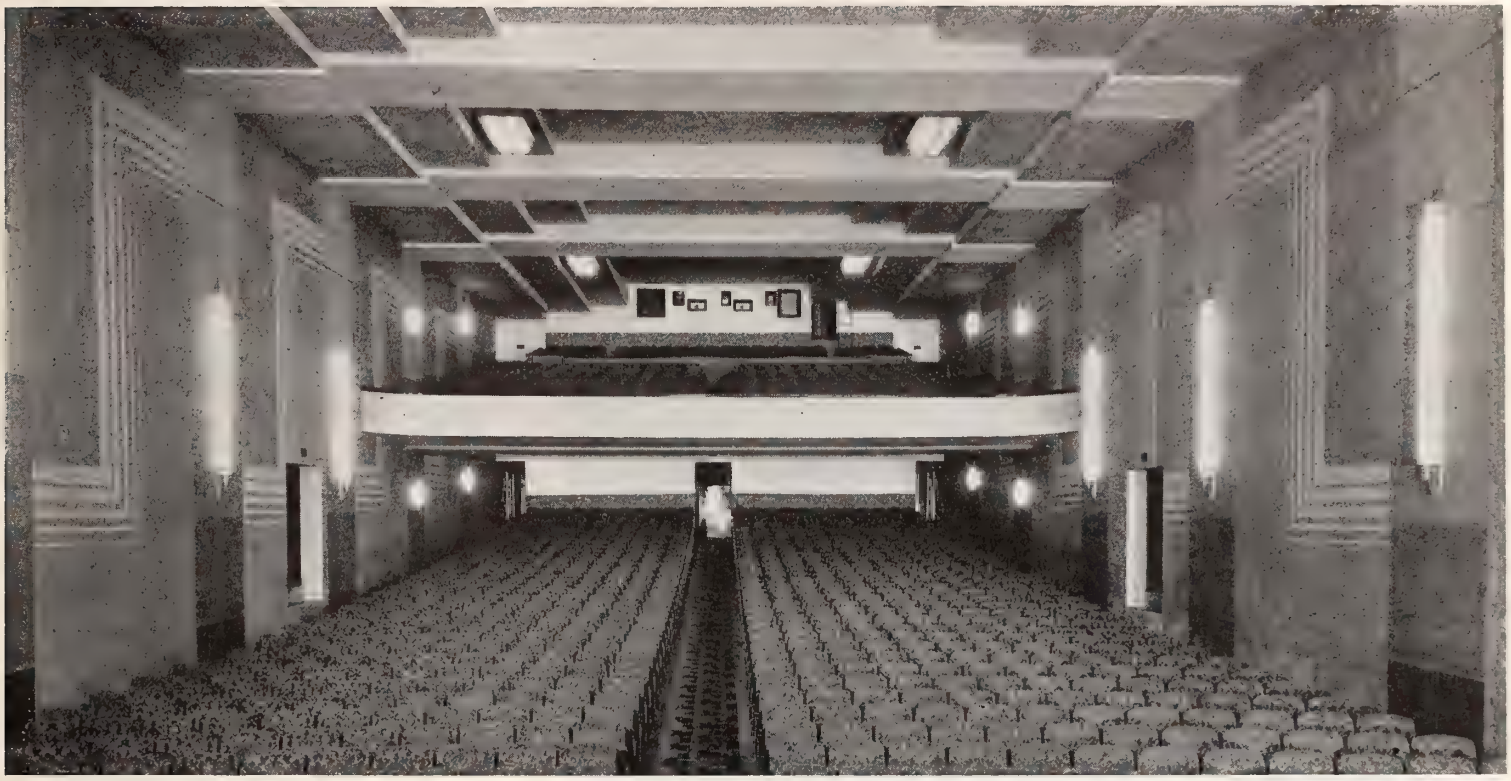
EXTERIOR

The design of the exterior leans toward a conservative sort of streamline *moderne*, and this motif is repeatedly recalled by the decorator in the interior. The smooth cement plaster front depends entirely on painted color for its effectiveness. Display frames on the piers add a decorative note. Panels in the upper section of the front shade from a rich blue to a deep yellow, with golden yellow striping to tie the treatment together.

A vertical sign with channel letters lighted in neon and with neon trim, tops a rectangular marquee which also carries the theatre's name and attraction boards with silhouette letters. The marquee is lighted decoratively in neon.

The vestibule, which measures 21 feet

Plan in a Former Garage Building



Auditorium looking toward entrance. Side wall panels contain lighting fixtures on four-color circuits.

wide by 5 feet deep, contains an island box office. The lower section of the ticket booth is decorated in a shade of blue to harmonize with the front above, and is trimmed with bright metal mouldings. Box office windows are of plate glass, etched with ornamental designs. The booth is attached at the rear to a series of doors opening into the lobby. Vestibule floors are of

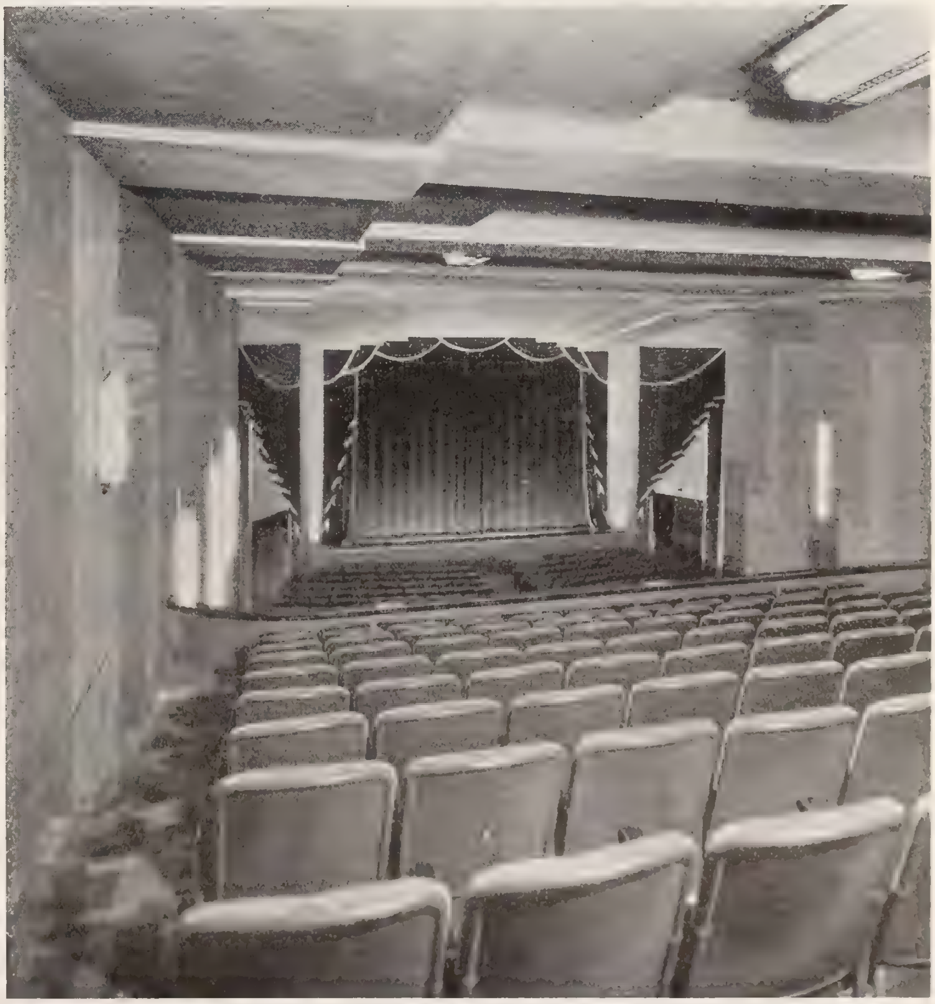
The color note for the entire theatre is struck in the lobby. Soft blue walls and a ceiling of French gray are high-lighted with silver-toned decorations, and contrast sharply with glossy black enameled doors ornamented with bright metal mouldings. Link mats are woven into an attractive pattern inside a Verdi-Antique marble base and border. A display frame for coming attractions is an integral part of the side wall treatment. Ceiling fixtures of chromium and opaque glass contain three color lighting effects.

FOYER

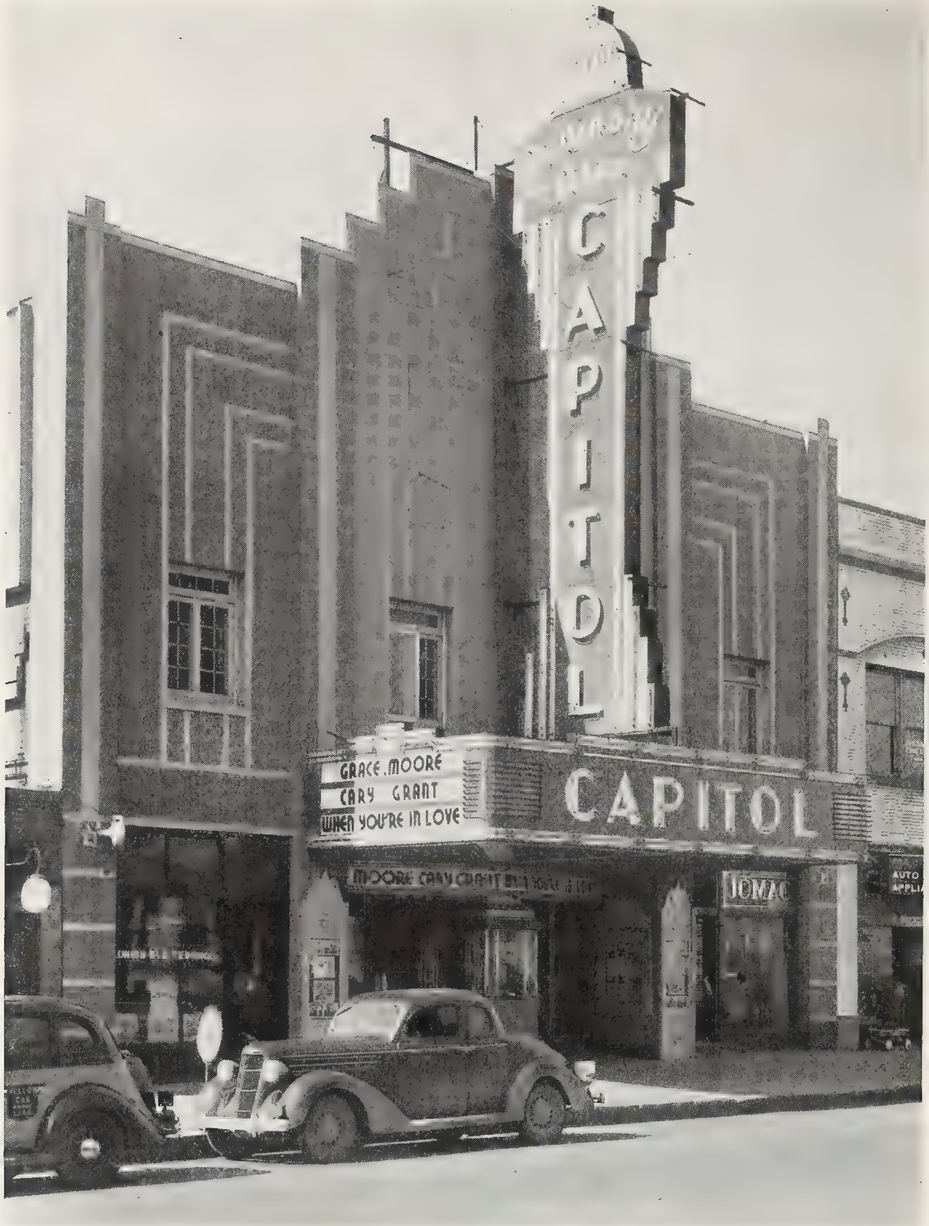
Adjoining the lobby is a roomy, T-shaped foyer, 21x32 feet in size, and further enlarged by alcoves at either end. The color scheme of the sand-finished plastered walls is blue, gray and silver, with the same tones repeated in the carpet pattern.

A display frame built about a round plate glass mirror combines an architectural effect with showmanship in an interesting manner. The terra cotta drinking fountain also carries out the *moderne* design. Access to the manager's office is gained from one of the foyer alcoves.

From the foyer stairs ascend to a spacious mezzanine, in which color scheme,



Auditorium from balcony. Note ceiling offset, increasing effect of height.



The front, faced in painted cement plaster.

carpets, and decorative ideas are repeated as a setting for comfortable chromium and leather furniture of modern design. Off this room, under the balcony construction, are individual lounges for men and women.

In the women's section (*see plan*) a lounge 12x14 feet opens into a 6x14-foot *poudre* room, which in turn leads to a 9 x 14-foot toilet room. These rooms are treated in black and white tiles, with black enamel trim.

The men's section off the mezzanine lounge consists of a 6x14-foot anteroom leading to a 10x11-foot toilet space, both of which are finished in black and red tiles, with black enamel trim.

From the mezzanine stair landing, at one side of the building, a few steps ascend to a corridor leading to the manager's apartment.

BALCONY

Stairways at each end of the mezzanine lounge lead to the balcony section, which seats 307. The stepped balcony rows are of easy ascent, having only a 7-foot rise in each platform. In front of the balcony cross-aisle two sections of chairs are arranged with center and wall aisles; while those back of the cross-aisle fall into one large and two small banks of seats, with four aisles. The balcony overhangs the main floor seating 42 feet.

PROJECTION

Immediately above and to the rear of the balcony seating is the projection booth, 20x 12 feet, with auxiliary toilet alcove and generator room. Equipment includes two Simplex projectors, with Peerless Magnarc lamps supplied by General Electric rectifier. The sound system is Western Electric. Walls of the booth are painted slate gray. The room is air-conditioned, and in addition has its own exhaust system.

AUDITORIUM

Viewed from the balcony, the auditorium presents a pleasing study in rich blues and grays, with silver striping accentuating the stream line motif. Side wall panels containing long, vertical, four-color lighting fixtures shade from glossy black through lightening shades of blue to a ceiling of French gray. Draperies of royal blue and silver (by the Great Western Stage Equipment Company) harmonize with the general color scheme, which was planned and executed by Earl Altaire, Kansas City decorator.

The distance from wall separating foyer from auditorium, to the stage, is 116 feet. In this area 964 fully upholstered chairs (by International Seat Corporation) seats are arranged in two sections, with center and side wall aisles. Chairs are 19 inches and 20 inches in width throughout the entire house, and are set in 32-inch rows.

As the original garage roof deck was of 4-inch poured gypsum material, this was left unchanged in the reconstruction because of its insulating value. The effect of height in the auditorium ceiling was gained by a series of ceiling offsets and heavy beams to give architectural emphasis to the *moderne* treatment.

The extreme length of the original building allowed for features in the stage section not found in many motion picture houses of recent date. A full stage, 40 feet wide by 20 feet deep, with stage loft approximately 40 feet high, allows the presentation of stage attractions. The proscenium opening is 32 feet wide by 22 feet high, and will accommodate a maximum size screen of 25x20 feet.

Boiler for an indirect steam heating plant, and compressors for the air-conditioning system, are located in the basement under the dressing rooms. The remainder of the air-conditioning apparatus is located on a deck above the dressing room section.

The entire theatre and manager's apartment are fully air-conditioned, with cooling supplied by a series of four 25-h.p. Westinghouse compressors.

The Capitol lighting fixtures, manufactured by the Capitol City Electric Company, Des Moines, Ia., are of opal glass and chromium-finished metal. Illumination throughout is on three-color circuits. In addition, color change switches give each fixtuer almost any color effect.

General lounge on mezzanine level.

Directional Auditorium Lighting: What It Is and How to Apply It

●A discussion of so-called "down-lighting" and its allied methods as one of the newer developments in illumination notably effective for theatres

By FRANCIS M. FALGE

LIGHTING TODAY is undergoing many changes—rational analysis has invariably lead to more efficient methods of proving the proper quantity and quality of lighting for each individual need. As in other fields, it is to be expected that the theatre, too, will capitalize on a more logical analysis of its needs, and new methods to provide for those needs.

Auditorium lighting, in many cases, has either been neglected, to the detriment of the box office, or has been inefficiently handled, to the detriment of the pocketbook. Fortunately, new equipments are now available to provide better and more efficient lighting for the theatre.

CHARACTERISTICS OF GOOD LIGHTING

How many of the fundamental needs does your auditorium provide for? Check them against this list of questions.

1. *Do signs and brightness areas direct people and answer questions, thus minimizing the need for usher attention?*

2. *Are eyes gradually accommodated to the darkness of the theatre interior?* Bright spots near the auditorium entrances, even spotlighted displays, cause the pupils to close rapidly for protection, and a number of seconds are required for readjustment to the darkened auditorium.

3. *Are sources of light, such as wall brackets, so bright that they distract and cause discomfort to patrons viewing the picture?* Spreading of the sources of light by indirect methods or diffusing glassware helps; however, the placement of sources high up near the junction of the ceiling and sidewalls removes them farther from the line of vision where they're less annoying.

4. *Is the level of lighting adequate?* Adequate lighting allows patrons to locate seats with ease and comfort. Adequate lighting is reassuring to patrons. Adequate lighting minimizes the need for individual usher service. Adequate lighting prevents accidents and thus minimizes insurance costs. Bringing up the lights during breaks in the show helps people to empty the theatre and fill seats more easily and quickly.

5. *Does your lighting contribute to the atmosphere and provide an interesting setting for the presentation?* Color arrangement, harmonious form, and brightness variations do much to make the theatre an interesting place, one that patrons will "shop" first. Flexibility as to arrangement, color and control makes it easy to provide lighting for special occasions, "warming" or "cooling," or for special holidays or presentations. Bringing up the lights for a humorous or "light" picture helps to put it across because patrons become more conscious of the reactions of their neighbors.

6. *Is your lighting controlled as to distribution?* It should be arranged so as to direct the light predominantly toward the front of the auditorium, but with a minimum of light striking the screen. Some directional effect from the sides of the auditorium makes people look better.

USE OF COLOR

Are you using colored light effectively and efficiently? A single color becomes monotonous. Blue, for example, when used alone, appears gray. Furthermore, blue lamps are very inefficient. Yellow lamps give about 80 times more light per watt, orange 60 times more, green 10, etc. The addition of accents of other colors provides interest and accentuates the predominating color.

Combinations are in most cases more attractive than single colors. Some colors flatter, other hurt complexions. Light at the seats should bring out flesh tints; lavenders, and pinks are best.

Natural colored glass lamps produce more light through life than inside colored lamps, though they are initially more expensive. Natural colored hoods provide similar advantages in that they use the least expensive lamps, and, once selected, provide uniformity of color. Reflectors with colored roundels provide well for color, and also for proper direction and control of the light.

DUAL LIGHTING

Many of the suggestions just given apply to theatres lighted according to the standards of the past. These standards, however, impose some limitations, the most serious one being that of obtaining *seeing* light efficiently. In the past, in general, lighting applied for decoration has also had to provide for seeing, so that if the theatre was to have all blue cove-lighting, for example, the only recourse was to use higher wattages of blue than were necessary for purely decorative purposes. Even then, lighting for seeing was generally inadequate, and people stumbled around or required personal usher service to locate seats. A better and more efficient method is to provide two systems of lighting, as follows:

1. *A seeing system*: a method of directing well-controlled lighting (uncolored or of an efficient light tint which flatters complexions) over the seat areas, without reflection from walls or ceiling.

2. *A decorative system*: this can now be as simple, elaborate or colorful as the designer desires, and can be confined to various architectural features, with only the wattage required for the particular decorative effect.

The second or decorative plan needs no further explanation; it can bring into play all of the many forms and materials suited to unusual decorative lighting.

DIRECTIONAL LIGHTING

The controlled *seeing* system has in the past been handicapped by a lack of well-devised equipment to accomplish this purpose. Today, however, there are many types of equipment; the problem is to select that which best serves the purpose.

Simply, the technique is to mount on or in the ceiling directional lighting units which throw beams of light over a definite seating area. Equipment for accomplishing this have beam spreads from 45° to 90° and the number of units needed is determined by this spread.

With a 90° spread, for example, the effective floor area covered will be equal to the ceiling height; with a ceiling 20 feet high, and a 40-foot auditorium width, two rows of units would be indicated. For a 20% efficiency, approximately ¼-watt per foot is necessary to produce a lighting level of 1 foot-candle. The wattage can be stepped up to provide for intermissions, and be dimmed with a minimum of loss by the use of thyratron reactor control.

TYPES OF EQUIPMENT

The characteristics of available equipment for directional lighting are as follows:

Louvered reflectors (Figure 1) are equipped with spill shields, rings, or crossed fins which cut off the direct light from the filament. The louvers may be of a reflective finish where their brightness would not be objectionable, as for the lighting of

(*Continued on page* 37)

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

D. B. Dixon is the manager of the new Princess theatre at Gadsden, Ala. The theatre, which opened in June, was built by the Crescent Amusement Company of Nashville, Tenn. The capacity is 1,200.

John A. Taylor is the new manager of the Piedmont theatre at Spruce Pine, N. C. This house is being remodeled. The seating capacity will be increased by the addition of a large balcony.

Alfred Gottesman, circuit operator in Pennsylvania, New Jersey and Connecticut, is erecting a new theatre in Miami, Fla., at a cost of $75,000. The theatre, to be named the Miami, will have approximately 600 seats. It will be Florida's first theatre specializing in newsreels, cartoons and short subjects. Contract for construction has been awarded to Fred Howland, Inc. **John Volk** of Palm Beach, and **John Eberson** of New York, are the architects. The opening is scheduled for September 1.

Harry Beekner, theatre manager of Greenville, Tenn., has been elected president of the local Chamber of Commerce.

William Nelson has been appointed assistant manager of the Carolina theatre, Spartanburg, S. C., succeeding **Carroll White**, who has been transferred to Hendersonville, N. C.

Officials of East Texas Theatres, Inc., announce plans for the construction of a $25,000 theatre at Overton to replace the Gem theatre, which burned last month.

Robert H. Hart has assumed his new duties as assistant manager of Loew's Grand theatre in Atlanta, Ga. He was formerly assistant manager of Loew's State in Houston, Texas.

Whit Bishop is the new manager of the Dixie theatre in Wrightsville, Ga. He was formerly manager of the Rialto in Macon, Ga.

Sam Suggs will manage the Palmetto theatre, Columbia, S. C. He formerly was manager of the Carolina there.

Paul Sapock, formerly of the Carolina theatre, Hendersonville, N. C., is now managing the Rivoli theatre in Greenville, S. C. He succeeded **Ed Pettett**, who was transferred to the management of the new Center there.

Jack Pickens has leased half of the Graves Building at Cuero, Texas, and will remodel it into a theatre.

The English Theatre Company, Altavista, Va., has opened its new Mount theatre at Rocky Mount, Va. It is equipped with the Western Electric sound system and Simplex projectors. Don Kelsey of Blacksburg, is acting manager.

William Wahrmund has been named comptroller of the Jefferson Amusement Company, Beaumont, Texas.

C. R. Reagan, who has a group of houses in North Carolina and Tennessee, is remodeling the Bryson theatre at Bryson City, N. C.

Sam Todd has been appointed assistant manager of the Ritz theatre, Greenville, S. C. He was formerly assistant manager of the Carolina and Rivoli theatres there.

F. W. Zimmerman, owner of the Palace and Plaza theatres, San Marcos, Tex., has sold out to the Interstate circuit. It is reported that Mr. Zimmerman retains managership of the two theatres, however, and shares the profits with the corporation on a 50-50 basis.

W. L. Crull is the new manager of the Loew Vendome theatre in Nashville, Tenn., having been shifted from the Loew unit in Evansville.

The Princess theatre, Marshall, N. C., of which **Bob Gutschalk** is proprietor, is undergoing extensive remodeling. The foyer is being changed to allow a more convenient entrance and exit. The seating capacity will be enlarged. Cooling facilities are to be installed.

M. A. Lightman and associates have purchased the Linden Circle theatre, Memphis, Tenn., for approximately $60,000. Mr. Lightman has operated the theatre through Malco Theatres, Inc., for several years.

C. B. Clark, assistant manager of the Criterion theatre, Charlotte, N. C., has resigned to become associated with the Casey Supply Company, Casey, S. C.

Walter Stoeppleman has sold the Palace theatre, Silsbee, Texas, to the Jefferson Amusement Company. **D. H. Suitt**, formerly connected with the company's theatre in Orange, will be manager of the Palace.

B. M. Forbes, owner of the Capitol theatres in Richland and Lumpkin, Ga., has sold his interests in them to **Fred McLendon** of Union Springs, Ala., associated with Peoples theatres.

Maurie-Ann Theatres, Inc., recently incorporated in Cincinnati to acquire and operate outlying houses, has taken over the Madison, in suburban Madisonville, as the initial unit, and extensive improvements will be made in the property. **Maurice White** is president, and **Abe Libson**, secretary and treasurer of the organization.

J. Real Neth, head of the circuit bearing his name in Columbus, Ohio, has taken a five year lease on the Ogden, a neighborhood house in the Chesbrough chain. Mr. Neth now has the Markham, a neighborhood house under construction, which will make nine houses in his circuit.

Plans for the complete remodeling of the Arcade theatre, Fort Myers, Fla., at a cost of approximately $100,000, has been announced by representative of the owners, following conferences with officials of the Sparks interests. The rebuilt house will have 1,200 seats, doubling its capacity.

The Castleman theatre at Waterproof, La., operated by **Thomas Castleman**, has been destroyed by fire. No patrons were in the theatre at the time of the fire.

A. C. McKinney is remodeling a building in Jefferson City, Mo., to house a 600-seat theatre.

Frank Bowen, who has been associated with the Heywood-Wakefield Company, theatre chair manufacturers, for over 15 years, has received a 15-year gold button as distinction for the service, and a letter of appreciation from Richard N. Greenwood, president of the company.

L. A. Mercier, owner of the Palace theatre, Fredericktown, Mo., has announced extensive alterations and improvements for the house.

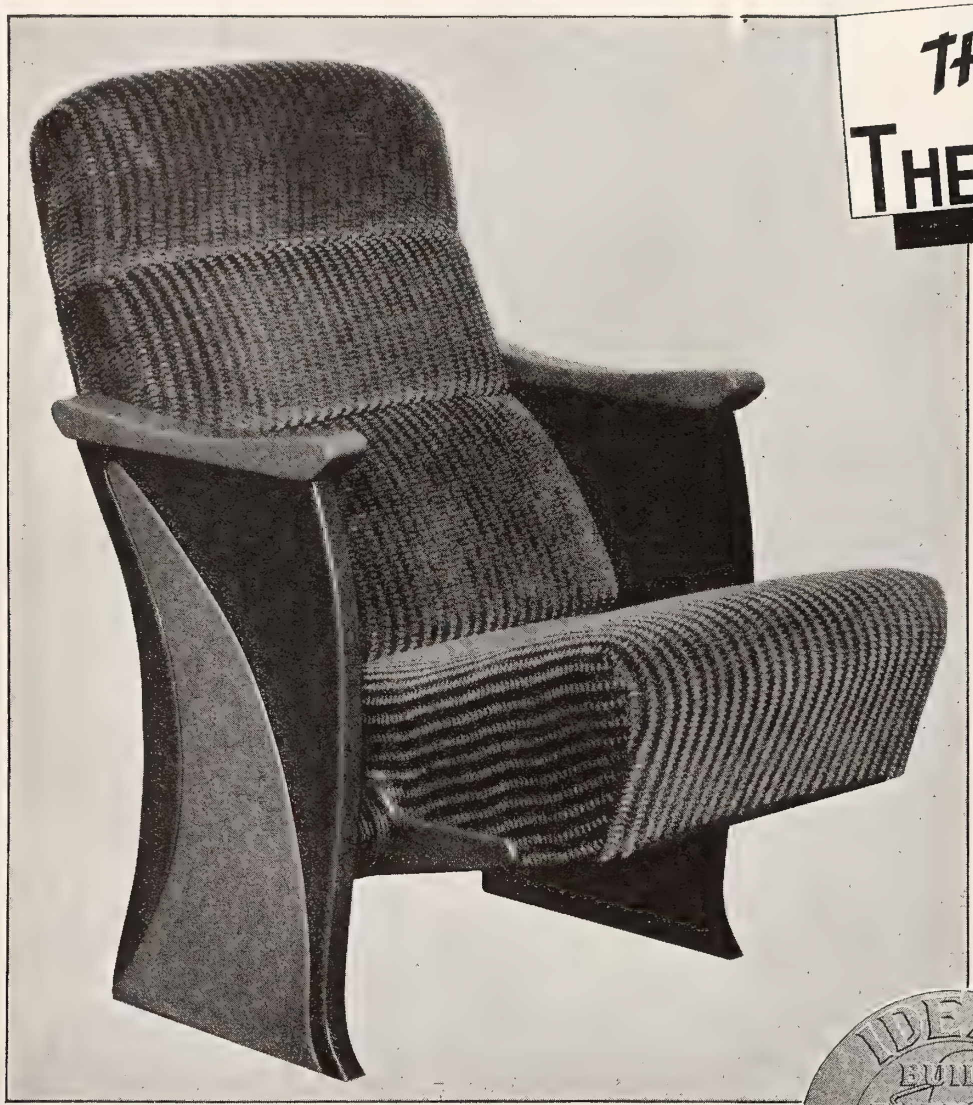
H. F. Blount, owner of the Plaza, Potosi, Mo., has installed new chairs, supplied by the Ideal Seating Company.

Sam Reichblum of East Liverpool, Ohio, is increasing the seating capacity of his Columbia theatre as part of a modernization program, which includes new lighting fixtures, draperies and wall decorations.

V. Dinoble of Adena, Ohio, has bought new Heywood-Wakefield chairs for his Pastime theatre, through **Ray Cudmore** of the Superior Motion Picture Supply Company.

Sam Barck of Cleveland, has installed a Wolverine blower, among other improve-

THE HIGHEST ATTAINMENT IN THEATRE CHAIR CONSTRUCTION



BY IDEAL

Upholstered far more luxuriously than any theatre chair ever made, this sweepingly new and different Ideal creation* affords undreamed-of comfort. It actually molds itself to the body. Regardless of posture, the deep cushioned reverse curved back sweeps in to give support at all points.

Other exclusive features which have won for Ideal an enviable reputation include the patented cast-iron standards which permit six-inch adjustment of the height of the seat, patented full ball-bearing, full compensating self-aligning hinge; bearings packed in grease and completely enclosed from dust and dirt; smooth, easy, silent operation; and modern, colorfast upholstery of tested quality.

IDEAL
BUILT
TO EXCEL
NOT JUST TO
COMPETE
CHAIRS

Write today for further information . . . and see it at your dealers.

THE IDEAL SEATING CO.
GRAND RAPIDS MICHIGAN

*Pat. Applied For

ments to his Maple Heights theatre. Leroy Langford of Oliver Theatre Supply, Inc., made the installation.

Frank Porozynski has replaced 1,340 Ideal chairs in his Garfield theatre, Cleveland, recently damaged by a fire of unknown origin.

George Manos of Hubbard, Ohio, is reported to be contemplating leasing a new theatre which Mrs. Katherine Sirisky plans to build there. Present plans call for a house seating about 700.

The opening of the new $35,000 Ritz theatre, now in course of construction at Ritzville, Wash., has been tentatively set for September 2, according to Roy C. Irvine, owner. The 420-seat house is of concrete construction and will be air-conditioned. Bjarne Moe of Seattle, is the architect, and the decorating and seating contract has been let to the B. F. Shearer Company, Seattle. Before entering the theatre business a few years ago, Mr. Irvine published a weekly newspaper at Ritzville.

Robert Schwartz is completely redecorating his 700-seat Paramount theatre in Thomaston, Conn., with new wall covering, painting, stage sets, standee rail and other features. Alvin Studios of New York, has the contract.

The new Bristol theatre, Bristol, N. H., has been opened after an eight week shutdown for extensive alterations, including new balcony and lobby. William L. Lydson is the manager.

Frederick Greenway has assumed charge of the Loew's State, Boston, Mass. He replaces Stanley Gosnell, who resigned to enter private business.

Stephen J. and John Panora have opened their new Twentieth Century theatre, New Milford, Conn. The house, formerly the Star, was virtually razed and then rebuilt on modern lines and renamed.

Michael Tomasino, New Haven, Conn., has closed down the Victory to a week-end schedule for the summer months.

E. W. Woodall of the Ritz theatre, Guntersville, Ala., has installed Ideal chairs in that theatre and in his Palace in the same city. The Queen Feature Service installed the chairs.

Newman H. Waters, head of the Waters group of suburban houses in Birmingham, Ala., is making plans to begin the erection of a theatre in the East Lake section of that city.

Horace G. Fowler of the Fowler theatre, Keansburg, N. J., has installed Ideal chairs. Joe Hornstein, Inc., made the installation.

An air-conditioned trailer is serving Larry Larsen, architect of Webb City, Mo., who has been engaged in a number of theatre remodeling and building projects.

With the installation of refrigeration equipment, the new Tower theatre in Oklahoma City, Okla., is nearing completion. The Tower is the newest link in the Standard Theatres Corporation, which operates the majority of the theatres in Oklahoma. It is a 1200-seat house with a balcony. Paul Ketchum will manage.

Fabian Enterprises has leased the Strand theatre on Parker avenue, Clifton, N. J., for 15 years. Samuel and Reuben Pashman are the owners of the Strand. The Fabians are erecting another theatre in Clifton, to be completed in early fall.

T. F. Chalkiadi, who for some time has been associated with dealer promotional activities of the General Electric air-conditioning department, Bloomfield, N. J., has left to manage the New Haven, Conn., branch of Automatic Appliance Co., Inc., G-E air conditioning distributors, in New Haven and Stamford.

Built and equipped in 45 working days, the Alan, Atlantic City, N. J., theatre for colored patronage, was opened July 1. The house seats 700. George E. Hayes is manager.

George Manos, who operates theatres in Toronto, Ohio, has signed a long-term lease for a new theatre to be built in Columbiana, Ohio. C. J. Vogel of Wellsville will construct the house.

Messrs. Smith and Beidler will spend in the neighborhood of $50,000 to alter their Westwood theatre in Toledo, Ohio, including an increase in seating capacity, as well as complete redecorating.

Joe Trunk is installing an air-conditioning system in his State theatre, Youngstown, Ohio.

Ray Wallace, manager of the Tri Theatres houses in Alliance, Ohio, the Columbus, Morrison and Strand theatres, announces that the Columbus will go dark to permit extensive improvements. These will include stage changes and new seats.

A. B. Tyrrell, who has been managing director of RCA Photophone of Australia, has returned to Camden headquarters for a month, preparatory to taking up his new duties in China, where he will have charge of the company's Photophone operations.

The Amperite Company, of New York, microphone manufacturers, has appointed the following representatives: G. W. Sipe, Memphis, Tenn.; Don A. Burcham, Portland, Ore.; W. J. Purdy, San Francisco; J. Earl Smith, Dallas, Texas, and M. K. Smith, Atlanta, Ga.

Scene at height of banquet at the plant of the Heywood-Wakefield Company, Gardner, Mass., as this seating company honored veteran employes. Lined up in front of the rostrum are some of those who received gold and silver pins for long service.

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Electrical and Mechanical Provisions for Modern Lighting

● Examining the new values in theatre illumination and the devices available today for realizing them effectively in every class of theatre

LIGHTING — lighting the theatre front—lighting the auditorium—all of these are expressions which we in the theatre business hear frequently. All of us will admit to some extent the importance of lighting in our theatres. Yet how little we *do* about it, except at infrequent intervals—say, every ten years, when we give the theatre a complete overhauling.

The alert theatre operator is forever seeking new attractions, new entertainment, and new effects for his stage or screen. But other than covering up more wall surface in the lobby and vestibule, with advertising matter, and a spotlight here and there, he has been wont to make few changes in the theatre lighting.

Poster displays and illuminated frames are being crowded right into the auditorium now-a-days, destroying what lighting effect there might be in the theatre. Theatres used to be the leaders in the use of proper and ingenious lighting, but through the years of the depression so much emphasis was put on selling pictures at the least possible cost that cheap advertising and art board fronts now mark out handsome illuminated frames, and extension cords are connected to lighting fixtures to supply current to an ugly, cheap display frame!

Stores that once trailed far behind in the parade of light, now can teach theatre men something about the art of effective merchandising by means of light. Yes, even filling stations are lighted more intelligently than some theatres!

It is believed that lighting in theatres is in its present state of obsolescence and disrepair because theatre men have failed to keep abreast of the developments in lighting, and do not have a correct conception of the cost of newer methods. Much can be done for a reasonable sum of money, but some sign company representatives try to sell too much and by the time they complete a survey of the marquee and front, the whole project may look too big to undertake. The same applies if an architect is called in on the interior, and the net result is that nothing is done to keep our theatres looking like theatres, with the exception of those in the larger metropolitan areas.

EQUIPMENT AND ITS APPLICATION

BEFORE ATTEMPTING to suggest some of the things that might be done to improve specific conditions, it might be well to call attention to some of the improvements developed in equipment.

FLASHERS

Flashers are much cheaper and much better built today than they used to be, and they do not require anywhere near the amount of time and money for maintenance. One particular type of flasher which I have in mind is driven by an induction disc motor. This type motor operates on the same principle as the revolving disc used on electric meters—it is not a motor in the usual layman's idea of a motor. Such flashers are lubricated at the factory with graphite, and even the bearings require no attention for periods of years. All contacts are silver, and this assures long life. Besides being well-designed, well-built, and compact, these flashers are very reasonably priced.

For instance, there is a flasher that can be used for color change, on and off, speller, or alternating, simply by changing an eccentric disc or raker. With a few colored lamps to change the old color combinations on the marquee, some paint on the channel where the lamps are to be installed, and a new flasher that you can do tricks with, I ask you: Can you change the appearance of your front?

ATTRACTION BOARDS

Another thing about the marquee that indicates obsolescence is the type of letter in use. The most satisfactory letter is the silhouette letter against the opal or flashed opal glass background. Whereas with the older style cutout mat letter 40 to 60 watts per socket was required in back of the letters, you will discover that such wattage can be reduced to 25 with the newer silhouette letter—quite a saving. There are many types of silhouette letters on the market today, from prestwood and compo board letters to cast white metal letters finished in colors. The cast metal letters are without a doubt the most satisfactory from every point of consideration.

The cast metal letters may be obtained in several different styles of alphabets, and in 8-inch, 10-inch and 12-inch sizes. So that you can get an idea of what a font of letters would cost per letter, the 8-inch is $1 list, the 10-inch is $1.25, the 12-inch $1.75. The style of alphabet sometimes makes a small difference in the per letter cost.

SIMPLIFICATION

The theatre manager will be astounded at the change in his entire front by just a change in the glass panel arrangement and changing to the silhouette type letter. Another way to change the appearance of the front is to simplify it. Many of the marquees and vertical signs of ten or fifteen years ago were very ornate; today, however, simple lines and color are in demand. Remove the old vertical sign entirely, remove the old ornamental pieces over the attraction signs, and substitute the name of the theatre in bold modern letters, and you will have made a substantial change for the better. Many old theatre buildings have interesting fronts, and often the removal of an old cornice, the bricking up of a few windows, and some carefully thought-out

MAINTENANCE Tabs

By J T Knight, Jr

AIR-CONDITIONING DESIGN: Few engineers seem to appreciate that the problem of air-conditioning small stores, including drug stores, ready-to-wear apparel stores, delicatessen stores and small restaurants presents an entirely different problem from the air-conditioning of theatres. The time during which patrons of any establishment are exposed to air-conditioning has a great deal to do with establishing correct and proper inside design conditions.

For instance, a small soft drink parlor must have a colder or cooler condition so that the moment the person enters the door he will be impressed with the coldness of the place, as that patron is probably only going to buy a bottle of Coca Cola and, at the maximum, spend no more than ten minutes in the store, whereas in a theatre, a patron comes in and spends fully two and a quarter to three hours. We would therefore be guilty of creating a very unhealthy condition if we attempted to cool our theatres to the same temperature as the above-mentioned soft drink parlor. We would have complaints of colds and reports of discomfort.

Perfect air-conditioning in theatres will permit a person to enter a theatre and remain for the entire show without being aware of the refrigerated air. Naturally, upon entering, if that person is hot and perspiring, his first reaction might be that the air-conditioning system isn't working, but if he will take a seat in the auditorium, the perspiration should evaporate and dry in about ten or fifteen minutes and the temperature of the body should come into equilibrium with the temperature of the air in the theatre. By that time the patron is completely comfortable and he will not be conscious of any mechanical air-conditioning.

Apparently there are some managers who do not understand that theatre air-conditioning, when properly designed, is designed on this basis. The sudden shock of coming into a cold room is more than people in poor health and elderly people can withstand; similarly, the shock is equally as bad upon leaving a cold theatre, and every effort should be made to regulate air-conditioning in theatres so as not to shock patrons either on entering or leaving a theatre.

•

ASPHALT TILE AND MASTIC FLOORS: These "soft composition" floors are sold under various trade names and, in general, have a base of asphalt, bitumen or resin. Cleaners and polishes containing abrasives, oils or organic solvents (gasoline, turpentine, carbon tetrachloride, etc.) should not be used. These floors should be washed by mopping with a neutral soap and lukewarm soft water. Scrubbing machines with soft polishing brushes have been used for large areas.

After cleaning and drying, these floorings (especially the asphalt tile) are generally waxed in order to cover the surface with a protective film. The water-emulsion waxes free from oils and volatile organic solvents are the safest waxes to use on these floorings. This type of wax can be applied with a cotton cloth mop or wool applicator. The wax should be spread as thinly as possible on the surface of the floor using the mop or applicator in one direction only. In a short time the wax should dry to a hard, lustrous finish.

Asphalt tile floors should not be buffed or burnished until the wax or other treatment is completely dry. The treated floors may be maintained by sweeping with a brush, a dry mop, or by buffing. Scrubbing with water and a neutral soap may be required at times (probably two or three times a year). Oils, soaps or other detergents containing abrasives, and sweeping compounds containing free oil, should not be used on the untreated or the treated floors. The floor treatments should be renewed at intervals, depending upon the wear.

Before treating an asphalt tile floor with an unknown preparation, moisten a white cloth with the preparation and rub over the surface of one tile. If the color of the tile shows on the cloth it indicates the preparation should not be used.

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painting scheme make the front of the building more attractive by day and worthy of flood-lighting at night. Remember that *mass of color, light,* and *interesting shadows* form the motif in floodlighting buildings.

Stucco is cheap and can be used to good advantage in recreating an old front. Special features, such as columns, panels, or bands can be emphasized with the brilliant colors in baked enamel on steel, or with several other of the newer synthetic materials and architectural glass or glass brick.

From the sidewalk we go into the theatre through lobby, foyer, and into the auditorium. Authorities say that we should maintain 15 foot-candles in the lobby, 10 in the foyer, and 5 in the auditorium; however, no lighting system in a theatre is adequate if it serves utilitarian needs only, though these are prime considerations. The lighting system of a theatre definitely calls for some decorative treatment; however, unless the necessary "seeing" requirements are met by the theatre lighting system, the major purpose of lighting is defeated and no amount of architectural or decorative treatment will make up for this deficiency. The object of planning theatre lighting is to provide adequate light, but to do so by ingenious, artistic, and architecturally decorative methods, so that visitors to a theatre will be intrigued by the novelty, color, and cheerfulness, but good taste, with which the lighting is accomplished.

LIGHTING VALUES

The recognition of these important factors has necessitated the close co-ordination of the architect, the lighting engineer, and the showman, and lighting as it should be done in theatres is now one of the interesting features of present-day amusement. Fifteen or twenty years ago we tended toward massiveness, with ornate and intricate detail, much marble and gold leaf. Today, however, the theatre of 1000 seats or less is simple of line, combined with masses of cheerful color combinations, and embellished with architectural features of light.

No other material or medium available to the architect or theatre owner today has more possibilities or greater versatility, or is more expressive of the spirit of entertainment, than light. Unfortunately, all of us do not seem to realize this to the fullest extent, for if we did, much more could and would be done to the already existing theatres. Lighting, with simplified painting schemes, is without doubt the least expensive way in which to treat a theatre, and certainly the least expensive to maintain.

But besides these necessary considerations, the newer schemes permit weekly, monthly, or seasonal changes in atmosphere which are interesting, attention-getters, and showmanly in the extreme. These changes are or can be obtained by changing the colors of the lamps, by changing the color of the flat-painted reflective or diffusing surfaces, by increasing the intensity of the lighted areas by changes in wattage of the lamps, or by the use of dimmers.

DIMMER SYSTEMS

There are on the market today dimmers of design representing a change from the established resistance dimmer plates, with which we are all so familiar. This type of theatre dimmer is now designed after the principles of the auto-transformer, and the voltage to any circuit is altered by the adjustment of the core in the transformer. With this type of dimmer the cur-

MODERNIZATION
begins with
LIGHTS

Perhaps you've "had figures" and decided that modernization costs too much. But don't turn "thumbs down" until you've investigated Automatic Electric Flashers. They're simple in construction, thoroughly dependable and precise in performance . . . low in cost, too.

●

Much can be done to step up the appearance of your theatre with spectacular displays and tricky lighting effects . . . and Automatic Electric Flashers have all the tricks—color changes . . . spellers . . . chasers . . . combinations . . . relays.

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Operators all over the country are beginning their modernization by installing Automatic Electric Flashers. Write today for complete details and prices.

Automatic Electric Mfg. Co.

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FITCHBURG, MASS., DEMANDED THE BEST . . . .

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JOINTLESS CURTAIN TRACKS

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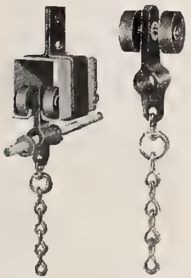
for their new $1,250,000 High School described as the "best and most efficient school that modern science could conceive."*



*See page 50, July 12, 1937, issue LIFE.

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Also Manufacturers of STABILARC Motor Generators and AUTODRAPE Curtain Machines.

GENERAL SEATING COMPANY
CHICAGO

rent consumed is the current represented by the light level maintained. Therefore, in actual service, these new dimmers are economical to use.

We have all seen the changes created in a stage setting by dimming lights, for that has been a part of theatrical practice for a generation. The same radical change in the auditorium atmosphere can be created by the use of dimmers on the house-lights. In order that you may get an idea of the cost for such dimming equipment, the equipment for 3000 watts in a small theatre recently built cost $147, and the installation cost about $50. The dimming of various circuits of light permits a mixing and a blending of effect similar to what is accomplished in the mixing room of a broadcasting station. The method provides facilities which to date have not been used to the greatest advantage.

Even the dimming of circuits of exterior lighting or flood-lighting affords opportunities of creating effects that are hard to imagine unless one has spent some time in studying the subject. But try and sell a theatre man the idea of installing dimmers on exterior lighting!

COLR EFFECTS; NEW MATERIALS

COLOR HAS always played a prominent part in the operation of theatres. Color quality concerns not only the matter of color discrimination, but it also has to do with a certain feeling of comfort, satisfaction and cheerfulness. With the wide range of illuminants now available, both in incandescent lamps with their many color and lens and reflector accessories, and in gaseous conductor sources (neon, etc), the theatre owner and operator, the architect and the engineer, if prepared to balance quantity with quality, can produce practically any special effect of light quality or quantity desired.

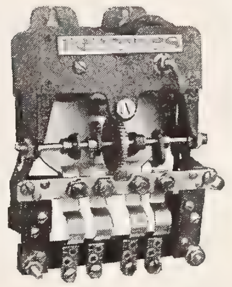
The question of "color effect" in theatres cannot be divorced from the science of architecture or the art of decoration, and it follows that the application of "color effect" and spectacular lighting requires considerable artistic and decorative talent. Some of the efforts on the part of managers to create their own lighting schemes, while very courageous, have in the net result been terrible. The methods of lighting involve many proved principles. The psychology of color is an interesting study in itself, and as in all such things perfection is not attained easily.

"ALZAK" FINISH

There are other comparatively new materials being used in creating lighting effects. For one, aluminum sheets, either flat or corrugated, are being used. A new finish for aluminum has been perfected, known to the trade as the "Alzak" finish. This finish has a very high reflective value and at the same time it is diffusing. It is as nearly permanent a finish as we can get today, and it stands up exceedingly well out-of-doors. This surface can be easily cleaned by wiping with a cloth saturated

(*Continued on page 29*)

MODERNIZE YOUR THEATRE LIGHTING WITH *Reco*

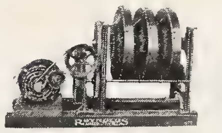


SILVER CONTACT FLASHERS

Easy and inexpensive to install and operate. Revolving disc type motor. For color changing, on and off, spelling, running border or spectacular effects. A product of the world's oldest flasher manufacturer.

COLOR HOODS

Simple, easy way to secure brilliant, true color effects. Slip over white lamps. Colors can be changed in a jiffy. Ideal for coves, marquees, floods, signs, signal lights, etc. Six standard colors to fit all lamp sizes.



DIMMERS

Perfected and simplified equipment for providing exquisite color change and blending effects. Supplied for any required number of circuits.

For color lighting, flashing and dimming equipment—send for Bulletins. Write

REYNOLDS ELECTRIC COMPANY

2651 W. Congress St. Chicago, Ill.
Eastern Sales Office: 256 West 31st St., New York, N. Y.

SPECIFY SANGAMO FLASHERS

"The flasher with the famous induction disc motor and graphite bearings."

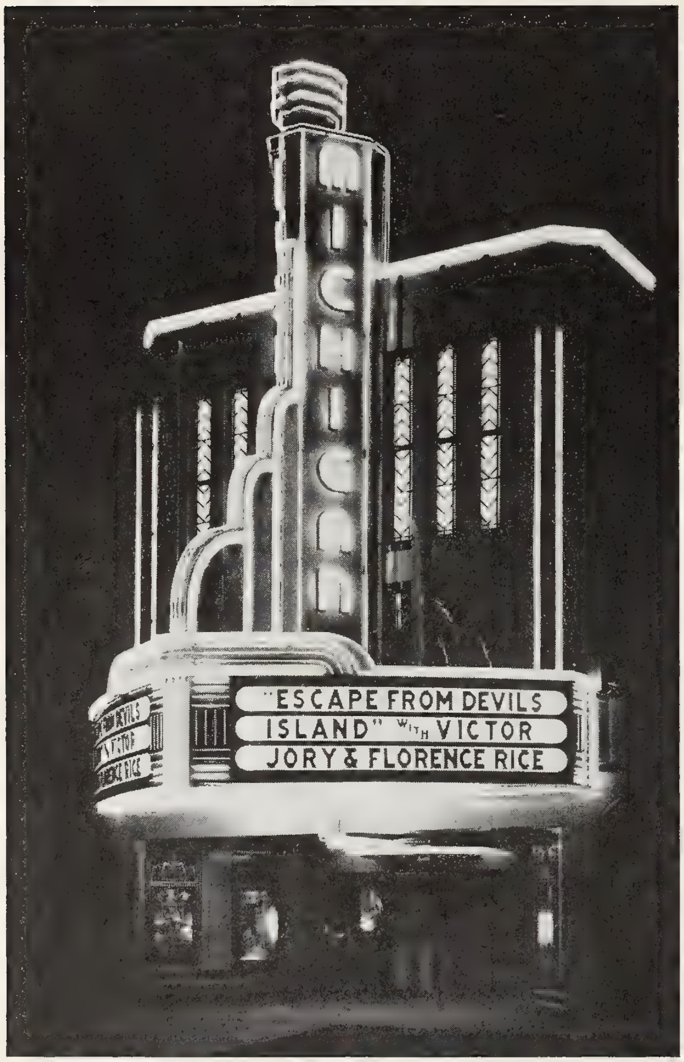
SANGAMO ELECTRIC COMPANY

Makers of Sangamo Sign Control:—
Flashers—Time - Switches—Contactors
SPRINGFIELD • ILLINOIS

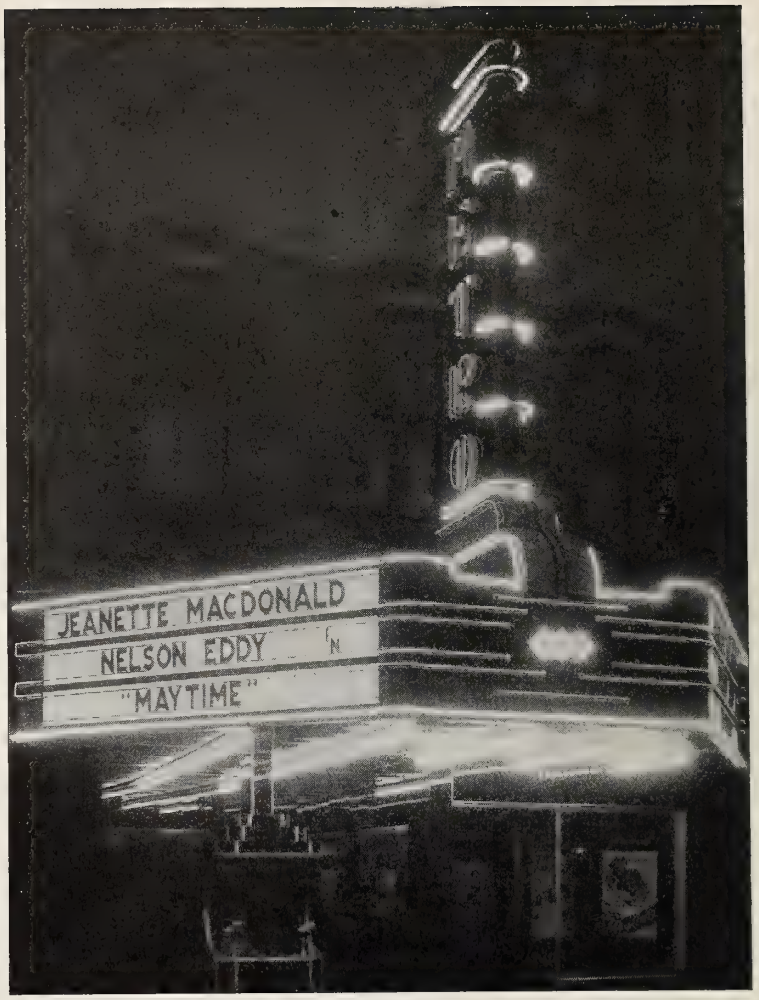
● **HEARING AIDS**
TRIMM RADIO MFG. CO.
1770 BERTEAU AVENUE, CHICAGO, ILLINOIS
Write Dept. T-2

Fronts That Give Voice to Showmanship

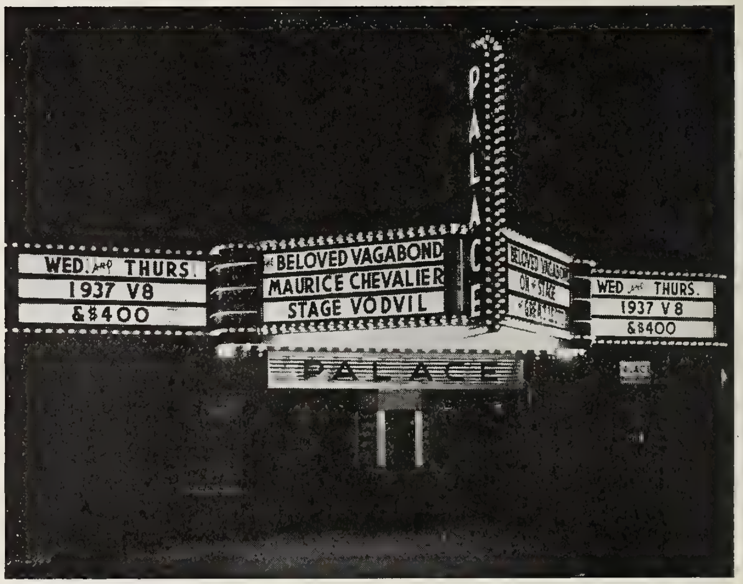
● Employing more efficient marquee and sign forms, applying light more magnificently, and preferably uniting all elements into one architectural scheme, the theatre facade today is a dynamic system for selling. Presented in these pages are varied examples.


"ESCAPE FROM DEVILS
ISLAND" WITH VICTOR
JORY & FLORENCE RICE

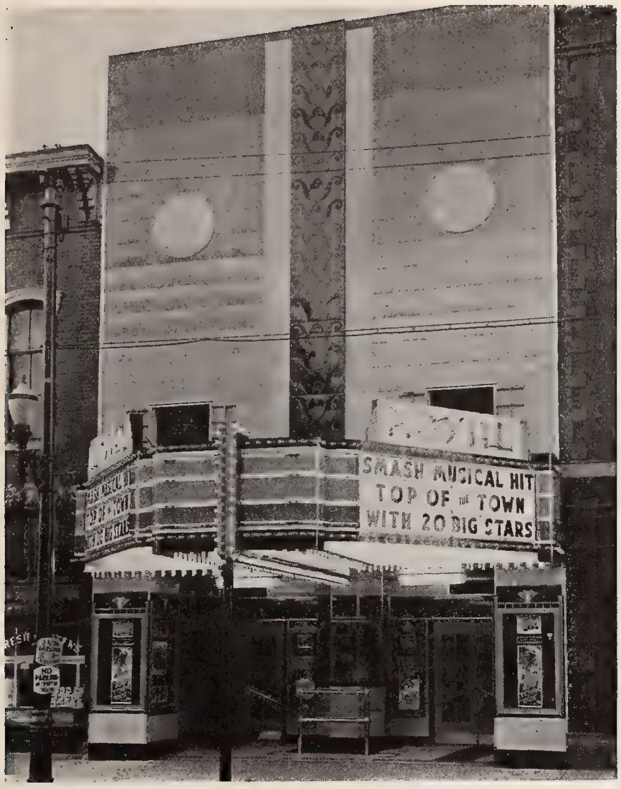
● Notable facade treatment by Bennett & Straight, architects, for Mr. and Mrs. William Cassidy's Michigan theatre, Saginaw. Except for the ground for Adler silhouette letters, lighting is by 2,000 feet of neon tubing. Signs and marquee, which has bowed sides, are of porcelain enamel finish, matching enamelled steel (Macotta) facing of building. They were constructed by the Long Sign Company, Detroit.


JEANETTE MACDONALD
NELSON EDDY
'N
"MAYTIME"

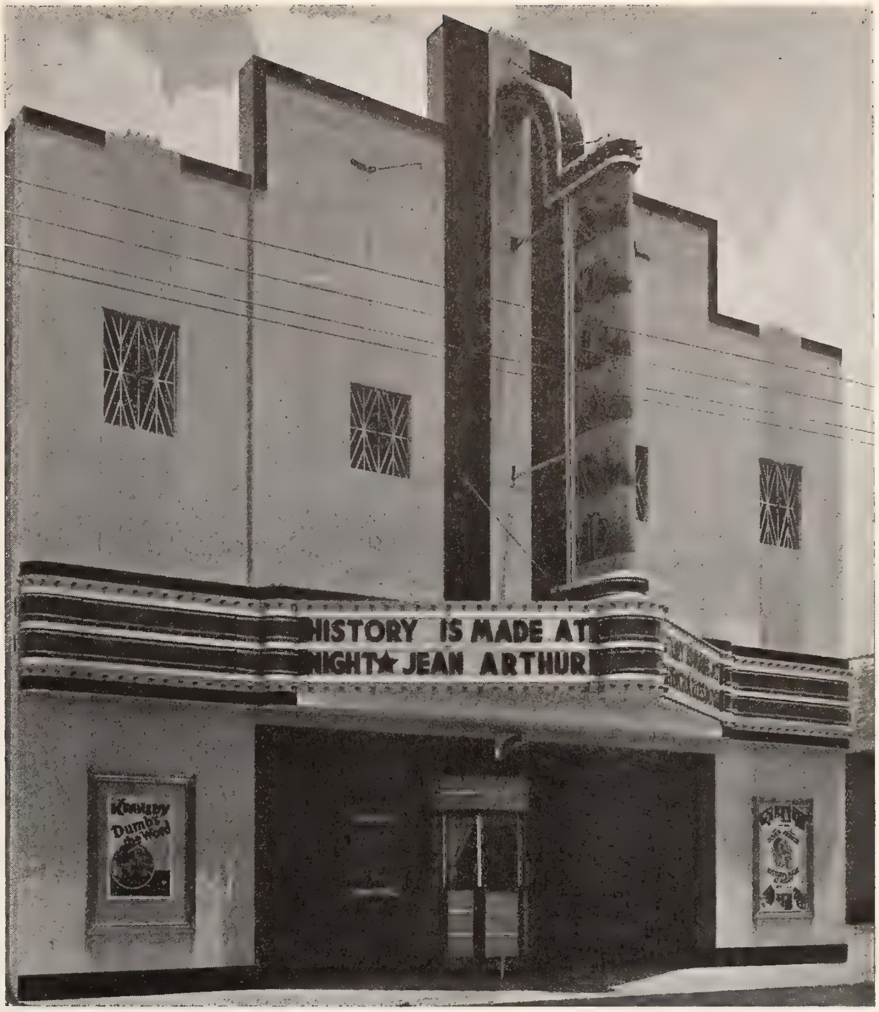
● Marquee and vertical sign assembly on the Metro theatre, Prairie du Chien, Wis., operated by George Panka. Marquee has splayed sides with attraction boards carrying Adler type silhouette letters. Sign and marquee (by Electrolite Signs, Milwaukee) have 400 feet of neon. The maruee soffit is lamped.

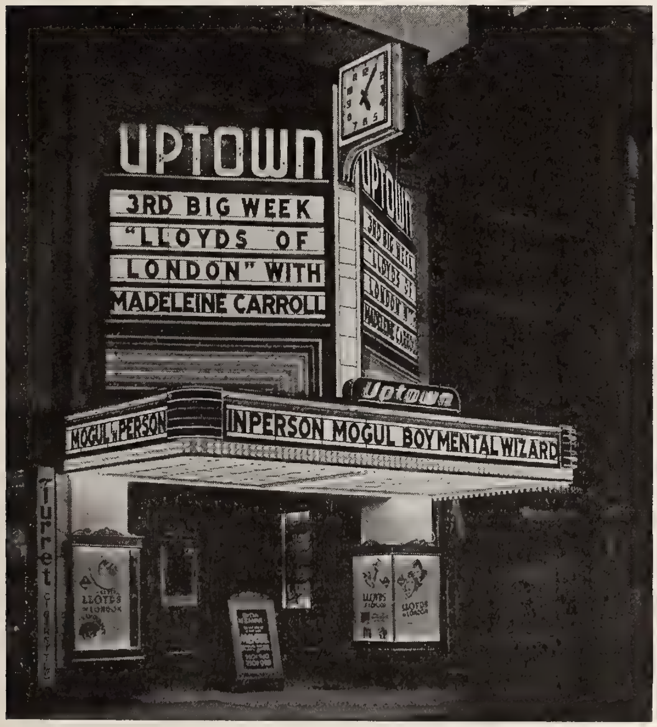

PALACE
WED. AND THURS.
1937 V8
& $400
THE BELOVED VAGABOND
MAURICE CHEVALIER
STAGE VODVIL
WED. AND THURS.
1937 V8
& $400
PALACE

● Marquee and vertical sign assembly by the Artkraft Sign Company, Lima Ohio, employing prefabricated units made from stock designs. The marquee, including attraction boards (which carry cast aluminum silhouette letters), and the sign are finished in porcelain enamel, which is also the finish of the metallic facing material on the first story of the building. The illumination is chiefly by lamps. The theatre is the Palace in Huntington, W. Va.

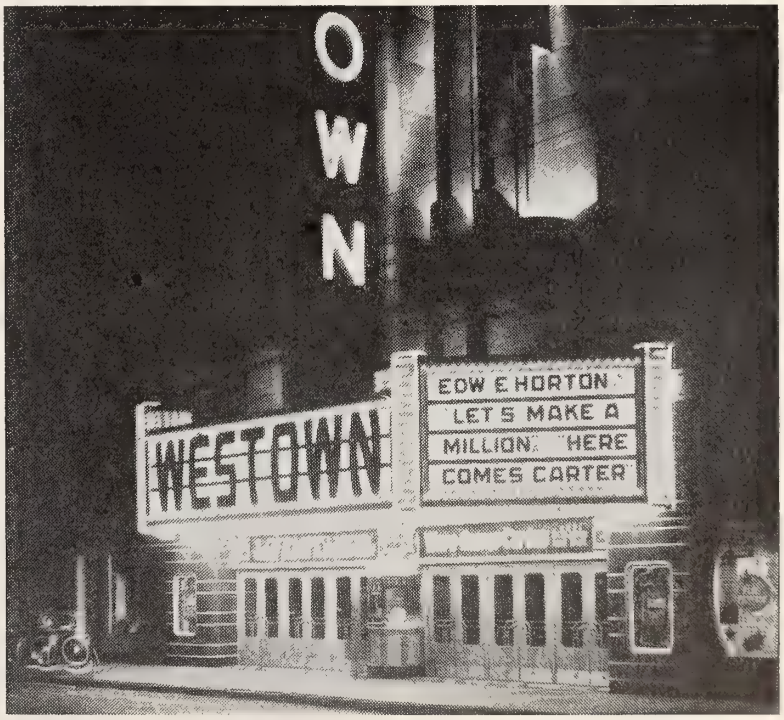

SMASH MUSICAL HIT
TOP OF THE TOWN
WITH 20 BIG STARS

● Two examples of the variation in shape which has come into marquee design, for both better appearance and greater visibility. Above is pictured the Royal theatre in Findlay, Ohio, following remodeling with front finished in porcelain enamel. At right is shown the Strand in Jefferson, Texas. In both cases, marquees and signs are by Artkraft Sign Company, Lima, Ohio.


HISTORY IS MADE AT
NIGHT★JEAN ARTHUR


UPTOWN
3RD BIG WEEK
"LLOYDS OF
LONDON" WITH
MADELEINE CARROLL
Uptown
MOGUL IN PERSON
INPERSON MOGUL BOYMENTAL WIZARD

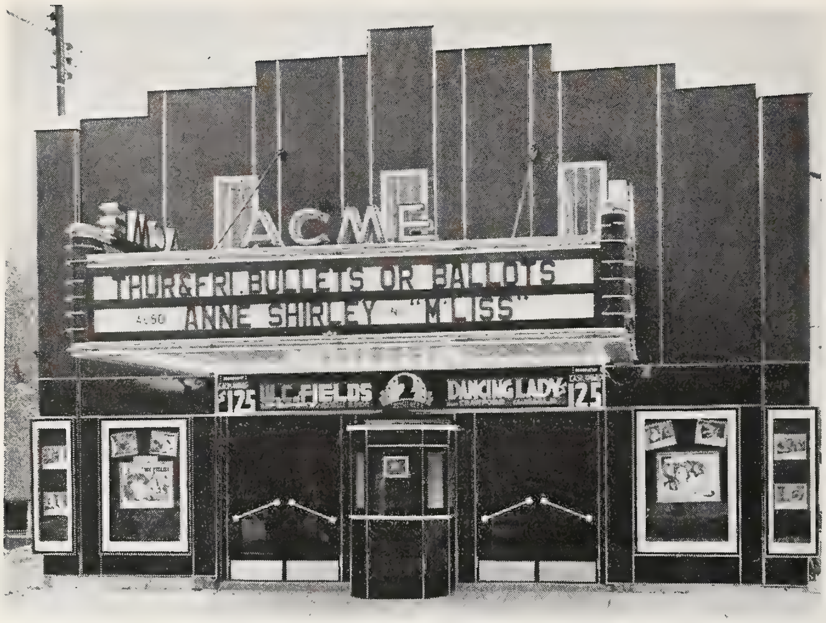
● An interesting departure from the usual attraction board arangement, with boards, though above the marquee, tied in with the marquee through design and illumination. The theatre is Famous Players' Uptown in Toronto. Attraction board letters are Adler silhouette type; illumination combines neon for name signs and trim, and lamps for border, center strip and lighting of glazed-in marquee soffit. Architects were Kaplan & Sprachman.

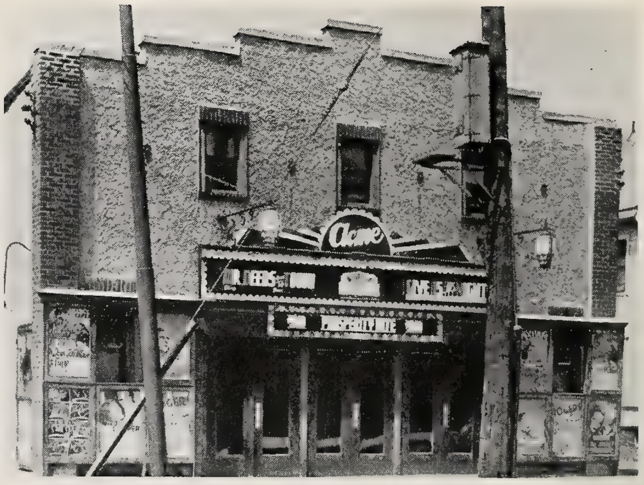

OWN
WESTOWN
EDW E HORTON
LETS MAKE A
MILLION HERE
COMES CARTER

● The Westown in Detroit, Wisper & Wetsman house designed by Charles N. Agree. Marquee sides, carrying four lines of Wagner silhouette type attraction board letters, are slightly splayed. A vertical sign has blue and yellow channel letters, lighted with neon.

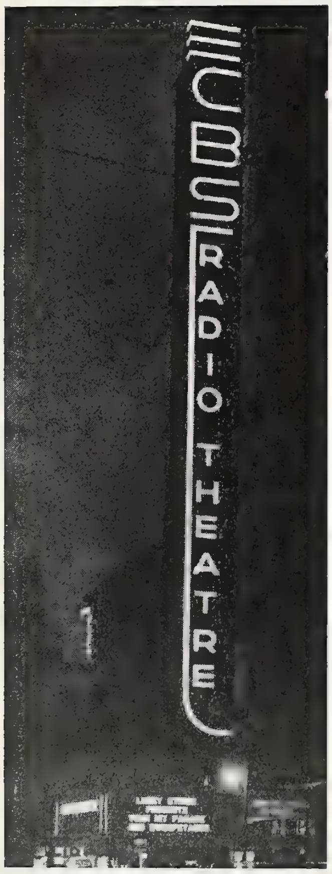
FRONTS THAT GIVE VOICE TO SHOWMANSHIP

Continued on Next Page


ACME
THUR&FRI. BULLETS OR BALLOTS
ALSO ANNE SHIRLEY in "M'LISS"
$125 W.C. FIELDS
DANCING LADY $125



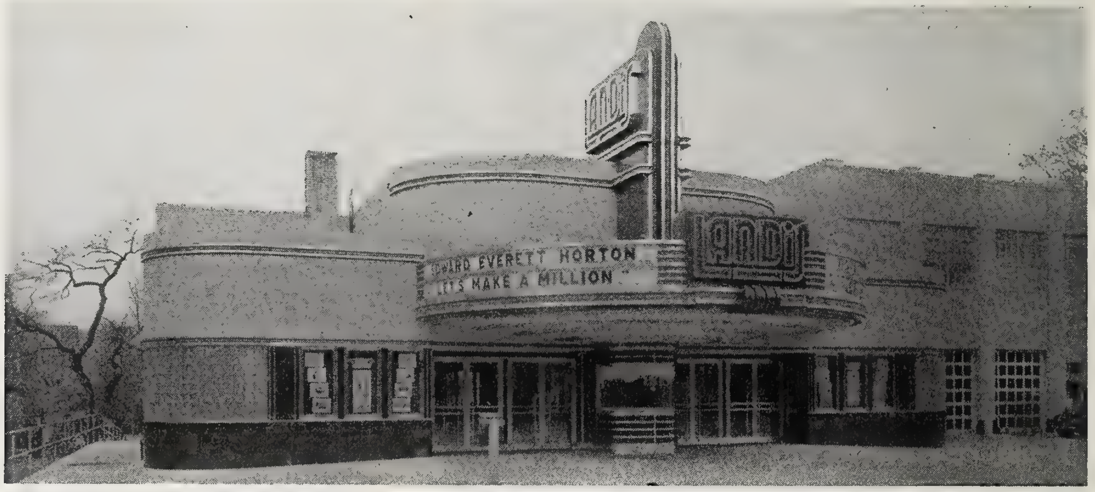
● Acme theatre, Syracuse, N. Y., before and after remodeling. Marquee has dark blue ground with neon border in light blue. Theatre name is in 7-inch free-standing letters in neon. Construction by Flexlume, Buffalo.


CBS RADIO THEATRE

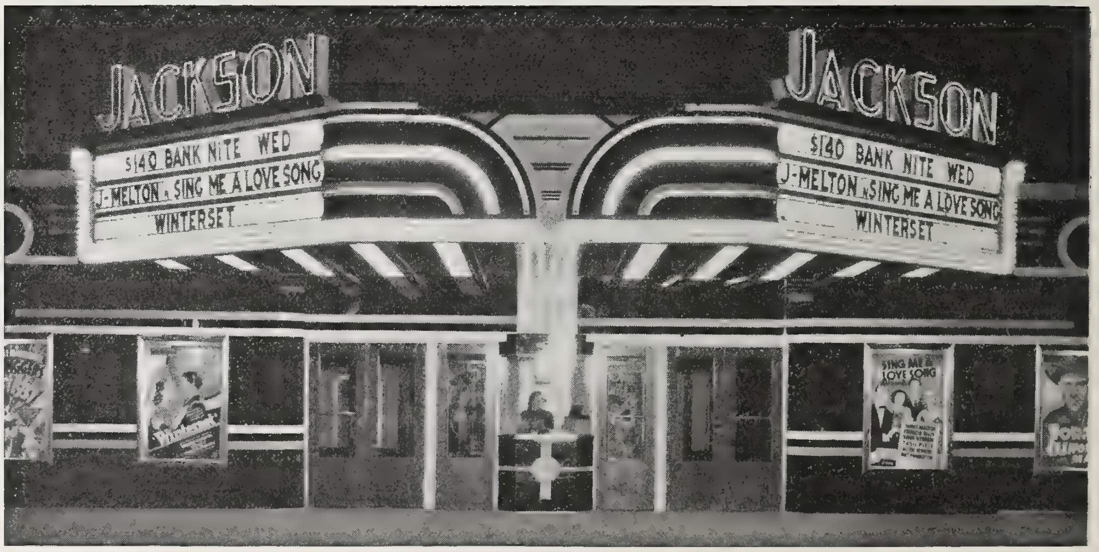
● Achieving the colossal in neon—sign recently erected by Claude Neon Lights, Inc., on the CBS broadcasting theatre, New York, 120 feet high, with channel letters 6½ feet high by 8 feet wide for CBS. Illumination is in Claude Neon ruby tubing.

FRONTS THAT GIVE VOICE TO SHOWMANSHIP

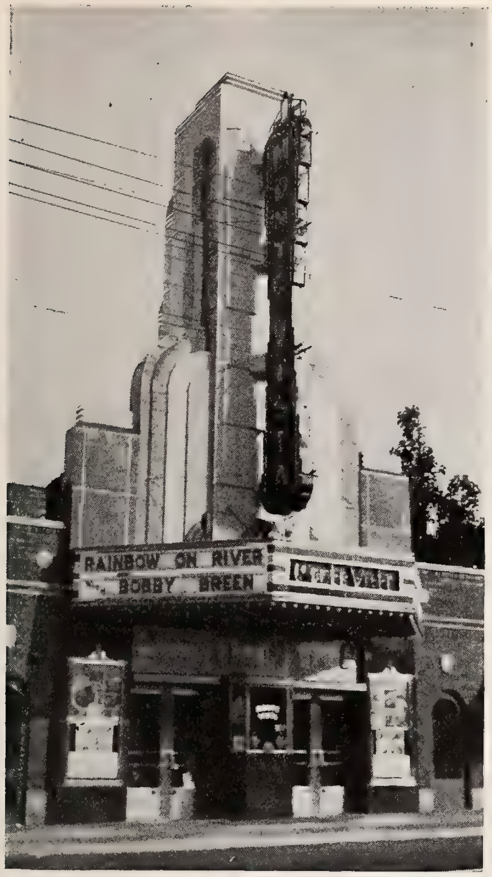
Continued on Next Page


Landis
EDWARD EVERETT HORTON
LET'S MAKE A MILLION

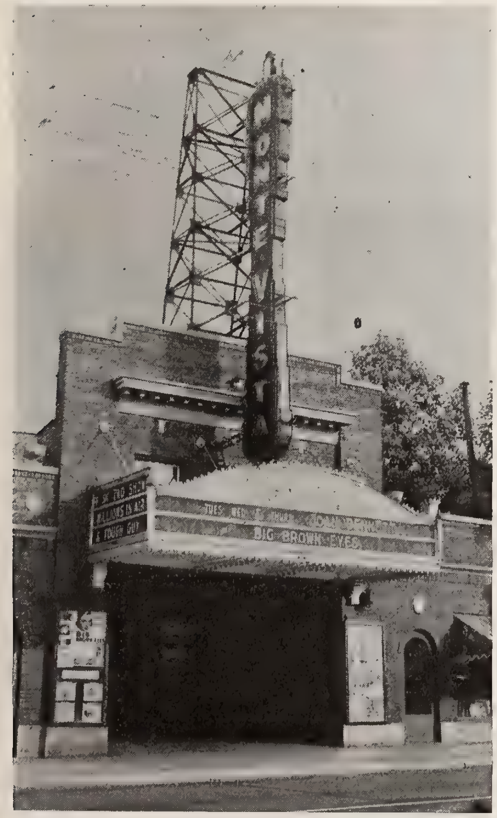
● A striking example of "unified" designing in the front of the Landis theatre, Vineland, N. J. The marquee is circular, following the general contours of the building, which has rounded corners windowed with glass blocks. Name sign letters and marquee are of porcelain enamel finish and lighted with neon. Attraction board letters are Adler silhouette type. Architect, William Lee.


JACKSON
$140 BANK NITE WED
J-MELTON in SING ME A LOVE SONG
WINTERSET
JACKSON
$140 BANK NITE WED
J-MELTON in SING ME A LOVE SONG
WINTERSET

● An interesting directional design, with illumination pointing toward box office, erected by Electrolite Signs, Inc., Milwaukee, on Harry Perlewitz's Jackson theatre in Milwaukee. Marquee and name signs have 350 feet of neon tubing, but lower Marquee border is in lamps, operated through Sangamo flasher in a chaser effect. Attraction board letters are Adler silhouette type.


RAINBOW ON RIVER
BOBBY BREEN

● The Monte Vista theatre in Cincinnati, before (below) and after (above) remodeling. A porcelain enamel tower was built to support the vertical sign, which has stainless steel channel leters lighted in neon. The marquee, which is of porcelain enamel finish, has splayed sides, neon trim, and silhouette attraction boards. Sign and marquee construction is by Newman Brothers, Inc., Cincinnati.


MONTE VISTA
BIG BROWN EYES

FRONTS THAT GIVE VOICE TO SHOWMANSHIP — CONTINUED ON NEXT PAGE

FAMOUS IN THE THEATRE WORLD—
AT THE HUB OF NEW YORK'S
★ ★ GREAT WHITE WAY ★ ★

The NEW AMSTERDAM THEATRE ★ Times Square, 42nd St. and Broadway

The NEWSREEL THEATRE ★ 46th St. and Broadway

WITH MARQUEES MODERNIZED

by

ADLER

"Streamline"

Cast Aluminum

OL. DE HAVILAND JAMES CAGNEY
"A MIDSUMMER NIGHTS DREAM"
WITH DICK POWELL ANITA LOUISE
ALSO SAGA OF THE ARCTIC "TUNDRA"
OPEN 8 AM TO 2 AM
CONTINUOUS PERFORMANCE
POPULAR PRICES
DELUXE ENTERTAINMENT

Famous New Amsterdam Theatre, New York City, showing view at left before remodeling. Above, New marquee of solid bronze, showing the modern, brilliant ADLER SILHOUETTE LETTER DISPLAY.

NEWSREEL
Theatre
NEWSREEL
NEW SHOW TODAY
STAR BASEBALL GAME
ALL NEW SHOW TODAY
VANDERBILT CUP AUTO RAC

The well-known Newsreel Theatre with marquee remodeled, showing the new, modern ADLER SILHOUETTE LETTER DISPLAY.

FRENCH CASINO
ANOTHER SMASH HIT
FOLIES D'AMOUR
DINING & DANCING
FRENCH CASINO

French Casino, internationally known, at 50th Street and Broadway, New York City. Photo taken during change from old type glass letters shown at front, to modern ADLER SILHOUETTE LETTERS shown on end.

SILHOUETTE LETTERS and STAINLESS STEEL SUPPORTING FRAMES
with Adler Reflecting Bevels —Bold Broad Strokes

It can be no mere accident that Adler Patented Silhouette Letters and Supporting Frames are today providing the brilliant program displays on the marquees of the country's most prominent theatres, from coast to coast; In New York, not only the New Amsterdam, but the famous French Casino, George M. Cohan Theatre, well known Newsreel Theatres and a host of others.

In Philadelphia, Baltimore, Boston, Buffalo, Chicago, Denver, Salt Lake City, up and down the Pacific Coast and from Canada to the Gulf, the distinctive Adler Silhouette Display is linked with the outstanding names in the theatre world—Paramount, Warners, RKO, Fox, and a great many others.

The judgment of these leaders, as well as that of hundreds of independent operators everywhere, is convincing evidence of the superiority of Adler patented design and construction—in brilliant beauty, easy readability under all conditions, speedy handling in and out of the sign, perfect alignment at all times, easy removal for sign maintenance. Every Adler Letter is unqualifiedly GUARANTEED AGAINST BREAKAGE.

Consult your sign builder or jobber, or write us for information on Adler Silhouette and Solid Back Letters for all methods of installation.

NEW 12-INCH SILHOUETTE LETTERS NOW AVAILABLE

FULLY PATENTED—ADLER "Streamline" SILHOUETTE LETTERS with BEVELED EDGES AND SUPPORTING FRAMES are fully covered by U. S. Patents No. 2,038,978 granted April 28, 1936, and 1,989,855 granted February 5, 1935. Infringers will be prosecuted.

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CHICAGO—NEW YORK—TORONTO, CAN.—LONDON, ENG.

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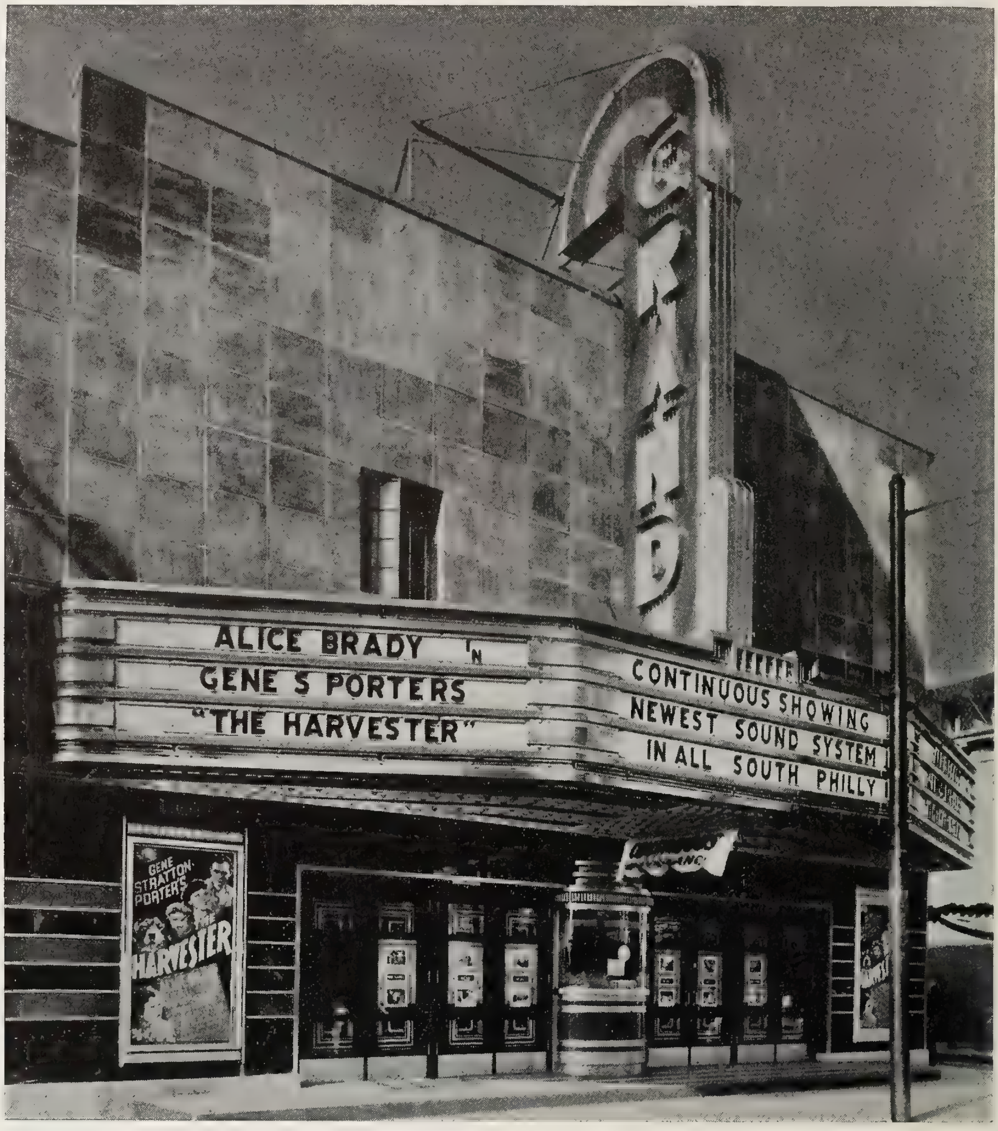
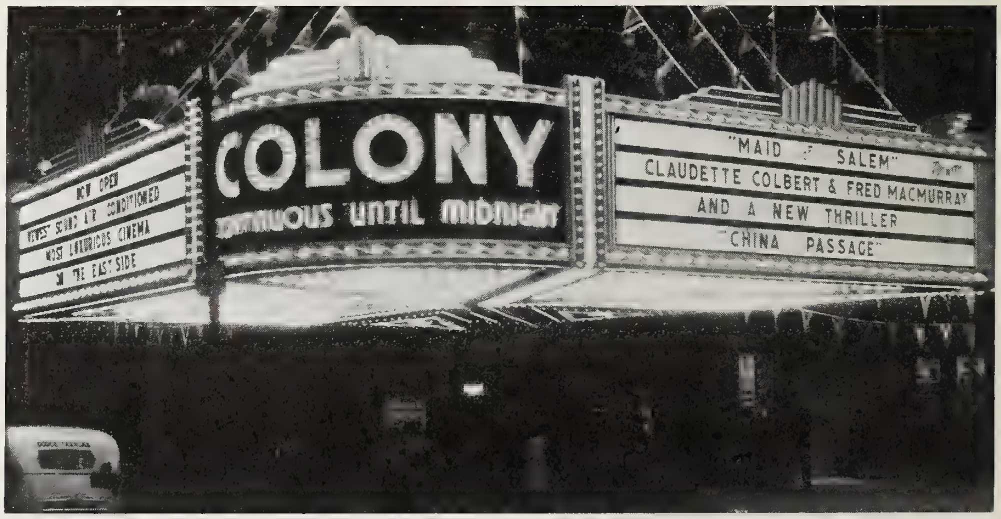
ROCKEFELLER CENTER
NEW YORK

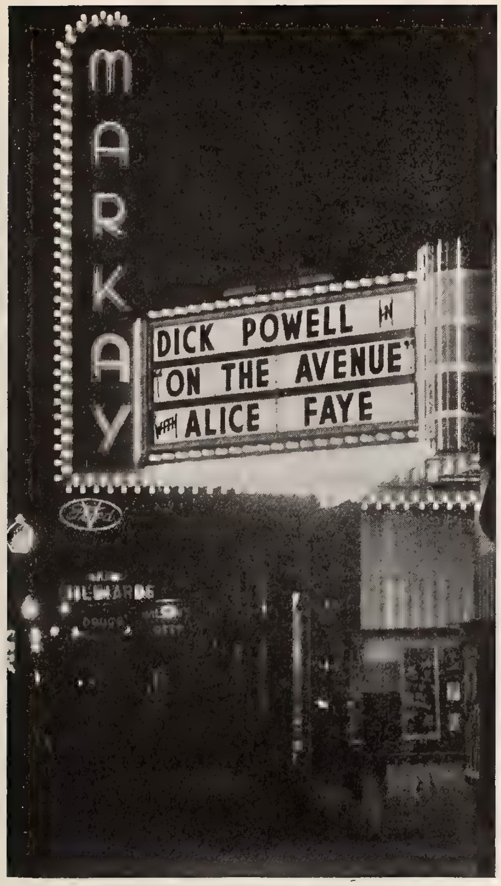
FRONTS THAT GIVE VOICE TO SHOWMANSHIP . . . continued from preceding page


GRAND
ALICE BRADY IN
GENE S PORTERS
"THE HARVESTER"
CONTINUOUS SHOWING
NEWEST SOUND SYSTEM
IN ALL SOUTH PHILLY
GENE STRATTON-PORTER'S
HARVESTER

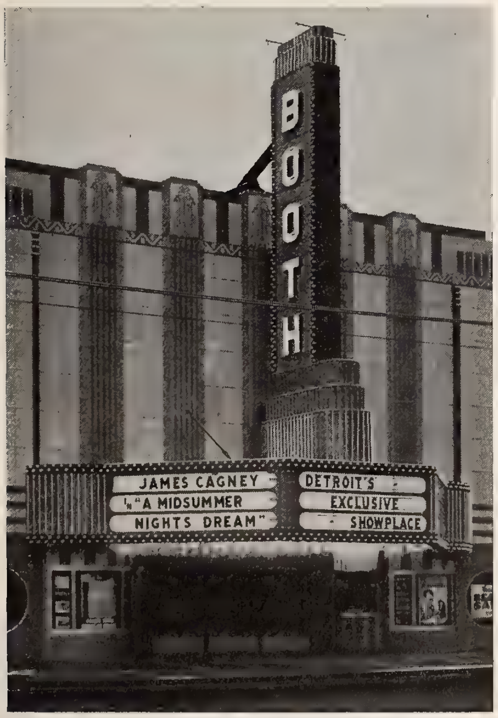
● A corner marquee, designed for the Colony theatre, New York, by the S. & E. Cassin Sign Manufacturing Company of New York. A running border extends in a scroll design from each corner. The name is spelled in channel letters containing 600 six-watt lamps; the line below is in neon raised letter. Attraction panels carry Wagner silhouette letters.


COLONY
CONTINUOUS UNTIL MIDNIGHT
NOW OPEN
NEWEST SOUND AIR CONDITIONED
MOST LUXURIOUS CINEMA
ON THE EAST SIDE
"MAID OF SALEM"
CLAUDETTE COLBERT & FRED MACMURRAY
AND A NEW THRILLER
"CHINA PASSAGE"

● New front of the Grand theatre, Philadelphia, designed by David Supowitz. Upper front is of stucco scored to resemble stone; lower front is of Vitrolite, with stainless steel mouldings. Box office is finished in porcelain enamel and stainless steel. Marquee and sign, constructed by Apex Sign Company of Philadelphia, are unified in design and illumination, which is in neon except for marquee soffit. Attraction letters are Adler.



● Triangular marquee with vertical sign as part of it, in structure as well as design, no guy cables being used. This is an Artkraft prefabricated unit installed on the Markay theatre in Jackson, Ohio.



● Booth theatre, Detroit, designed by Bennett & Straight, with marquee and sign unit by Flasher Neon Display Corporation for the National Theatre Supply Company. Finish is enamel; illumination is neon.

FRONTS THAT GIVE VOICE TO SHOWMANSHIP--CONTINUED ON NEXT PAGE

Prepare To Be Astonished

by the transformation of your old front when you have modernized with

ARTKRAFT

PORCELAIN ENAMEL FRONT

and ARTKRAFT Zephyr Pre-fabricated Marquee

DESIGNED TO FIT YOUR FRONT

PRICED TO FIT YOUR PURSE

Standardization of basic parts and mass production methods of Artkraft, the world's largest manufacturers of all types of signs, now make possible inexpensive front modernization and a marquee of a quality heretofore impossible at such a low price.

Choice of a variety of effects, color schemes, ornamental trims and uses of neon are combined to create fronts of real individuality.

Elimination of the wasteful old style marquee front permits 100% efficiency of abundant attraction copy space as against 20%-60%.

ONE IN A MILLION
WITH SONJA HENIE
AND 15 BIG STARS

THE ROYAL THEATRE
FINDLAY, OHIO
One of the many recent installations of Artkraft Porcelain Enamel Fronts and Zephyr Marquees.

The ARTKRAFT ZEPHYR PRE-FABRICATED MARQUEE

Electric arc welded galvanized angle iron construction. 18 gauge porcelain reflectors and porcelain soffit reduce current costs 60% to 85%, eliminate frequent repainting. Sag-, rust-, and rattle-proof, solid ¼" drawn aluminum supporting rods for letters.

Comes with several hundred modern Artkraft everlasting silhouette letters.

Write for literature, prices and terms, giving width of front, width of sidewalk and name of theatre.

We invite your inquiry on
Porcelain Enamel Fronts
Aluminum Poster Frames
Climax Reflectors
Climax Reflector Flush Border Construction

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is a department in BETTER THEATRES conducted by J. T. Knight, Jr., essentially as a service. Unbiased, expert counsel will be gladly given you in your maintenance and related problems.

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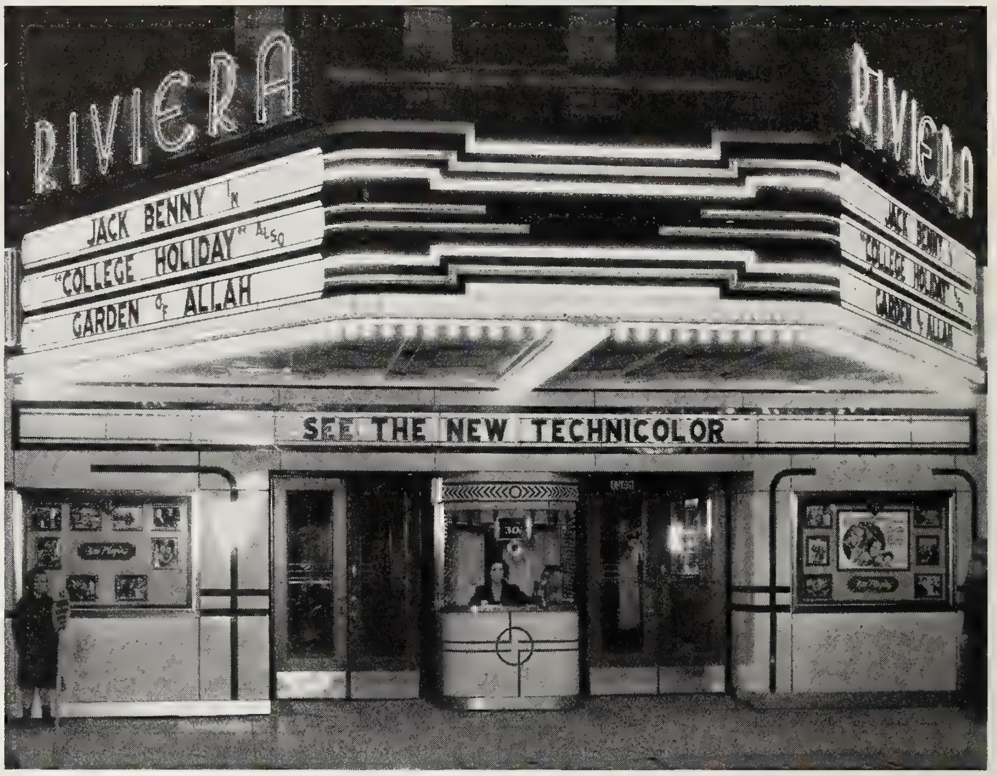
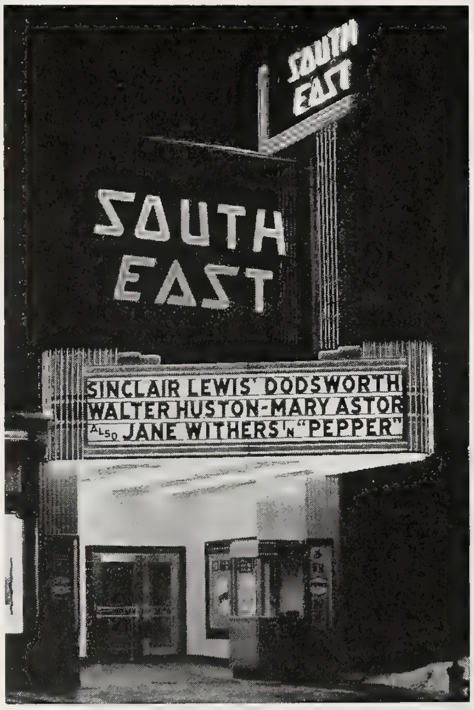
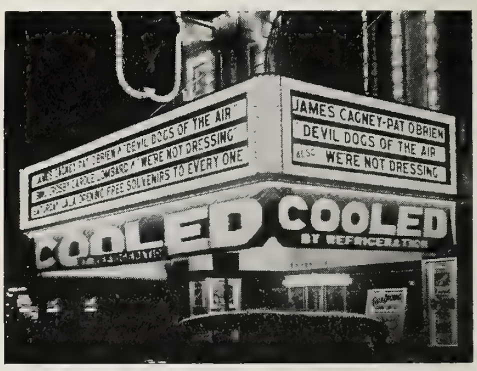
Rockefeller Center
New York


RIVIERA
JACK BENNY IN
"COLLEGE HOLIDAY" ALSO
GARDEN OF ALLAH
SEE THE NEW TECHNICOLOR

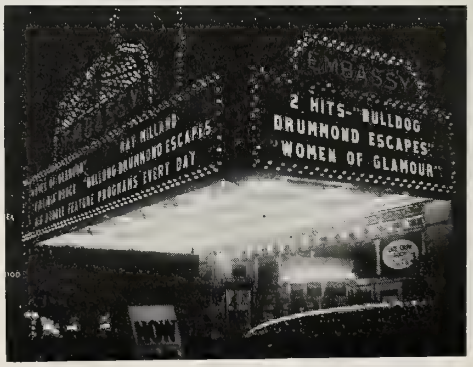
● New marquee and signs erected on the Fox City Theatres' Riviera in Milwaukee by Electrolite Signs, Inc., in connection with general remodeling of the front, which is done in porcelain enamel. Marquee finish is in porcelain enamel and illumination is a combination of neon and lamps—300 feet of neon on marquee and name signs, and 625 lamps operated through a Sangamc flasher. Attraction letters are Adler silhouette.

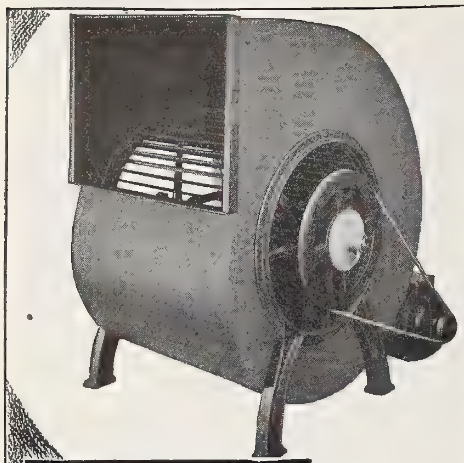

SOUTH EAST
SOUTH EAST
SINCLAIR LEWIS' DODSWORTH
WALTER HUSTON-MARY ASTOR
ALSO JANE WITHERS IN "PEPPER"

● Unusual marquee with one of three sides splayed, on South East theatre, Salt Lake City. Theatre name is etched in Vitrolite front facing and lighted in neon. Neon lines having running effect lead to upper sign. Attraction boards are lighted in red neon; letters are Adler silhouette type. Marquee and signs were designed and constructed by Electrical Products Consolidated, Salt Lake City.


JAMES CAGNEY-PAT O'BRIEN
DEVIL DOGS OF THE AIR
ALSO WE'RE NOT DRESSING
COOLED
COOLED BY REFRIGERATION

● Views of the Embassy theatre, Essaness circuit house in Chicago, before (below) and after (above) remodeling of the marquee. Note vast change in brilliance achieved by installation of lamp sockets at corners, increase in lamping along borders, and substitution of former opal letters for Wagner silhouette type.


EMBASSY
2 HITS- "BULLDOG DRUMMOND ESCAPES" WOMEN OF GLAMOUR"
RAY MILLAND
NOW



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DIRECT SHOT
BLOWERS

DON'T LOSE OUT THIS SUMMER

Give your patrons the comfort of an air-cooled theatre. Cool and ventilate your entire house with a Wolverine Blower. Easily and quickly installed.

QUIET BALL-BEARINGS

set in solid rubber pillow blocks.

VARIABLE SPEED CONTROL

belt and motor pulley furnished with all models at $47.50 and up. Six sizes.

May be used for cooling in summer and exhaust in winter.

Write for literature.

WOLVERINE
BLOWER WORKS
412 PROSPECT AVE N.E
GRAND RAPIDS, MICH.

Better Theatres Service

J. T. Knight, Jr., will be glad to answer your questions about equipment, maintenance, operating problems with respect to the physical theatre.

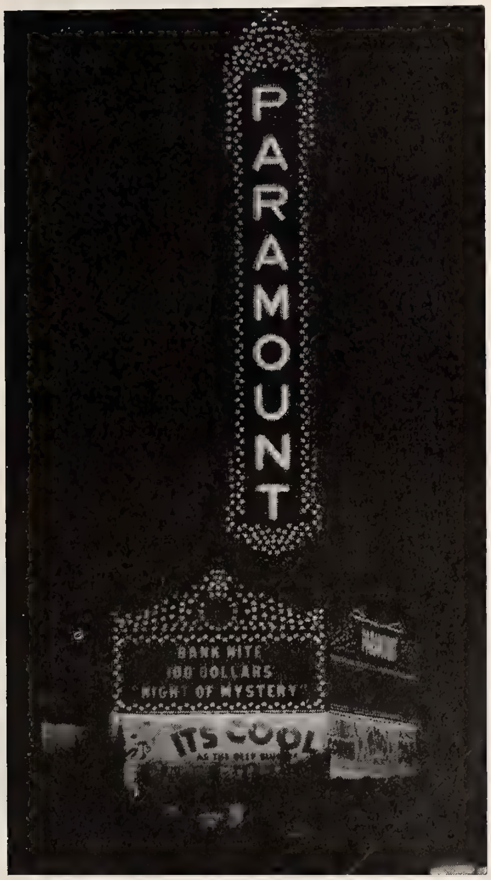
Peter M. Hulsken will be glad to advise concerning the planning of your theatre project or the remodeling of your present theatre.

Merely write:

BETTER THEATRES
ROCKEFELLER CENTER NEW YORK

Brilliance and Color for Signs With Reflectors

DEVELOPED as a means of increasing effective illumination with reduced wattage, and also of attaining color without resorting to colored lamps, a polished aluminum reflector with glass roundel is being more and more extensively applied to marquees and signs. This reflector was introduced a short time ago by Climax Reflector, Inc., of Canton, Ohio. The device consists in a polished reflector mounted in a standard lamp base and accommodating a small S6 mazda lamp. To provide sparkle and wide-angle viewing, a multifacet roundel is used; this also protects the reflecting surface and presents a smooth easily cleanable face. The reflector collects light ordinarily wasted in a backward direction and directs it down the street where it becomes possible for most people to view the displays.



Night view of Paramount theatre in Fremont, Ohio, showing clear definition of sign and marquee trim with incandescent lamps in reflectors.

Natural colored glass roundels are used, thus providing initially greater color efficiency than can be had by using the usual colored lamps. Through the operating life of the lamp, the 6-watt clear lamp retains its efficiency just as do all standard lamps, thus performing much better than do the usual types of colored lamps. Not only does greater light output result but replacements of reflector units when lamps burn out are not noticeable; a unit with an old lamp looks like a new one.

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"MAID OF SALEM" WITH
CLAUDETTE COLBERT & FRED MACMURRAY
AND A NEW THRILLER
"CHINA PASSAGE"

(*Showing a Wagner* 3-in-1 *installation in use by Brandt's Colony Theatre, New York*)

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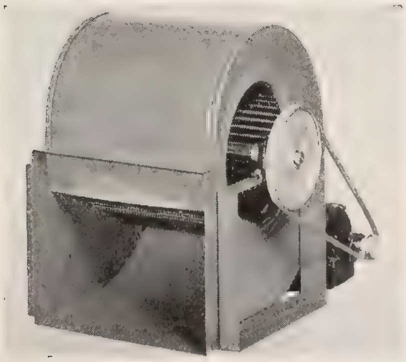
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Practical Experience

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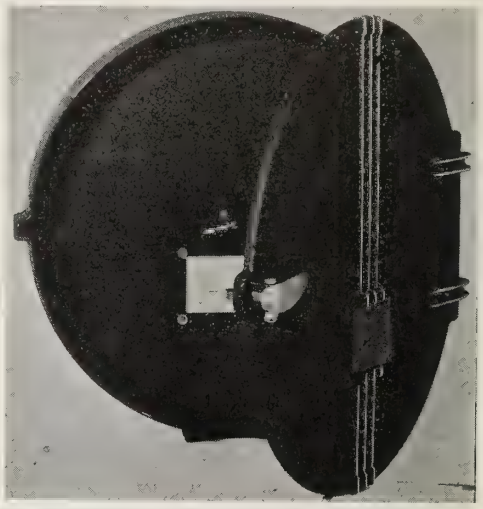
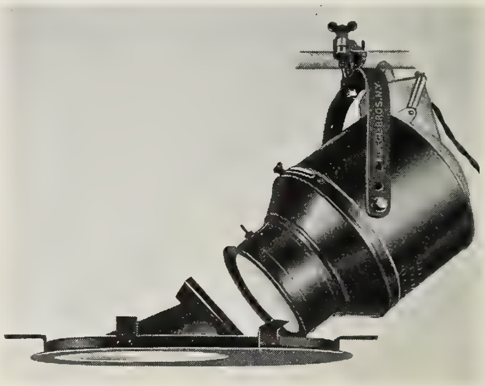
Cast Aluminum Magazine with Reel Alarm Space

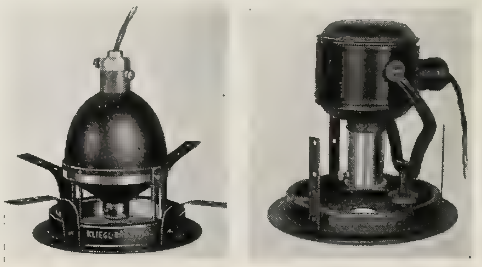
A NEW projector magazine of cast metal and designed with a special compartment for reel-end alarm, has been marketed by the Golde Manufacturing Company of Chicago.

The magazine is of sturdy cast aluminum construction with smooth inside finish. The door is held closed by a snap lock designed to prevent its springing open, yet responding quickly to pressure of the bronze door handle. Hinges are cast on the body and door.





Light sources developed by Kllegal Brothers, New York, for "down-lighting" (a method of illumination described by Francis M. Falge elsewhere in this issue). Above is a high-intensity angular down-light projector for 250- or 500-watt, 115-volt lamps. At left, below, is a ceiling downlight for 50-candle power, 6-volt lamps. The other is also flush-ceiling type, for 250-400 watt, 115-volt lamps.



Provisions for Modern Lighting

(*Continued from page* 19)

with alcohol. Many reflectors are finished with Alzak, but the material may be obtained in sheets. Sheets can be obtained in sizes 24″ x 36″, and in lots of 100 sheets. It costs $1.50 per pound. The Alcoa sheet, which is similar to the Alzak, in No. 20 gauge can be obtained in 24″ x 48″ and 24″ x 72″ sheets. Alcoa has a reflective value of 80% to 83%, and Alzak from 80% to 85%. So you can see how similar the two finishes are. No. 20 gauge Alcoa sheets cost about 85c per pound, and a 24″ x 72″ sheet weighs 54 pounds.

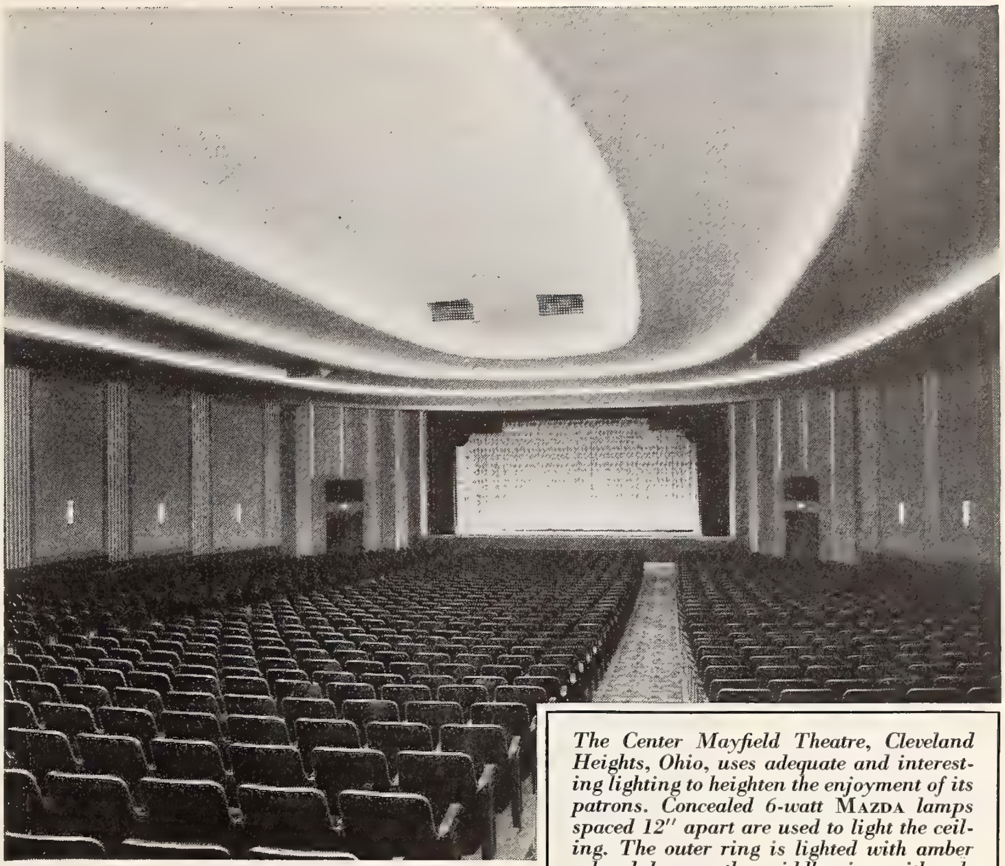
GLASS BLOCKS

Another new material frequently used in creating lighted features is glass blocks. Several of the glass companies manufacture glass block. Sometimes they will sell the half block for use in lighting ornamentation when the glass does not in any way form part of a structural system. One manufacturer sells 12 x 12-inch glass blocks for approximately $2 each. Another manufacturer carries several sizes—12 x 12-inch for $1.65, 8 x 5 for $27, 6 x 6 for $.23, and 8 x 8 for $.45. Having used probably all types of glass blocks at one time or another, I have found that those styles of blocks with the larger fluted surfaces at right angles to each other transmit a more pleasing light pattern than bricks with smaller fluted surfaces.

In addition to blocks, several of the glass companies are making glass plates of various textured surfaces, which have been used to great advantage in lighting some theatres recently constructed.

To attempt to describe the almost unlimited number of elements and methods used in architectural lighting would require a full length book. There are many volumes on the market, some very expensive and some less expensive, but all more or less having many illustrations. However, several of the larger lighting companies, and the Nela Park laboratories are continually developing illustrated data and information on new methods of lighting. Much of this data is available to the theatre manager for the asking. The facilities of this laboratory are available to you or your architect at no cost. Many of the outstanding architects of the country take advantage of a close contact with this laboratory. The writer is indebted to several members of the staff for their many worthwhile ideas and information on lighting. Since lighting is such an important part of theatre operation, why can't we all become more familiar with the science of lighting—for it is a science—and acquainted with reliable sources of information on the subject?

In closing, I want to add that when theatres are lighted in accordance with modern methods and modern ideas, the interest thus manifested by the public is reflected in the commercial value of the



The Center Mayfield Theatre, Cleveland Heights, Ohio, uses adequate and interesting lighting to heighten the enjoyment of its patrons. Concealed 6-watt Mazda *lamps spaced 12″ apart are used to light the ceiling. The outer ring is lighted with amber colored lamps, the middle ring with yellow lamps, and the center ring with white lamps. Dimmers connected with the lighting circuits permit adjusting the lighting levels to fit the mood or occasion.*

9 Reasons

why better lighting pays

Proper lighting in theatre auditoriums with Edison Mazda lamps offers the theatre owner many advantages. Proper lighting . . .

- Directs people and answers questions before being asked
- Provides for eye accommodation by adapting eyes to relatively dark interiors
- Avoids glare due to too-bright and improperly placed sources of light
- Provides adequate light to locate seats and discourage undue familiarity
- Is directed so as to be kept from interfering with the screen picture
- Minimizes the need for individual usher service
- Provides for safety and minimizes insurance costs
- Speeds the seating and emptying of the theatre
- Creates an interesting mood or atmosphere suited to the presentation or to the occasion.

MAZDA
GE
100 WATTS

Why not use Edison Mazda lamps to add to the attraction of your theatre interior? And for new theatre lighting ideas, write General Electric Company, Dept. 166, Nela Park, Cleveland, Ohio for free illustrated copy of "New Lighting Methods for Theatre Lighting."

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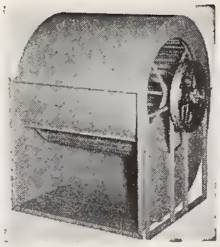

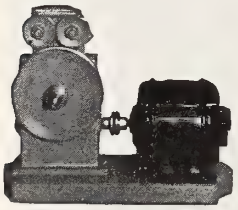

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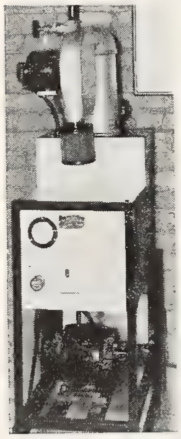

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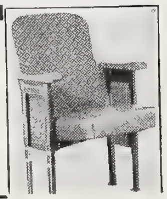

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property. The entire development of modern lighting has inspired new styles and created fresh viewpoints of design and utility. Luminous treatment is now universally accepted for both interior and exterior architecture, and in this acceptance there is new vitality and new charm added to even the old architectural masterpieces. The use which we, as theatre operators, can make of luminous elements is limited only by our indifference to the possibilities, or by the lack of ingenuity of those we call on to apply the principles to our theatres.

The fluidity of light when applied to theatres will create for each theatre an individuality, a beauty, a unity of showmanship and composition that is bound to create interest and to command the attention of the public. Such interest would unquestionably tend to increase box office grosses considerably.—J. T. K.

New Emergency Lighting Unit for Smaller Theatres

RECENT improvements in emergency lighting systems have brought them more in line with theatre requirements, specifically. In every theatre, the requirements, legal and moral, for an emergency lighting system include, naturally, protection for exit lights and a system of hazard lights to be located at those points throughout the house where accidents and confusion may result from sudden, unexpected darkness. How to provide lights at these points in the event of power interruptions has been a problem for small and some medium-sized theatres.

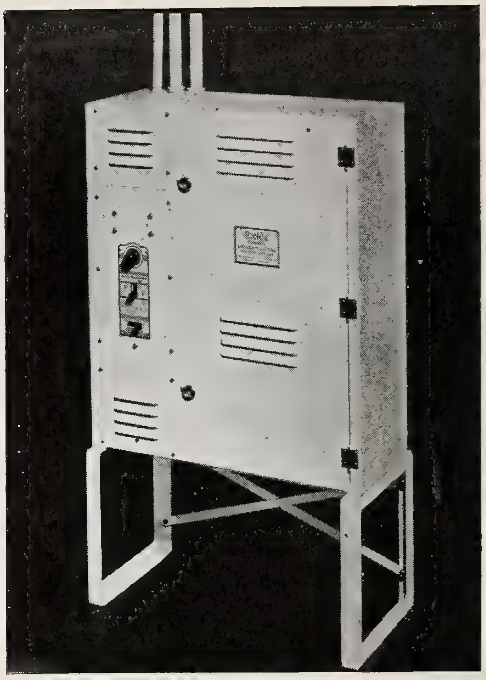
This problem has been attacked in the designing of a new unit developed by the Electric Storage Battery Company of Philadelphia. The new type eliminates the necessity for elaborate and large battery installations in small and medium-sized theatres. The only attention it requires is the addition of water three or four times a year. The manufacturer estimates the life of the battery at from five to seven years, and its renewal is inexpensive.

The unit consists of a 12-volt Exide glass-jar type battery, a transformer; a device for the automatic, instantaneous switching over of the emergency load to the battery; and another device for automatically recharging the battery after an emergency discharge. All this is compactly assembled in an attractive steel cabinet.

The exit lights are normally kept burning from the regular 115-volt house current, but in the event of power failure they are thrown over on to the battery. This arrangement is made possible by using 12-volt lamps and having the regular 115-volt house current supplying them, stepped down to 12 volts by the transformer in the unit.

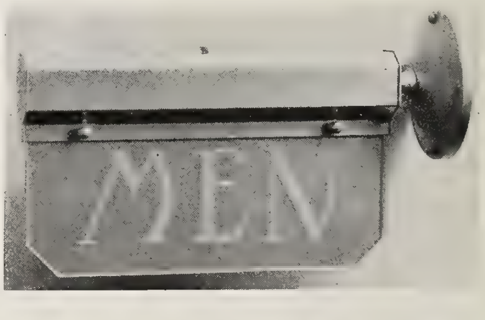
The hazard lights, however, are on a circuit directly connected with the battery in the unit. These are not lighted under normal conditions. The instant, however, an interruption in the regular a.c. service occurs, the hazard lights go on.

The hazard lights, although only 12-volt lamps, are of the high-intensity; each hazard light, when called into service in an emergency, delivers nearly twice as much illumination as a 115-volt lamp of the same wattage. These high-intensity lights have a life of about 50 hours, and as they are normally off."



For the exit lights, a medium screw base, 12-volt, 10-watt lamp can be used. The exit light current will carry a load of 200 watts, or 20 lamps of 10-watt capacity; and the hazard light circuit will carry eight 30-watt lamps, supplying light equivalent to the same number of standard 60-watt lamps.

The new Exide unit is fully automatic. It operates instantly and automatically the moment a power failure occurs. The 12-volt glass-jar type battery, which is part of the unit, is continuously charged at a low rate to maintain the battery in a fully charged condition.



Directional sign unit made by the Missouri Steel & Wire Company of St. Louis, in satin chrome finish and with letters cut on the inside to appear embossed. A lumiline lamp is used, and this may be readily replaced by removing the top portion of the lamp casing, which is done by exerting an upward pull on a nut. The casing and bracket measure 10¾ x 2¾ x 2 inches over all. This type sign may be had in single- or double-face models.

Sound System Designed for Smaller Theatres

A NEW SOUND system, designed specifically for the smaller theatre, has been marketed by the Ballantyne Company of Omaha. The soundheads are of unit construction and are designed for adaptation to push-pull recording.

All film travels on rotating surfaces, and the optical system includes a specially designed filter, pre-focused exciter light mounting and constant-axis lens carriage.

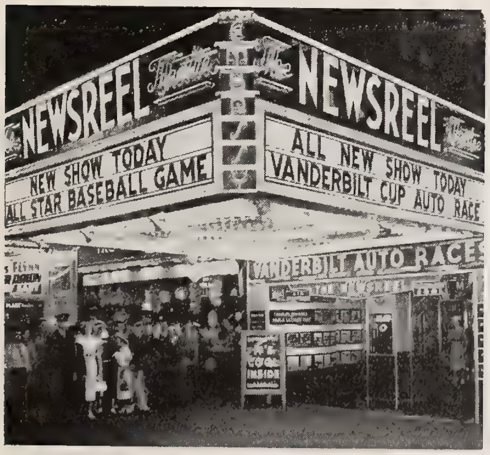
The amplifier circuit is of inverse feedback type. Exciter lamp supply is by a copper-oxide rectifier. The equipment includes a two-way horn system with cellular speakers for high frequencies and folded horn for the lows.

Three Circuits Sign Air Patents Agreements

AGREEMENTS have been signed by Warners', Loew's and National Theatres with the Auditorium Conditioning Corporation, controllers of certain so-called "by-pass patents" pertaining to the air-conditioning of auditoriums. One of the effects of the agreement with Loew's is the termination of a suit with which the patent company sought a test in the U. S. Supreme Court.

Concerning the new agreements, the patents company, in a statement prepared for the press, declares in part:

"Under the terms of the contracts, the theatre circuits obtain a license for all their existing air-conditioning systems under all patents owned by the Auditorium Conditioning Corporation . . . and agree that whenever any patents of Auditorium Conditioning Corporation are used, that the contractor making the installation, extension or reconstruction embodying said patents shall pay to Auditorium the currently established royalty rate."



A new name and a new marquee for New York's only theatre devoted exclusively to newsreels, formerly the Embassy, now simply the Newsreel. Neon proclaims the name in a broad upper border, while below are two attraction announcement panels with Adler silhouette letters.

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THIS theatre is representative of the many large and small theatres successfully air conditioned by Carbondale equipment.

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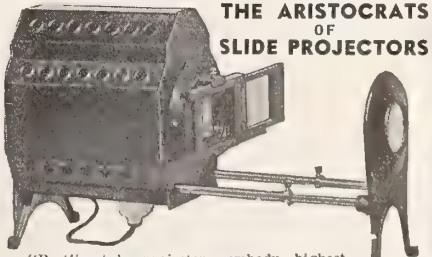

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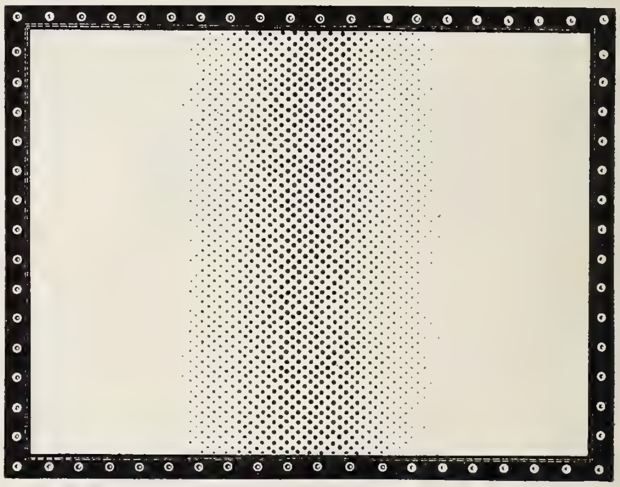
. . . Better Theatres will be glad to put you in touch with the manufacturers of products in which you are interested. Merely write the Catalog Bureau, Better Theatres, Rockefeller Center, New York, naming the products. A coupon is placed for your convenience on page 50.

Crew erecting "gradationally perforated" screen in Radio City Music Hall.

New Type Screen in Radio City

THE FIRST installation of the "gradationally perforated" screen, recently developed by the Hurley Screen Company of Long Island City, has been completed in the Radio City Music Hall, New York. The screen is perforated only in approximately the horn area, leaving the remainder solid.



The extent of the perforated area depends upon the size of the screen, ranging from 8 feet wide for small and medium-sized screens, to 12 feet for large screens. From the middle, the perforations gradually diminish in number and diameter towards each side (see drawing), but they average a diameter which, with the depth (thickness of screen) makes the total transmission area (holes) approximately equal to the usual 10% of the entire area of the screen.

Installation of the new screen in the Music Hall was a huge task, the overall dimensions of the screen being 50x80 feet. There are over 1800 grommets for attaching to the frame.

General view of the display room of the National Theatre Supply Company's new quarters for the Des Moines, Ia., branch. It is located at 1115 Hight Street. W. V. Toney is the Des Moines manager.

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I HAVE a piece of property 63x126 feet. I have been considering building a theatre on it and would like to know how many seats it would be possible to place on the main floor. I do not expect to have a balcony if I can get enough seats on one floor. Your answering the above question, with specifications as to aisles, etc., will be appreciated.—J. W. A.

●

THE ANSWER:

FOR A THEATRE 63 feet wide, the best seating arrangement is a center bank of 14 seats, with a 4½-foot aisle on each side, and two wall banks each of 7 seats across, making 28 seats across the width of the auditorium. This will only require 60 feet for outside dimensions of the width of the building.

From the length of 126 feet there should be deducted 18 feet for screen platform, 10 feet for space between apron and first row of seats, 10 feet for foyer, and 14 feet for lobby; adding to this the thickness of walls, there will be available in the auditorium 83 feet for seats, or 30 rows spaced 32 inches from back to back. So the minimum seating capacity on the lower floor will be 840 seats.

●

THE QUESTION:

I AM PLANNING on building a theatre with 250 seats, 150 seats on main floor and 100 in balcony for colored. Size of lot has nothing to do with building as said lot is a large one.

This building I want to use as a picture show only, no stage. We contemplate using brick. We want to put up as cheap a building as can be built.—T. T. C.

THE ANSWER:

TO REDUCE the cost of construction to the minimum, I suggest that you plan the width of the theatre 30 feet and build the largest part of balcony over foyer and lobby, using walls in lobby as supports for baloncy construction.

The majority of State building codes require that a theatre containing a balcony must be of fireproof construction.

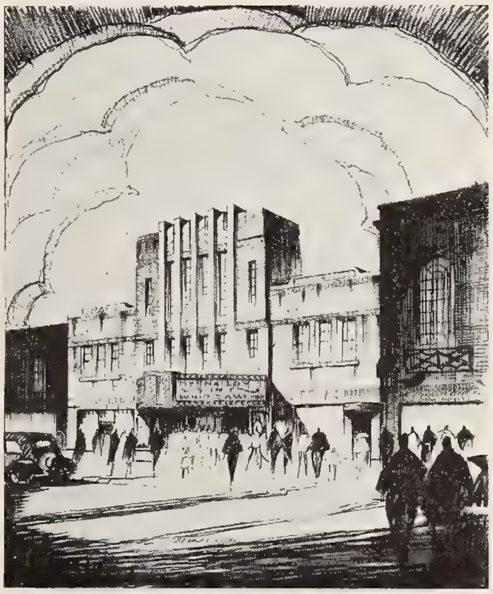
With a narrow span, as suggested, the roof and balcony construction can be done in bar joists with 3-inch concrete slab on metal lath, eliminating heavy steel beams or girders. The use of pre-colored plaster may also be a saving factor, as it will eliminate decorating.

By using the greatest economy in construction and design, you should figure the cost of the building, exclusive of equipment, at the rate of 18 cents per cubic foot.

●

THE QUESTION:

WE ARE contemplating building a theatre and want to design it in a manner whereby we can get as many seats as possible in and are asking you to give us your advice. The lot is 50 feet wide by 114½ feet in depth. It would be perfectly okay to have a 20-foot stage merely for concert acts, public meetings, etc. There would be two store rooms, 15x20, on either side of the entrance. We would desire you to advise what, in your opinion, would be an adequate size for an outer lobby and inner lobby. The two exits would be so constructed that they would have to go under the stage. There would be no basement under the theatre except under the stage for the heating and ventilating system. We would appreciate your outlining to us the best possible arrangement to get a maximum seating capacity, on the first floor, and the proper method of constructing the balcony for the maximum number of seats. We figure that we should be able to get somewhere between 750 and 800 seats.



Perspective rendering of the new Fox theatre in Mt. Vernon, Ill., now under construction. The exterior will be of buff tapestry brick with terra cotta trim. Between the central pylons will be panels of glass bricks, which will be illuminated from the rear on a flasher system. Robert O. Boller, of Kansas City, is the architect.

Will you kindly tell us what drop we should have to the floor? It is our intention to put a cement floor in. What thickness should the cement floor be? What height should the stage have at stage openings? What height for the ceiling? Dimensions of theatre entrance, operating room, foyer, etc? Do you think it would be satisfactory to use a two-brick construction with pilasters to support the steel girders? We would want an attractive front, using some kind of modern trim over stucco, which would be put over the brick. What would you suggest along this line? What would be the cost?—V. A. G.

THE ANSWER:

AFTER READING your inquiry carefully, it is my understanding that there is a party wall on one side of the theatre, so it will be necessary to build another side wall. The inside width of the auditorium will be 48 feet, 6 inches. For such a width, arrange the seats as follows:

A center bank of 13 seats with a 4-foot, 3-inch aisle on each side and two wall banks of five seats each, giving 23 seats across width of auditorium. If the stores and stage are to be 20 feet deep, there will be left space for 22 rows of seats, making the lower floor seating capacity 506 seats.

You will require three sets of entrance doors, so place the ticket booth at silewalk line and the first set of entrance doors 8 feet back of sidewalk line. This will make the Lobby 12 feet deep, and the foyer wall will come in line with back wall of stores. The foyer should be 9 feet wide.

I suggest that one end of foyer, behind wall bank, be used for women's toilet room and the other one for stairway, leading to balcony. Under these balcony stairs, plan for stairs leading to basement, where men's toilet will be located. If this should not be desired, take enough space from one store room for men's room.

The incline of auditorium floor should be 36 inches, leaving the first 15 foot (near stage) level.

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to be supported on walls, separating stores from lobby and on columns placed in standee railing. If the property is an inside lot without alley, on one side, it will be impossible to provide for exit stairs from balcony; therefore, it may be necessary to reduce the width of store rooms, to make provision for these stairs.

The thickness of the concrete auditorium floor should be at least 5 feet, and this floor should be reinforced if not resting on solid ground.

The proscenium arch should be 20 feet high. The height of the ceiling depends upon the balcony layout. The lower part of balcony should be 10 feet above foyer floor. If you figure one a 250-seat balcony, this would require 11 rows plus a cross aisle, making top of balcony at least 20 feet above foyer. From top of balcony to ceiling the height should be not less than 8 feet, 6 inches; but, you may be able to slope the roof toward stage.

The foyer will be 9 x 31 feet. The projection room should be 10 x 22 feet, minimum.

I advise you to build reinforced concrete piers about 24 x 12 feet to support steel roof trusses, in place of two bricks as you suggested. You may be able to cut half way in party wall, giving the piers 4-inch projection. This will reinforce party wall.

The cost of such a building, exclusive of equipment, would be around $43,000.

THE QUESTION:

I AM A constant reader of your valuable magazine and have obtained a great deal of useful information through your department. I want to remodel the interior of my theatre. I would like to make it as modern as possible. I have been hearing a great deal of a streamline design for a theatre, but am unable to tell what it is like.

The acoustics in my auditorium are not what they should be. Will the covering of walls with fabric improve it? How should it be applied and what is the approximate cost of same?

I have noticed in some theatres that the carpets in the aisles are of a plain tone, while in the foyer a pattern is used. Is there any advantage to this method? I also noticed that single width carpets are used in the aisles. My aisles are 58 inches wide, and I do not think the use of single width carpet would look right. What is your opinion?

The walls in the auditorium of my theatre are paneled in squares wtih ornamental plaster bands, and the cornice is supported by plaster brackets. I think they can be easily removed. The plaster in the ceiling is bad. Could this be covered with Celotex?—M. H. P.

THE ANSWER:

STREAMLINE design for theatres is similar to streamlining automobiles or any other objects. To explain this as well as I possibly can, it is carried out by flowing lines without obstructions in the wall surfaces and with as little ornamentation as possible. For instance, a sidewall in an auditorium may be divided into horizontal panels. Starting at the rear of the auditorium, these horizontal lines continue toward stage and are sometimes curved downward at the proscenium arch. The idea is to tie the proscenium in with the walls, to form one unit.

To cover the walls with fabric, all ornamental plaster should be removed. The walls should be stripped with 1-inch wood stripping. The division between the fabric panels is generally formed by wood mouldings with small members covering the tacking of the fabric. There should be applied a layer of rock wool or felt behind the fabric. This is for acoustical qualities.

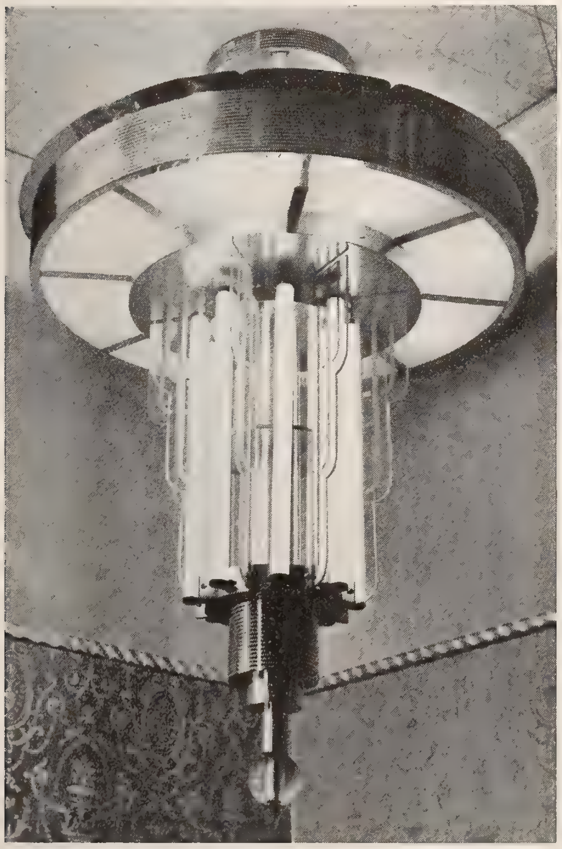
Plain color for carpet in aisles is frequently used, but, personally, I prefer the continuation of the same carpet as used in the foyer. I think the plain color is used to continue the color scheme of the seats.

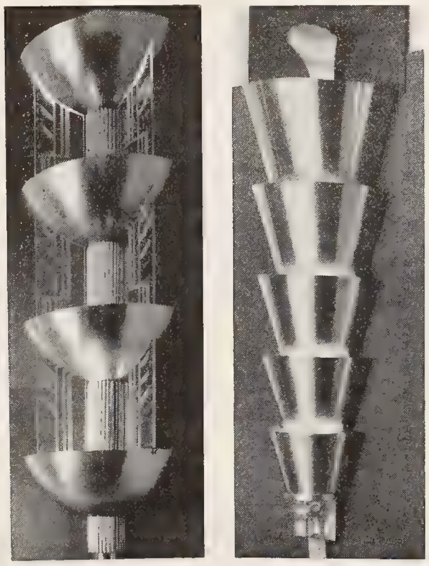
View of the main floor display room of the New York quarters recently taken at 25 West 26th Street by the Royal Metal Manufacturing Company of Chicago, manufacturers of modern steel furniture for lobbies, foyers and lounges. The company also occupies three other floors and the basement.

A trough unit designed by Gruber Brothers for installation at cornices, giving the effect of a cove. The luminous element is flashed opal glass, while housing and supporting members are finished in dull chrome. These units may be arranged in series and are designed for 12-inch or 18-inch lumiline lamps.

How Fixtures Are Used in Lighting Theatres Today

(*Continued from page 9*)





A pendant fixture (left) and two wall fixtures by Lighting Distributors, New York. The ceiling fixture is designed for a combination of lumiline and standard lamps, the light of which is reflected by glass ornamentation. Structural members are brass. The lefthand wall fixture is of brass with crystal ornamentation and takes either lumiline or standard lamps. The other bracket is of indirect type with glass fins for ornamentation.

trough reflector supported in a vertical position a few inches away from a back plate which is attached to the wall. The lamps are in the trough, concealed from view, and their light is spread upon the back plate and upon the wall for some distance at either side. Such indirect brackets, shielding the lamps completely, ensure glare-free illumination. Reflected glare from the metal back plate is avoided by using a satin finish instead of a bright finish.

Indirect pylon brackets using lumiline lamps in the troughs, are much more slender than the direct lighting pylon brackets with glass panels enclosing incandescent lamps. They usually have a body diameter of from 3½ to 4½ inches, and an all-over length of 36 inches or so. The reflector trough forming the body of the totally indirect fixture is often half-hexagonal, half-round, plain or reeded.

A third type of pylon bracket fixture is for semi-indirect lighting. Like the totally indirect fixture, it consists of a trough containing the lamps and distributing light upon the wall, but the trough, instead of being entirely of metal, has a glass panel which permits direct light to pass into the room, giving an effect of life and warmth.

There are many very attractive designs in the pylon bracket fixtures. The metal is finished in burnished gold, gold-and-pewter, polished aluminum, satin nickel, and satin bronze; and in the pewter, also in sprayed colors.

A satin finish or a mat color should be used when the design of the fixture is such that reflected glare may be caused by light shining upon the back plate or other parts

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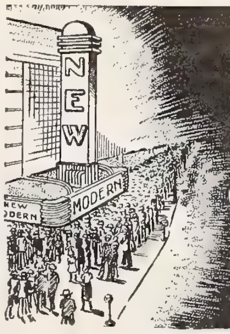

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of bright metal. This point regarding the finish needs to be considered, particularly in the case of totally indirect and semi-indirect brackets, which throw light towards the back plate. Direct lighting pylon brackets of glass panels usually can be in a bright finish if desired, as the light does not strike the metal sharply. It is often well to have the fixtures spray-finished in the same color as the wall so that they will tone in with it.

By using pylon brackets wired with two circuits, one for the low intensity show light and the other for the stronger house light, a complete job of auditorium lighting can be done. If desired, other circuits can be included to permit changing color effect.

There are somewhat smaller and quite simple wall brackets that are of sufficiently low-surface brightness for auditorium lighting. Among these are the half-cylinders and similar forms of opal glass, each enclosing a lumiline lamp. They are softly luminous, in excellent taste and do not interfere with the screen illumination.

PUNCH LIGHTS

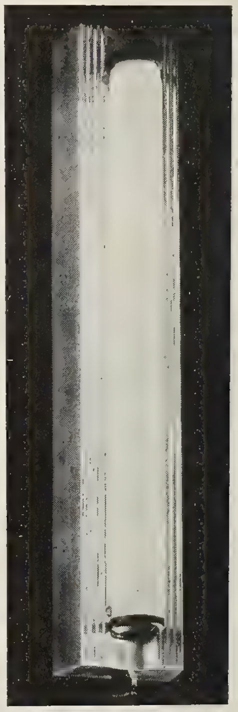
When the wall bracket units or other light sources do not have a second circuit with more powerful lamps for lighting the house when the picture is not being shown, one of the newer methods is to use "punch lights" recessed in the ceiling to furnish the house lighting. These units often consist of a reflector containing the lamp bulb, and a louver of concentric metal rings to prevent the glare of the bulb from striking into the eyes of the audience from any ordinary point of view. These units project light directly downward into the auditorium. Then there is an excellent type of recessed punch light that has a prismatic glass plate, or "controlense," in place of the louver to direct the light and prevent glare.

Right: An ornamental ceiling fixture by the Nation-Wide Equipment Manufacturing Company of New York, as installed in a lobby. It consists of three sections of flashed opal glass, supported by solid aluminum. It may be used on several color circuits.

FOYER FIXTURES

When the foyer is practically a part of the auditorium, being merely the space back of the standee rail, care must be taken to avoid any form of lighting in this space that might interfere wtih comfortable vision during the showing of the picture. The light should, as a rule, shine downward. Therefore soffit units recessed in the ceiling of the foyer, shallow drums, with louver sides and glass bottoms and other types that deliver downward light that is glare free and of moderate intensity are desirable.

Where the foyer is quite definitely separated from the auditorium by a wall and doors, more freedom in the choice of lighting fixtures and a higher level of illumination are permissible. Though the fixtures may be handsome in a conservative modern way they should be essentially functional.



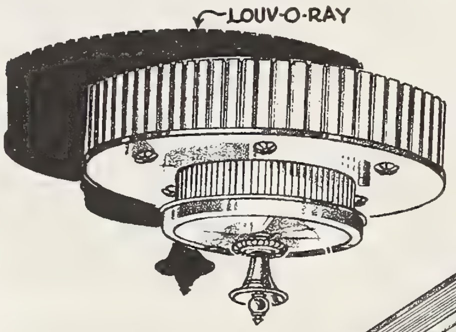
Lumiline lamp reflector by the Kayline Company of Cleveland. It is made of cast aluminum and has polished aluminum finish, fluted.

LOUNGE FIXTURES

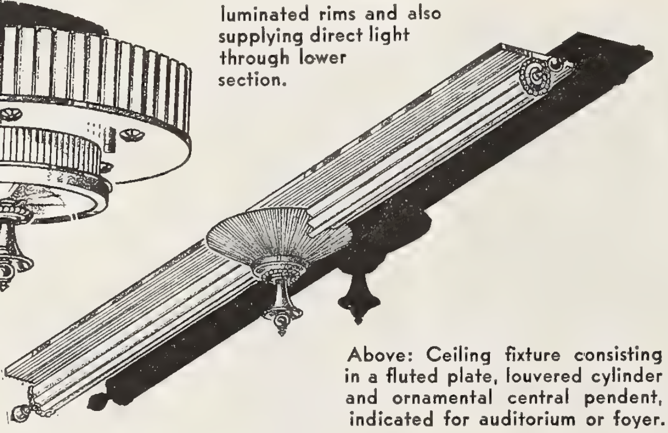
Where there is a general lounge used by both men and women, pendent, semi-ceiling, or ceiling fixtures of handsome, but conservative design may well be used for semi-indirect, direct or totally indirect lighting. The light should be strong enough to make the room bright and gay, but soft and free from glare. If the fixtures contain panels of frosted, etched or warm-toned glass of such character as to softly diffuse the light, they add to the cheerfulness of the general effect of the lounge, which should be intimate and homelike.

A translucent glass cove trough, consisting of an opal glass facing shaped like an architectural cornice moulding with hous-

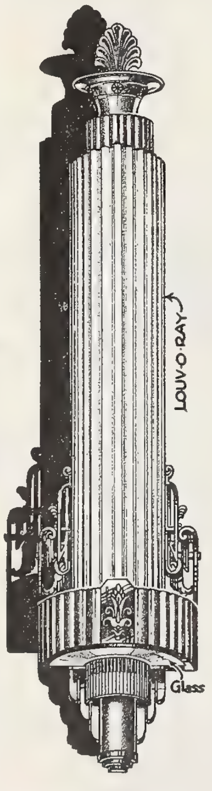
(*Continued on page* 38)



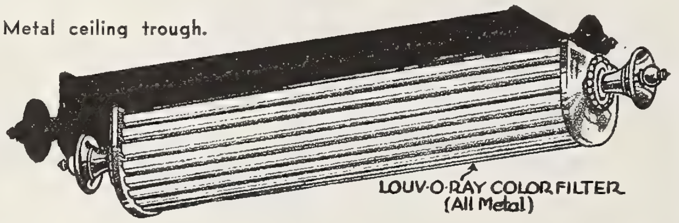
Left: All-metal ceiling fixture with louvred illuminated rims and also supplying direct light through lower section.



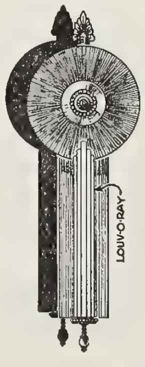
Above: Ceiling fixture consisting in a fluted plate, louvered cylinder and ornamental central pendent, indicated for auditorium or foyer.



Metal pylon.



Metal ceiling trough.



Bracket.

• These five designs for ceiling and wall fixtures, by the Roman Art Company, employ, for the most part, metallic forms and in all cases include the filtering of colored light for the purpose of creating and reflecting blends of colors. Louvered metallic members enclose the light sources. In some types the louvers exclusively emit the light; in others direct light is available through translucent glass. In all of these designs the ornamental character of the fixture is importantly derived from the reflection of light, which traces the forms and lends them iridescence.

Directional Lighting: What It Is and What It Does

(*Continued from page* 13)

lobbies or posters. For auditoriums, however, the louvers should be a dull black; even then the unit will be somewhat bright and is suited only to high ceiling heights

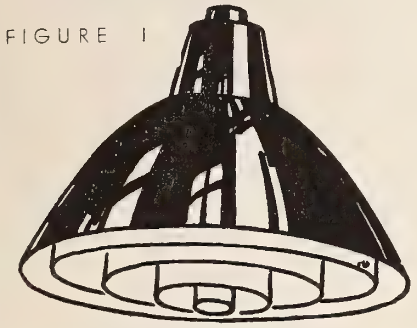


FIGURE 1

where the large opening can be tied in with the design. The efficiency, and utilization factor of the light as well, is approximately 30%, and the spread of light 30°.

Reflectors with silvered bowl lamps (Figure 2) are suited to special lighting, decorative in itself, for beneath marquees and in lobbies. They have an efficiency and light utilization of approximately 50%, and a spread of light of 30°.

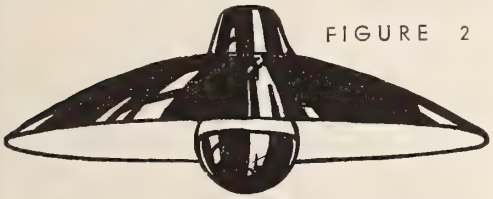


FIGURE 2

Elliptical reflectors (Figure 3) collect a large part of the light from a lamp and direct it back through a fairly small hole placed at the second, or conjugate, focus. They have an efficiency and light utilization of approximately 35%, and a spread of 60°. This system is suitable for auditorium use where small inconspicuous holes in the ceiling is desired.

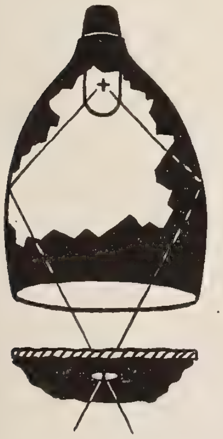


FIGURE 3

Lens downlights with plano-convex lenses and spherical reflectors (Figure 4) have an efficiency and light utilization of approximately 15%, and a spread of 5° to 20°. The lens brightness is high, and therefore should be used for high ceiling auditoriums or for special applications such as corridors or arcades leading from entrance to theatre proper.

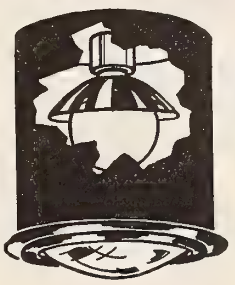


FIGURE 4

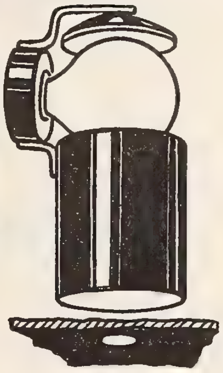


FIGURE 5

Objective lens equipment (Figure 5) provides good control and can be directed through small ceiling holes that are unobtrusive and well suited to auditorium lighting. Spreads up to 90° are obtainable, though the efficiency is low—approximately 10%.

Lens plate lighting (Figure 6) is now a familiar method. It is suited to many special applications, but the lens brightness is rather high for auditorums. Spread of 5° to 30°, and efficiency of 20% are readily obtainable. By using a spread lens the beam can be elongated in one direction.

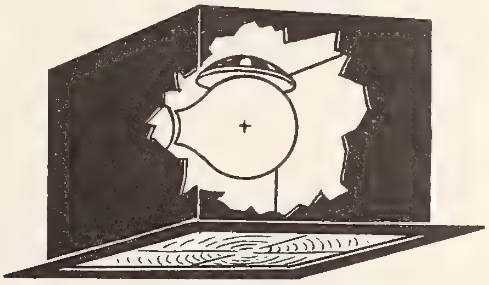
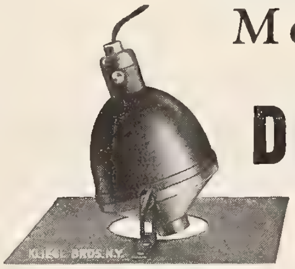


FIGURE 6

Elliptical reflectors with lenses (Figure 7, page 38) project light through holes which are unobtrusive, and hence such equipment is well suited to auditorium lighting. With this system efficiencies up to 40% are possible. Spreads are limited to aproximately 60°. This system requires considerable space above the ceiling.

BENEATH BALCONY

Beneath the balcony a similar solution obtains, but the problem is complicated by low ceiling heights and lack of room above



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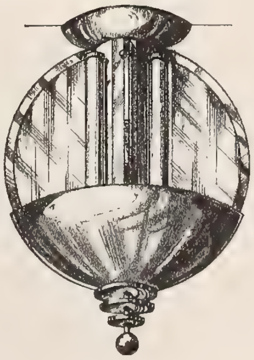

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the ceiling line. The equipment should project down below the ceiling as little as possible, and should be decorative, since patrons seated in this location cannot enjoy the beauty of the auditorium proper.

CONCEALED LUMILINES

Figure 8 illustrates a stepped ceiling, which has a light cutoff at the vertical, and projects the light forward toward the front of the auditorium. Lumiline lamps may be concealed in the cavity for this purpose, or the cavity may be covered with a semi-diffusing glass such as a ribbed or configurated glass.

PARABOLIC TROUGH

Figure 9 shows another similar method with a polished parabolic cylindrical trough reflector, which gives greater coverage of the ceiling surface.

DIFFUSING CAVITY

Figure 10 is a cavity with the front covered with a light-diffusing glass such as a ribbed or configurated glass. The back part is covered with a dark, rather opaque, completely diffusing material, so that it merely provides a colored line when the pictures are viewed.

These systems can be coordinated with the design in a number of different ways. They may be continuous lines of light carrying from one side wall to the other, or they may be arranged in short lengths over the aisles alone.

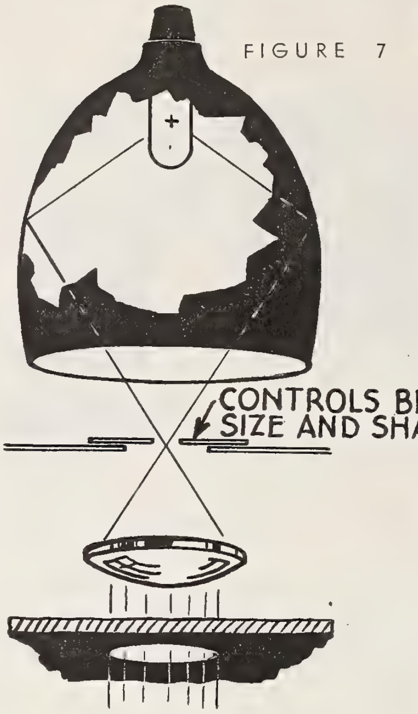

FIGURE 7

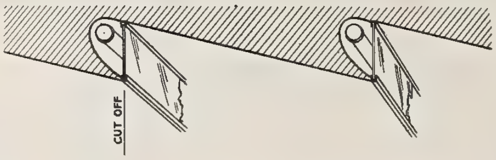

FIGURE 8

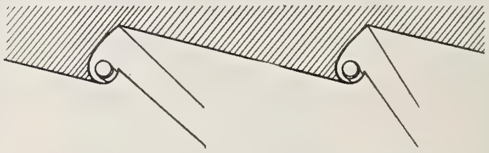

FIGURE 9

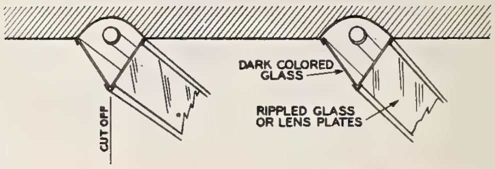

FIGURE 10

[*The author, an eminent specialist in theatre illumination, is attached to staff of the Nela Park engineering department of the General Electric Company.*]

How Fixtures Are Used in Lighting Theatres Today

(*Continued from page* 36)

ing and supporting members of metal, may be attached to the walls all around the room at some distance below the ceiling, to project light upward and outward upon the ceiling and direct light into the room through the translucent glass. These units are made to take lumiline lamps, and they come in sections ready to install. These luminous cornices are new and very pleasing.

For the women's lounge and powder room there are many attractive fixtures, including ceiling drums, semi-ceiling and pendent fixtures, and indirect wall urns. Fixtures that have grace combined with the smartness of simple forms are especially suitable. A typical pendent fixture for indirect lighting has a reflector cup of metal at the bottom of the stem, surrounded by a disc of plate glass, while crystal balls, suspended on strings of crystal beads above the light, supply the note of sparkle and charm.

Sometimes smartly severe, essentially functional fixtures are preferable.

Various forms of lighting are available for the make-up mirrors in the powder room, including simple cylinders of frosted glass containing lumiline lamps at the sides of the mirrors. The light should be delivered at face level, be sufficiently strong, and be free from glare.

In the men's lounge, or smoking room, fixtures of simple functional design are the most suitable, such as ceiling drums with translucent glass set in heavy metal, and rib-like half-rings of metal in bright or satin chromium finish. There is an almost unlimited variety of direct, semi-indirect and indirect units that have this straightforward, substantial modern character.

MAIN LOBBY LIGHTING

Trough fixtures suspended from the ceiling are widely favored for lighting the inner lobby. They are big enough to be in scale with this space and therefore are usually of more satisfactory appearance than a row of separate pendent or semi-ceiling fixtures, which tend to look fussy and to make this comparatively long and narrow room appear even longer. Excellent stock designs are available in trough fixtures for lobbies. Those that have glass troughs in metal frames for semi-indirect lighting combine glareless illumination with the lively appearance of the luminous glass and the gleaming metal. Some have louvered troughs. Oblong box-shaped fixtures suspended on four stems of semi-ceiling length and other types suited to the shape and decorations of the lobby.

There are severely functional designs in lobby fixtures that are very smart and especially designed for such spaces; for example, a ceiling unit consisting of a quarter-cylinder of opal glass set in polished metal arcs to project light towards the center of the lobby while there are panels of opal glass in the opposite side of the unit to project light downward upon the wall. These units are mounted on the surface of the ceiling, in two rows at some distance from the side walls.

INTENSITIES OF ILLUMINATION

In selecting types of fixtures, it should be remembered that lighting of the various spaces in the interior of the theatre should be graded down from the intense light of the outer lobby through the less brilliant illumination of the inner or main lobby, and the moderate lighting of the foyer to the low level of illumination in the auditorium, so that the eyes of incoming patrons may adjust themselves gradually to the change.

This discussion has indicated, I think, that the term "lighting fixture" has a different and broader meaning than in the past. Lighting fixtures for theatres are no longer ornamental lanterns, chandeliers, wall brackets with branching arms, and they are no longer modernistic curiosities of glass plates, rods and ornamental metal in eccentric designs. The old familiar forms have largely disappeared and have been replaced by new functional, clean-cut forms. Though many fixtures are still suspended from the ceiling, there are also many that are mounted upon it and many that are recessed flush.

[*The author is a prominent writer on architecture and decoration. He is contributing editor of the publication, Lighting and Lamps.*—THE EDITOR.]

THEATRE ACOUSTICS TODAY

3. Influence of Furnishings

● Considering the effect of seating, carpeting, fabrics and materials on sound for all audiences and frequencies—the third article of a notable series

By C. C. POTWIN

IN PLANNING surface acoustic treatrment for theatres, the selection of the correct type and quantity of sound absorbing material to be installed and its proper placement on the various surfaces within the auditorium are considerations of the utmost importance.

Four fundamental factors determine the requirements for treatment of a given theatre; namely, its (1) *size,* (2) *shape,* (3) *method of construction,* and (4) *the quality of furnishings installed.* As explained in the preceding sections, if size, shape and method of construction are efficiently controlled from an acoustical standpoint in the original design of new theatres, the most economical selection and best disribution of treatment can be assured in final planning.

In the modernization of existing theatres, however, these three determining factors are usually fixed, and more stringent requirements must, therefore, be placed on surface acoustic treatment. This is particularly true in those cases where the physical characteristics of the auditorium depart widely from the best acoustical features of design.

AUDITORIUM SEATING

The fourth determining factor; namely, the quality of theatre furnishings, is one which may be readily controlled in renovation as well as in new construction.

In classifying theatre furnishings with respect to their acoustic properties, the sound absorbing efficiency of the seats is the first and most important element to be considered. It is definitely accepted that upholstered seats contribute to good acoustics in theatres, particularly if the sound-absorbing value of these seats is high, so that when unoccupied they compensate to a large degree for the absorption ordinarily provided by the audience. An upholstered seat of the modern type, having, perhaps, a leather-covered spring bottom, and a fully padded back with, say, mohair or leather or velour covering, absorbs approximately two-thirds as much sound energy as the average person, whereas a plain wooden seat provides only about one-twentieth of the equivalent sound absorption.

With the installation of upholstered seats of the above type, or of other types such as the modern deeply upholstered chair with full spring construction, which has even higher acoustic efficiency, variations in the degree of reverberation with changes in the size of the audience are small, and the time of reverberation is thus more nearly constant for all audience conditions.

When inefficient seats having very little or no upholstery are used, there is always a wide variation in the time of reverberation between small and large audiences. To offset the unfavorable condition resulting from this defect, it is usually necessary to increase the quantity of sound absorbing material to be installed. This additional material only *partially* corrects the condition, however, since in treating the theatre to provide good acoustic conditions for probable average audiences, the theatre is often still somewhat reverberant for very small attendances, and slightly "dead" for a capacity house. Therefore, the installation of efficient upholstered seats is the first requirement in the selection of furnishings for either new or existing theatres.

CARPETING

Carpet and drapes also fall under the classification of furnishings, and the quantity and quality of these materials installed affect the requirements for surface treatment. The carpet used in all aisles throughout the theatre and in the standing space should be of a heavy grade and should be lined with at least a ½-inch thickness of carpet cushion. The efficient carpeting will provide a limited amount of sound absorption and will effectively reduce *impact noise.*

If there is a large amount of open floor area between the first row of seats and the stage, as is often the case in theatres where the stage is shallow, this area should also be carpeted to eliminate sound reflections which may originate at this point, strike the ceiling, and ultimately reach the seating area at the rear of the auditorium. Such reflections, having a "time-lag" sufficient to produce marked interference at the rear seats, are encountered frequently in cases where carpet has been omitted from this front section of the floor area.

USE OF DRAPES

The present trend in theatre architecture is toward the use of very little draping material in the auditorium-proper. This is desirable from an acoustic standpoint because most forms of draping material, while efficient absorbents of the high frequencies, provide very little sound absorption at the low frequencies.

If materials such as heavy velour or lined damask are hung in folds and spaced several inches away from the surface over which they are installed, their low frequency absorption value is somewhat increased. However, this increase is not sufficient to permit the use of drapes, exclusively, as a form of acoustic treatment for the average theatre. Even in cases where only moderate quantities are used, it is sometimes difficult to compensate for the inherent deficiency in low-frequency absorption when planning for surface acoustic treatment.

If, in special cases, drapes must be used

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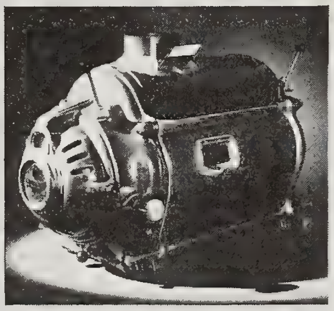

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to complete the decorative scheme, they should be of a heavy grade, should be hung with at least a one-third gather, and should be spaced several inches away from the surface to be covered. *In all cases, this draping should be limited as far as practicable to doors or other openings, to standee rails, and to the proscenium opening.*

Very light-weight fabrics may be used as a decorative covering for certain types of acoustic material (such as rock wool) to be described in a later section. For this purpose, the fabrics must be both thin and porous, and must be stretched tightly over the surface of the acoustic material. These qualities and method of application are necessary, to insure that the sound absorbing value of the treatment will not be materially affected or altered by the covering.

Back-stage draping, which we formerly implied would be required in most theatres, is a separate and distinct consideration. While this particular draping is in many cases a contributing element to good acoustics, it does not usually influence the requirements for treatment of the auditorium proper.

SELECTION OF MATERIALS

Having enumerated the various important factors governing the requirements for surface treatment, careful consideration must now be given to the proper selection of materials with respect to their sound absorption values throughout the frequency range. In a previous article in this series [June 26th issue] we explained the fallacies of the 512-cycle analysis and stressed the importance of making acoustic analyses of theatres for the full frequency range instead of for this single frequency. This more complete analysis is indispensable, to ensure that the proper balance and correct quantities of absorpation will be provided for the extremely wide range of frequencies reproduced with present high-quality sound systems.

Our experience indicates that two major errors are frequently made in this phase of acoustic planning. First, the type of material which the exhibitor or his architect selects for treatment of a given theatre may have the correct absorption coefficient at 512 cycles per second, but may deviate widely from the actual requirements at the other frequencies. In most cases these discrepancies are found for frequencies below 512 c.p.s.

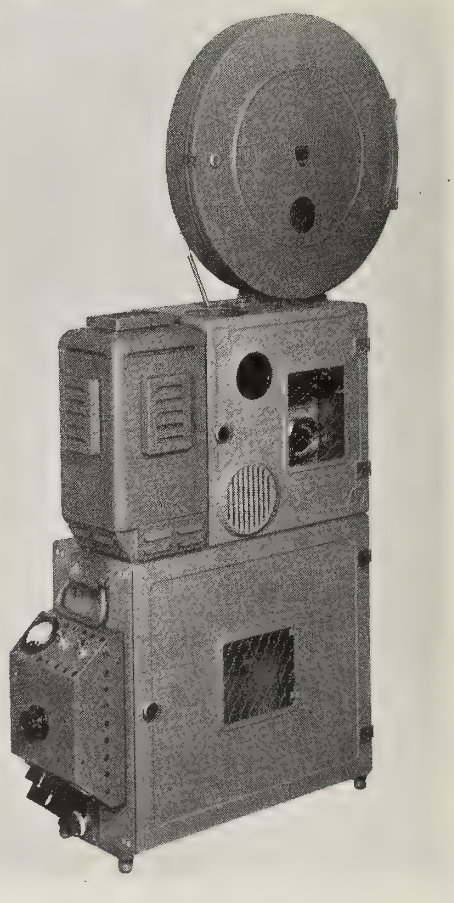
Second, there is a tendency in the field to "overtreat" theatres; that is, to install more acoustic material than is actually required. If the first error is made in selecting the *type* of material for treatment, the resulting inferior condition can be seriously aggravated by the second error; namely, the introduction of an excessive *amount* of absorption for only a limited portion of the frequency range.

METHODS INDICATED

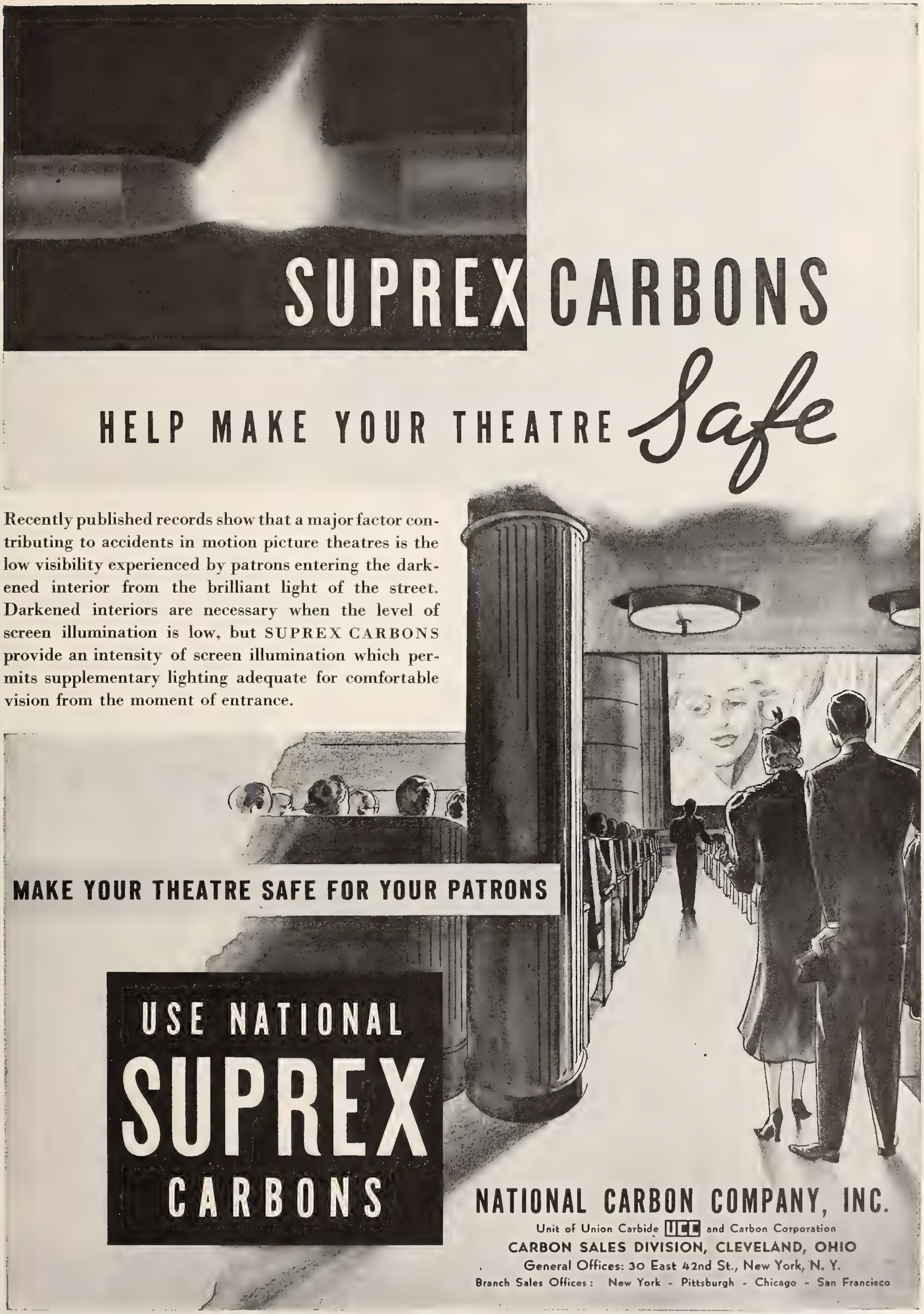
While it may be possible to change acoustic treatment readily and inexpensively in the early stages of new design, if an analysis indicates that it will not meet the sound absorption requirements at all frequencies, such changes cannot be made so easily after the theatre is built and the treatment has been installed. In this latter case, one of two major alterations may be necessary. If the material used for treatment is extremely deficient at the low frequencies, it may be necessary to remove the entire amount and replace it with another type which has more uniform absorption values with respect to the entire frequency range.

If, on the other hand, the treatment installed is only moderately deficient at the low end, it may be possible to obtain the proper balance of absorption by retaining a portion of this material, provided another type which will compensate for its deficiencies is substituted in the remaining areas. In either, case, the unit cost of treatment is frequently more than duobled as a result of these substitutions, and furthermore, the decorative scheme is invariably impaired. Consequently, the original treatment must be planned carefully and correctly in the early stages of both new design and modernization, if radical and costly changes are to be avoided.

[*Mr. Potwin's next article will consider and explain optimum reverberation time as a function of the frequency range and theatre volume, and he will also discuss the correct methods of distributing acoustic treatment in theatres of various shapes and proportions. Mr. Potwin is a member of the technical consulting staff of Electrical Research Products, Inc., dealing with acoustic problems.*—THE EDITOR.]



New model DeVry semi-portable projector, designed with full theatre mechanism and solid theatre type base. The shutter is located between the light and the lens. Projection lenses are of the new DeVry type recently introduced. The unit is pictured with housing for mazda light, but an arc lamp may be substituted. Magazines accommodate 2,000-foot reels.



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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

CARELESSNESS IN PROJECTION IS BOTH COSTLY AND DANGEROUS

A VERY interesting letter came to me recently from a man who employs many projectionists, in response to which I have prepared the remarks below. First, however, I quote a paragraph from his letter:

"There is one topic I would like to present for consideration as a subject for discussion in your columns. I have found a considerable proportion of projectionists are inclined to be rather careless whenever some labor may be avoided. I therefore respectfully suggest that if you can see your way clear, you discuss the effect of such carelessness upon the box office. I believe the effect, in event you follow my suggestion, will be somewhat greater if the source of the suggestion is not divulged. It might make no difference, but men are queer and I have noticed that projectionists will consider and usually accept arguments put forward by yourself, whereas if the same thing is advanced by one in my position the reaction is very different. They seem to think there is a 'catch in it' somewhere."

Careless work is poor work and poor work depreciates the value of results produced. That is equivalent to saying one plus one makes two. It then need hardly be added that poor projection work does reduce box office receipts. That is the natural sequence, viewed over an extended period of theatre operation.

If the projectionist is careless in attaining and maintaining critically sharp focus, in the very nature of things it means added fatigue for the eyes of theatre patrons. And faults such as this represent carelessness, for by proper care and effort the focus of a motion picture theatre screen image can be maintained critically sharp, though it means added work, for that man does not live who can fix definition at critical sharpness at a distance of 75 or 100 feet from the screen. Much the same injurious effect is produced by lack of care in testing at least once a week for faint travel ghost.

A dirty projection room, in which the air is impregnated with dust, tends to result in deposits of that dust upon the films, with result that ground noises appear in the sound and "rain" in the screen image. Carelessness in care of motor-generator commutators may affect the sound. Carelessness in lubrication tends to spread oil on the films, especially if a desire to "do it the easiest way" has prevented establishment of proper swabs to catch oil from the oil well and bearings.

And so I might go on for pages. We all surely must know that only conscientious, proficient projection work produces adequate results. Carelessness cannot be tolerated in a function like projection—indeed, in projection carelessness is usually costly and always dangerous.

METALLIC AND FILM FUSE LINKS

J. R. PRATER, projectionist of Palouse, Wash., writes, "May I offer a suggestion with regard to the article in the May 29th issue on port fire shutter control? While it is freely conceded that metallic fuses will not release the fire shutter master cord as quickly as will a film link fuse when the latter may be exposed to the direct action of flame, still metallic fuses are available that will melt at a far lower temperature than would be required to ignite film not exposed directly to the action of flame.

"For example, if the fuse is outside and the fire inside a closed magazine, sufficient heat would be produced to melt a metallic fuse long before a film fuse would let go, since no flames could possibly reach the latter. Whether a metallic or a film fuse will act the more quickly will therefore depend upon circumstances. So why not use both?"

Friend Prater then describes the method of installing a fuse system employing both film and a metal fuse, but a description seems hardly necessary since the process is fairly obvious. Not only that, but I have never proposed using a film fuse link except that it be so placed that the blaze will reach it almost the instant the fire starts.

Up to this time there has never been any reason advanced why a narrow slit a trifle wider than film cannot be provided in projector mechanism casings, with a suitably planned recess at its inner end, this slit to be placed either immediately over the aperture opening or close to the upper loop. A loop of film is inserted through the slot, with a round rod 1⅜ inch long laid in the loop, which would do two things; namely, prevent the film loop pulling through the opening, and close the slot if the film fuse be not used, the floor of the recess sloping toward the slot, the film loop itself of course forming a section of the master cord of the port shutter itself.

Such a scheme could very easily be arranged by projector manufacturers. It would add almost nothing to cost of manufacture and could easily be so made that the short metal bar could not be removed, hence the slot would be automatically sealed when a film fuse was not used. It is evident that with such an arrangement, in case of an aperture fire, the fuse would be ignited the instant the fire got away from the aperture.

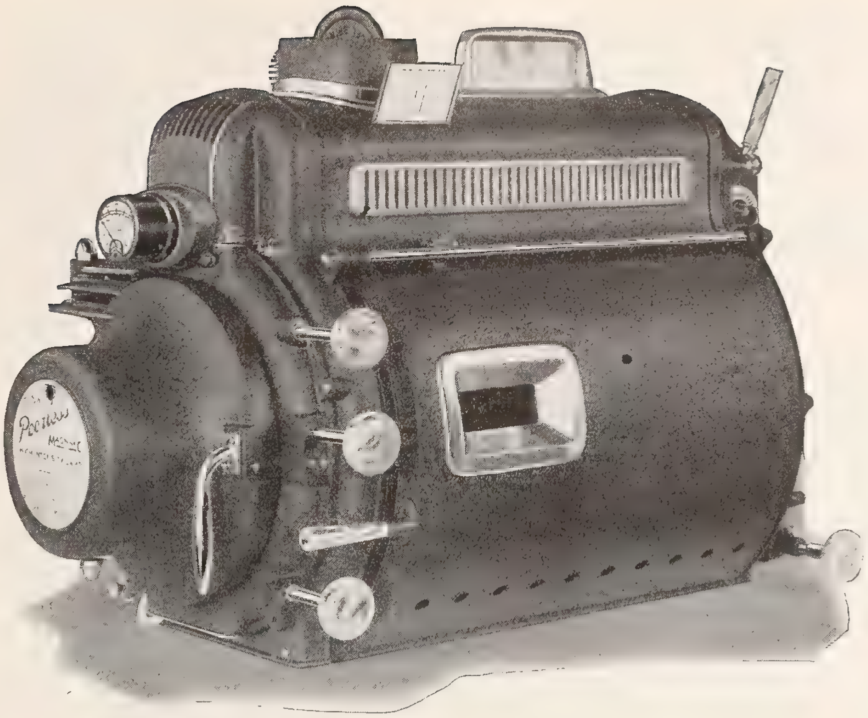
SCREEN THICKNESS AND ATTENUATION

J. L. MANNING of San Francisco, writes, "I have been advised that the thickness of a screen has an effect upon frequency losses. Is or is not this true? Have had several answers from those supposed to know, but the answers differ."

Yes, screen thickness does affect sound transmission variously according to frequencies per second. Mr. H. F. Hopkins of Bell Telephone Laboratories, New York, discusses such matters in a monograph entitled, "Design and Testing of Motion Picture Screens for Sound Motion Picture Work." Following is an excerpt which I publish here with the permission of Bell Laboratories:

"In regard to the acoustic properties of a screen interposed between a sound source and an observer, it is to be expected that sound may be transmitted in various ways. The screen may be made to vibrate as a diaphragm under the driving influence of the sound waves that ultimately reach the observer. As a second possible manner, the original sounds may be transmitted through air passages in the material. A third possible way would be by wave propagation in the screen material as a conducting medium. Because of certain practical limitations to the permissible thickness of a screen, however, and because of the physical properties of the materials that might be used in its construction, the power so transmitted would be small in comparison with that transmitted by either of the other two methods."

Mr. Hopkins then continues with a general discussion of screens from the sound transmission viewpoint, pointing out that while it is quite possible to use a thin screen of proper material as a diaphragm, acting as such as a whole, it is impractical for the reason that so much of the sound wave power incident thereupon would be used up in accelerating such a huge diaphragm that relatively little would remain



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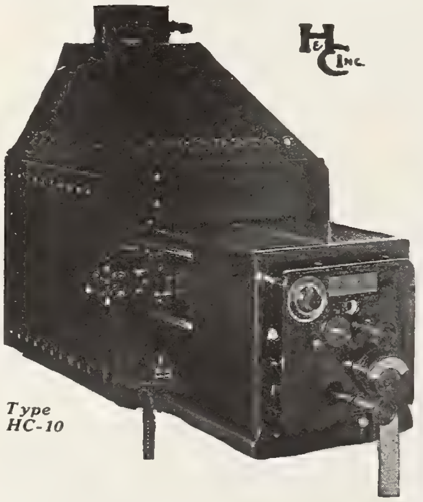

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for moving the air load upon the opposite, or audience, side.

With regard to perforated screens, it is shown by oscillographic record that a screen having half of its total area (special screen for laboratory research) eliminated by perforations of 0.0013 of a square inch in area each, and having a thickness of 0.013 of an inch, passes all frequencies fairly evenly (not more than 1.2-decibel variation) from 100 to 4000 frequencies, but from 400 to 5000 there is a drop of about 2.5 decibels. Beyond 8000 there is a fairly gradual drop to 5 decibels at 8000 frequencies per second.

Examining the record of a screen, presumably of like characteristics, having perforations of the same area and an equal total perforated area, but a thickness of 0.030 of an inch, we find that up to approximately 3100 frequencies the record is much the same, but the drop-off in highs starts earlier and goes a bit lower, reaching approximately 7 decibels at 10,000 cycles. At about 4,200 cycles, it reaches perhaps 2.5 decibels, remaining fairly constant until the 6,000 mark is reached. The drop then is gradual to 10,000 cycles, which is the limit of the record. However, at that point the line begins to drop sharply.

In this connection it is only fair to quote from the report of the Projection Screens Committee of the Society of Motion Picture Engineers (June 1933 issue of the Society's *Journal*) as follows:

"When the committee first reported upon screen transmission it included the statement that screens that are satisfactory up to 6,000 cycles are usually found to attenuate less than 4 decibels at 10,000 cycles. Inasmuch as this value does not represent excessive attenuation, and since lesser amounts would be difficult to obtain with commercial screens, this committee feels that it can recommend it as representative of good practice."

PROJECTION GIVEN DUE RECOGNITION

IT IS BECOMING increasingly evident that theatre managements and the higher-ups of theatre circuits are realizing that excellence in projection is of high importance to the box office. That this is true is made evident by increasing willingness of theatre managements to devote real thought and study to its affairs, a thing unheard of a comparatively short time ago. Not only this, but there is an increasing willingness to expend real cash money in the effort to secure excellence both upon the screen and through the loudspeakers.

During a recent 4,000-mile motor trip, I found many theatre managers not merely willing, but eager to listen to an address devoted entirely to projection affairs, and to have the projectionists in their employ do so as well.

Upon my return I called upon my good friends Lester Isaac, director of projection of Loew's, Inc., and his assistant M. D. O'Brien. To my surprise I found their former somewhat over-crowded quarters in

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the Loew State Theatre Building in Times Square, occupied by others. I was directed to new projection department headquarters on 46th Street, just around the corner, where the department is now installed in six large, pleasant offices, all facing on the street and having 2,200 square feet of space. A large workshop is included.

Mr. Isaac has a commodious office, as also has Mr. O'Brien and William Boettcher, sound engineer. In all, the department employs eighteen persons, some of whom have been with it almost since its inception.

To give credit where credit is due, I compliment Mr. Charles Moskowitz, Mr. Isaac's superior, who had the foresight to realize that projection is not a sort of hit or miss affair—that it deserved careful, expert attention and constant supervision.

Each of the eight engineers employed in Mr. Isaac's department is equipped with a complete trouble shooting kit, containing all tools and instruments required for emergency repairs, tracing and locating trouble, etc. Voltmeters, ammeters, oscillators and tube analyzers are included. Any one of these men can enter a theatre projection room, make complete tests of its equipments and make any necessary emergency repair.

In Mr. Isaac's office, changed monthly, are records from which, at a glance, the exact age of any equipment in any Loew theatre (and they are scattered far and wide in many lands) may be ascertained. Not only that, but the age and approximate present condition of each of the component parts of any equipment may be determined. This is representative of a system built up under the supervision of Mr. Isaac, with the aid of Mr. O'Brien, to enable projectionists in Loew theatres everywhere to place before audiences consistent excellence in both visual and sound elements of the performance, and to do so with maximum efficiency.

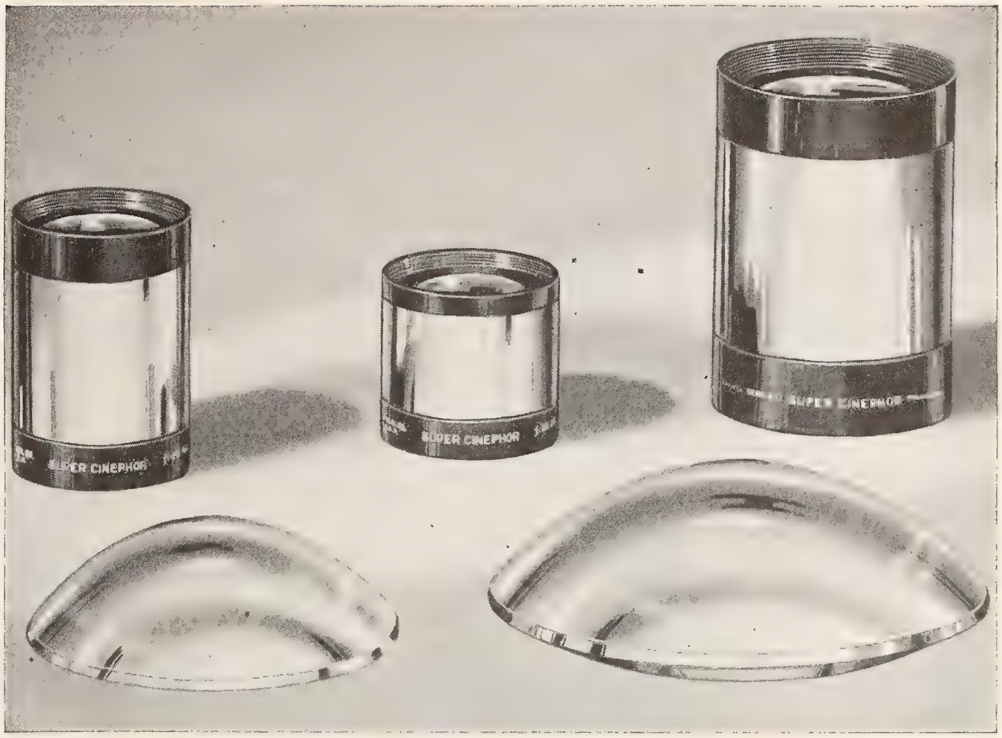
A GROUP OF UNUSUAL QUESTIONS

R. F. GEESLIN of Macon, Ga., asks these unusual questions: "Have your bluebook of projection and read everything you write both in the HERALD and BETTER THEATRES.

"Do you believe the industry will eventually adopt 70-mm. film as standard? Do you think rear projection and the translucent screen will ever displace present methods? Why would it not be better to locate the loudspeakers at top or sides of screen and use a solid screen? Do screen perforations serve any purpose other than sound transmission?"

As to the 70-mm. film, I do not think it will be adopted, at least for a long, long time. It was laid aside partly because of the immense expense that must attend the introduction of wider film. The Society of Motion Picture Engineers prefers 50-mm. to 70-mm., because it is possible so to alter present projectors that both 50- and 35-mm. films may be projected with them.

I regard it as very highly improbable



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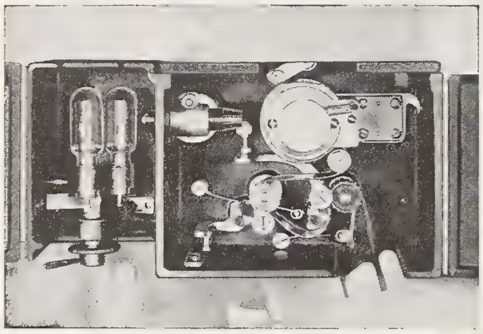

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that rear projection will ever come into general use. That opinion is based upon several factors, one of which is that either there must be added theatre length or restricted seating area.

Regarding location of speakers, I hold that while such position as you ask about would be objectionable in some theatres, in others a solid screen with speakers located above, below or at sides of screen, (depending upon local conditions) would be satisfactory.

Screen perforations are intended to serve solely as a medium for sound transmission.

SOME POSSIBLE CAUSES OF HUM

FROM PRITCHETT, COLO., comes the following, over a signature more or less illegible:

"Am operating two projectors having 900-watt, 30-ampere mazda lamps. Each projector takes current through its own transformer. Exciter lamps are 27-volt, 1-ampere. Machine current of course a.c. Use a 6-tube amplifier and 500-ohm speaker. Some while ago projector No. 2 developed a hum that I have been unable to locate. Have changed exciter lamps, p.e. cell, cable leading from p.e. cell to amplifier and done everything I am able to think of that might remedy the trouble, but without success. Have learned very much from your most excellent Bluebook of Projection, but it does not seem to cover this particular trouble. The man who operates the local radio broadcasting station has tried to help me, but without success.

"The hum is not steady in intensity, but varies from time to time. The radio broadcast man said it was a job for a technician. Very seldom am troubled with it on newsreels, and if I am it is very light. I keep the projectors and equipments perfectly clean."

I referred this problem to Aaron Nadell, sound engineer, who replies:

"First, in spite of the careful examination the equipment has already had a striking point is that the hum varies in intensity and with some types of pictures, such as newsreels, is not heard at all. It therefore is possible it is only sprocket hole or dividing line noise caused by projector No. 2 being out of alignment in such manner that the film travel is affected.

"Second, whether or not the engineer inspected the amplifier interior is not indicated. Input from the two projectors goes through two separate circuits, possibly through two separate tubes, before reaching the amplifier circuit. A loose connection in the No. 2 input circuits, ahead of the point of junction, would cause pick-up of a.c. hum from the amplifier's power circuits.

"Third, is there a ground connection on both projectors? If so, are all connections of No. 2 ground clean and tight? Bad ground to earth might cause such trouble.

"Fourth, are exciter lamps a.c. or d.c operated. If d.c., the filter of No. 2 ex-

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citer lamp may be defective. This may be easily checked by transferring condensers of the two projectors.

"Fifth, there probably are separate condensers in the amplifier that filter the p.e. cell voltage supply. Intermittent loose connection of No. 2 filter condenser would account for such a trouble.

"Sixth, excessive sparking of brushes (if any), or other defect in No. 2 drive motor, might do it, or same in motor-generator, if there were one, would do the same thing. Remedy is to clean brushes and commutator, or do such other thing as may be necessary to stop sparking.

"Those are only a few of the possibilities for such trouble, but the changes and inspections already made rule out many of the others. If the trouble is not located in any of the above, let us have further details, especially a description of the hum (whether 120-cycle or what) and of conditions under which it is loudest or weakest."

ADAPTING EQUIPMENT TO PUSH-PULL TRACKS

ALLAN E. MULLER, manager of the Community theatre in Arlington, Minn., writes:

"I am now on a spot and do not know quite what to do. Have a set of Lincrophone soundheads purchased new in 1934. Amplifier is of Webster Electric (Racine) make, type WB51-RN-1. It has the following frequency range: with tone compensator at high, 150 to 9000 cycles; at low, from 300 to 9000 cycles. We use a 12-inch Jensen speaker. Sound was good until we received the new push-pull recordings, then became poor. Amplifier rating is maximum undistorted output 6.5 watts.

"Have been told that to secure good reproduction I must install a new type lens system in the heads and use a new type exciter lamp; also, must have an amplifier of much greater maximum output to take care of the new recordings. Please advise as to what to do to clear up the trouble; also, what specifications should the new amplifier have? Also, will a change of exciter lamps and their optical systems reproduce the old type sound tracks as well as the new push-pull?

"In answer to Bluebook School Question 53 in the HERALD it was stated that one should use an output meter in the monitor circuit. Exactly what is meant by this? Is anything necessary for this test aside from the meter?"

I referred this to that very able sound engineer, Aaron Nadell, who answers:

"I cannot understand why a meter on the monitor circuit was advised. Perfectly correct, but is not standard practice. These meters usually are built for 500 ohms, whereas monitor circuits are almost always something else. Such a meter would not give a true reading except on a 500-ohm circuit, hence for other than 500 ohms a correction must be applied; that is, unless the meter is especially calibrated for the circuit. Commonly they are connected

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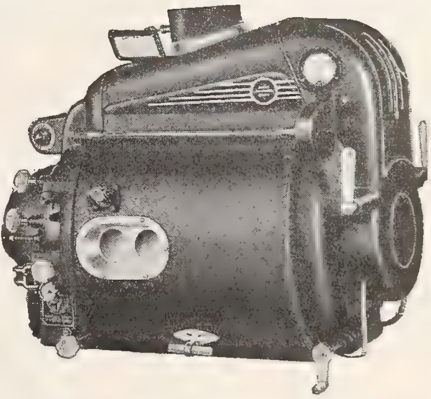

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News in Advertising

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- For the reader's convenience, a complete index of advertisers appears on page 50.

across the 500-ohm taps of the output transformer of the power amplifier.

"My advice to Mr. Muller with regard to push-pull is that he let the big theatres do the experimenting, instructing his exchange to supply him with only standard prints. Push-pull is not as yet established as standard practice. There is the chance that it never will be.

"If, however, he feels he must have it, he most certainly must have soundheads designed for it. Whether or not his present heads can be adapted to it is a matter to be decided by their manufacturer. A soundhead adapted to run push-pull may be changed over to accommodate standard track and back again to push-pull, and that, too, with comparatively little trouble. In some types it can be done between reels and with no difficulty at all. What can be done with the heads he has I cannot say.

"Nine thousand cycles will serve at the upper limit of his amplifier under any circumstances, but for best results the lower limit must be less than 150 cycles. This in turn means d. c. exciter lamp supply and will probably require the replacement of his 1934 loudspeakers. I would suggest a new amplifier, new or modified soundheads, d. c. exciter lamp supply, and a Jensen 18-inch speaker. If it can be secured (doubtful), there would be an advantage in an amplifier of considerably more than 6.5 watts output that incorporates volume expansion.

"As to the last question, the output meter alone is not of much use. It calls for a calibrated multiple-frequency test film such as is put out by the Society of Motion Picture Engineers. With such a film, the meter checks response at various frequences."

NEW FILM END WARNING DEVICE

R. L. TANSON, member of the Oakland, Calif., projectionists' union, Local 169, has invented a film end that has some interesting departures from previous schemes. Brother Tanson has named it the "Can't Scratch Film End Warning." It is intended to be mounted upon both projector upper magazine supports, connected with power by means of a double-throw switch by means of which either device may be energized and put into action.

The diagram should make the action plain, the part at the right showing the interior of the oblong casing, which is shown mounted, ready for action, at the left. It is not a change-over signal, but a warning that the *time* for changeover approaches, the intention being that the usual SRP changeover markings be used to signal for the actual act, just as now.

Referring to the diagram: At the right note friction wheel 8 bearing upon broken line wheel 2 (also 2 at left), the latter mounted upon the upper magazine spindle. Part 9 is in fixed position. To it, weights 11-11 are attached by pivoted sleeves, the lower ends of which attach to part 10 through its upper end 12. The lower end of this part carries the small friction wheel, the speed of which, it is evident, depends wholly upon the speed of the upper magazine spindle which carries wheel 2.

Now, as we all know, as projection proceeds, the speed of the upper reel rotation (hence the speed of wheels 2 and 8) must increase, whereupon weights 11-11 will be thrown outward further and further, pulling part 12, and wheel 8, upward, until finally flange 10 contacts surface 13, which closes an electrical circuit and sets off an alarm. The exact speed at which such contact will be made may be regulated by screw 7.

Careful examination discloses the fact that the action is positive; also that since the action is in no manner connected with the film, but wholly dependent upon the upper reel speed, there can be no possibility of film damage. It is obvious, however, that the upper reel must have enough brake friction applied to prevent over-running, but that should be the case in any event.

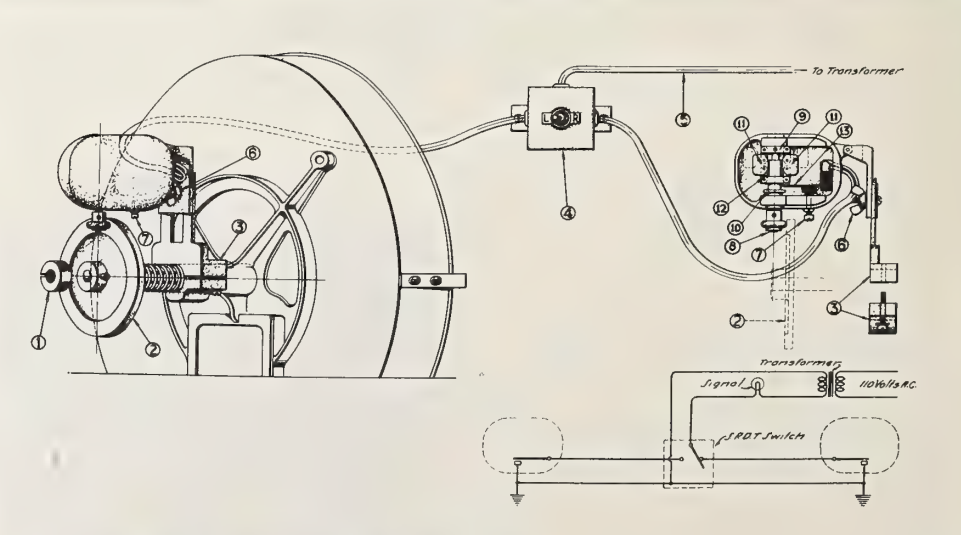

Diagram illustrating action of film end warning device.
(See text, "New Film End Warning Device.")

THEATRE PROJECTS REPORTED FIRST SIX MONTHS OF 1937

NEW ENGLAND STATES

Connecticut

Henry Phaneuf. *Putnam.* Seats 600. Jodoin Theatre.
Strand Amusement Co. *Torrington.* Seats 1,000.
Louis Anger. *Bridgeport.* Seats 1,000.
Maurice & Samuel Bailey. *Bridgeport.* Seats 900.
Nathan Lampert. *Glastonbury.* Seats 400.
Nathan Lampert. *Wethersfield.* Seats 1,000. Lampert Theatre.
Irving Jacocks, Jr. *Branford.* Seats 700. Branford Theatre.
Louis Anger. *Glastonbury.* Colonial Theatre.
Michael Daly. *New Britain.* Seats 1,000.
Leo Bonoff. *Saybrook.* Seats 650. Bonoff Theatre.
Peter Perokas. *Thompsonville.* Seats 980.
J. Dombe. *Bridgeport.* Seats 1,200. Brooklawn Theatre.
Maurice Shulman. *Hartford.* Seats 1,100. Webster Theatre.
Phil Smith. *Hyannis.* Seats 1,000.
Athan Prakas. *Bridgeport.* Seats 1,400.
Michael Cascioli. *West Haven.* Seats 950.

Maine

E. M. Loew. *Sanford.* Seats 400. Sanford Theatre.
Leo Gorman. *Portland.*

Massachusetts

Charles P. Abbott. *Falmouth.* Seats 500.
Fred E. Leiberman (lessee). *Boston.* Seats 500.
Peter Latchis. *Winchendon.* Seats 1,000.
E. M. Loew Theatres. *Winchester.* Seats 1,000. New Winchester Theatre.
M. & P. Theatres Corp. *West Newton.* Seats 1,200.
M. & P. Theatres Corp. *Hyannis.* Seats 1,100.
Markell Syndicate. *Randolph.* Seats 1,000.
E. L. McAuliffe. *Randolph.* Seats 1,000.
Kane & Perlstein. *Randolph.* Seats 1,000.
Maurice Sharaff. *Brookline Village,* Boston.
Philip Domidco. *Buzzards Bay.*
Louis Gordon. *Scituate.* Scituate Playhouse.
Charles Morse. *Adams* (Boston). Seats 1,100.

New Hampshire

Peter Latchis. *Rochester.* Seats 600.
George Black. *Franklin.* Seats 700.
Samuel Kurson. *Franklin.*
Maine and New Hampshire Theatres. *Berlin.* Seats 1,000.
Harry Bisson. *Berlin.* Seats 1,000.

Rhode Island

Fred Greene. *Woonsocket.* Seats 1,500. Bijou Theatre.

Vermont

Fred Sharby. *St. Albans.* Seats 700.
Peter Latchis. *Springfield.* Seats 500.
P. S. Murray. *Middlebury.* Seats 600.
Western Massachusetts Theatres, Inc. *Brattleboro.* Seats 1,200.
Western Massachusetts Theatres, Inc. *Brattleboro.*

MIDDLE ATLANTIC STATES

New York

Western Masachusetts Theatres, Inc. *Utica.* Seats 1,400.
Randforce Amusement Co. *Brooklyn.* Seats 1,000.
Walter Reade's American Community Theatres Corp. *Hudson.*
Walter Reade. *Hudson.*
Walter Reade. *Saratoga.*
Leff-Meyers Circuit. *New York.* Seats 600. Zenith Theatre.
Harry Brandt. *New York.* Earl Theatre.
Harry Brandt. *New York.* Dale Theatre.

New Jersey

Walter Reade. *East Trenton.*
Walter Reade. *Morristown.*
Walter Reade. *Clifton.* Seats 1,000.
Bergen Center Holding Corp. *Jersey City.* Seats. 1,000.
S. V. Pocalis. *Keansburg.* Seats 1,200. Fowler Theatre.
Jersey City. Seats 1,500. (owner unreported.)
Denville. Seats 600. (owner unreported.)
Teaneck. Seats 1,000. (owner unreported.)

SOUTH ATLANTIC STATES

Florida

Alfred Gottesman. *Miami.* Seats 600. Miami Theatre.
Sparks Theatre. *Hollywood.*

Georgia

J. B. Hardy and W. A. Odow. *Thomaston.*
W. B. Smith. *Tenville.*

Maryland

Mullan, Scheck, Leventhal & Homand. *Baltimore.* Seats 1,310.

North Carolina

Ellis Blumenthal. *Charlotte.* Tyron Theatres.
Ambassador Theatre. *Raleigh.* Seats 1,100.

Virginia

Leonard Branscome. *Floyd.*
R. K. Stowbrook. *Abingdon.* Seats 600.

EAST NORTH CENTRAL STATES

Illinois

Theodore Coleman. *Mt. Carmel.* Seats 700. New America Theatre.
E. K. Elfgen. *Alton.* Seats 700.
Balaban & Katz Corp. *Berwyn.* Seats 2,000.
Fox Mid-West Theatres. *Mt. Vernon.* Seats 1,200.
L. J. Bennett. Pekin. Seats 1,250. Bennett Theatre.
Rockford Enterprises, Inc. *Rockford.* Seats 1,500. New Orpheum Theatre.
Campus Theatre Corp. *Champaign.* Illini Theatre.
J. Svolvs. *Chicago.* Seats 700. Field Theatre.
Frank E. Bourget. *Chicago.* Seats 500.
A. L. Hainline. *Monmouth.* Seats 900. Illinois Theatre.
C. F. Durland Company. *Chicago.*
Marion Theatre Corp. *Chicago.* Seats 415. Bishop Theatre.
Charleston & Frisina Amusement Co. *Charleston.* Seats 1,250.
Theatre Acceptance Syndicate. *Wilmette.* Seats 1,000. Laurel Theatre.
Sam Meyers. *Glencoe.* Seats 700. Glenwyn Theatre.
Gregory Circuit. *Ottawa.* Seats 1,165. Roxy Theatre.
Thomas Berta. *Wilmington,* Wilton Theatre.
F. W. Dobe. *Libertyville.* Seats 750. Libertyville Theatre.
Farrar & Turner Circuit. *Marion.* Seats 650.
Beverly Hills (Chicago). Seats 1,200.

Indiana

Elliott-Ward Enterprises. *Shelbyville.*

Michigan

Mr. & Mrs. R. G. Hewitt. *Milford.* Seats 400.
John Theatres Co. *Detroit.*
Wisper and Wetsman Circuit. *Detroit.* Seats 1,700. Harper Theatre.

Ohio

Mr. Gerhke & Mr. Makison. *Barberton.* Seats 1,000.
Ben Ydelevitz & George S. Willis. *Medina.* Seats 700.
Highland Square Theatre Corp. *Akron.* Seats 1,500.
Bond Hill Amusement Co. *Cincinnati.* Seats 700.
H. A. Barlow. *Powhatan Point.* Seats 450.

Wisconsin

Brown & Sandie (lessee). *Clinton.* Seats 300.
J. J. Craite. *Ft. Atkinson.* Seats 400.
Carl McKeeth. *Galesville.* Seats 500.
J. P. Adler. *Marshfield.* Seats 800.
Ray Quady. *Minocqua.* Seats 600.
A. N. Donnalian. *Phillips.* Seats 450.
Seneca Amusement Co. *Alliance.* Seats 1,200.
F. W. Rowlands. *Columbus.* Seats 1,500.
George Shenker. *Lorain.* Seats 850.
The Shaker Co. Cleveland. Seats 1,500.
Jackson Amusement Co. Jackson. Seats 500. Kaymar Theatre.
Schine Theatre Corp. *Wooster.* Seats 1,000.

EAST SOUTH CENTRAL STATES

Alabama

Robert Word & Brother. *Scottsboro.* Seats 500. Ritz Theatre.
Waters Theatre Company. *Birmingham.* East Lake Theatre.
Wilby Theatre Company. *Tuscaloosa.* Seats 1,000.
F. C. Bowers. *Warrior.* Warrior Theatre.
Robert Wood. *Bridgeport.* Seats 500.

Kentucky

Switow Bros. *Louisville.* Cozy Theatre.

Mississippi

Elgin Brothers. *Aberdeen.* Seats 900.
The Kennington Investment Co. *Jackson.* Seats 1,850.
Saenger Theatres, Inc. *Jackson.* Seats 2,500.
Gulf Coast Amusement Co. *Waveland.* Gulf Theatre.

Tennessee

W. T. Ellis. *Cleveland.* Seats 800.
Fellon and Haberfield. *New Albany.* Seats 400.

WEST NORTH CENTRAL STATES

Iowa

P. D. Cota. *Waukon.* Seats 550.
Arch Conklin & Mervin Neeley. *Griswold.*
Forest Theatre Corp. *Des Moines.* Seats 550. Forest Theatre.
T. H. Anderson, Sr. *St. Angars.* Seats 350.
L. H. Kahn & L. L. Lepovitz. *Des Moines.* Seats 600.
Park Robuck. *Des Moines.* Seats 500.
Walter Carroll. *Colfax.* Seats 500.
George Norman. *Storm Lake.* Seats 600.

Missouri

F. V. Mercer. *Salem.* Seats 500.
R. W. Asbury. *Vandalia.* Seats 650.
South Side Amusement Co. *St. Louis.* Seats 1,500.
Thomas James. *St. Louis.* Seats 750.
Harry F. Blount. *Potosi.* Seats 650. Plaza Theatre.

Nebraska

Harry Schiller. *Grand Island.* Seats 850. Grand Theatre.
R. W. Small. *Wymore.*
Franks & Billings. *Humboldt.* Seats 400.
Dr. F. E. Rider. *Wauneta.* Seats 475. Crystal Theatre.
A. E. Thacker. *South Sioux City.* Seats 700.

WEST SOUTH CENTRAL STATES

Arkansas

R. B. Hardey. *Prescott.*
Miss Addis Brown. *Prescott.* Seats 375.
Estes W. Mann. *West Memphis.* Seats 600. Crittenden Theatre.
Arkansas Amusement Corp. *Little Rock.* Seats 800.

Olkahoma

T. B. Noble. *Oklahoma City.* Seats 1,200. State Theatre.
Standard Theatres. *Oklahoma City.* Seats 1,100. Tower Theatre.

Texas

D. F. Lucki, E. F. Jurena & Miladie Jurena. *Houston.* Seats 400.
Stiles and Sayg. *Ennis.* Seats 700.
Pickens Theatres, Inc. *San Antonio.* Seats 1,000.
Interstate Circuit. *South Austin.* Seats 1,100.
Interstate Circuit. *Houston.* Seats 1,500.
H. E. Brunson. *Pelly.* Seats 500.
E. Texas Theatres, Inc. *Overton.*

MOUNTAIN STATES

Idaho

W. A. Mendenhall. *Boise.* Seats 800.
Fred F. Moe. *Kellogg.* Seats 1,000. Rena Theatre.
Andy Cowan. *Caldwell.* Seats 700. Stadium Theatre.

New Mexico

Jack Brandenberg. *Albuquerque.* Seats 435.

Colorado

Westland Theatres, Inc. *Colorado Springs.* Seats 400. Park Theatre.

PACIFIC STATES

California

Golden Gate State Theatres Corp. *Merced.* Seats 900 Strand Theatre.
Morgan Walsh. *Yuba City.* Seats 1,000.
B. Aranda. *Brawley.* Seats 700.
Redwood Theatres, Inc. *Eureka.* Seats 1,850.
T & D Enterprises. *Tulare.* Seats 700.
Henry Preciado. *Madera.* Seats 750.
Frank Panero. *Shafter.*
United Artists Theatres. *Richmond.* Seats 950.
Dick Lemucchi. *Arvin.* Seats 500.

Oregon

Mrs. Bertha Dixon. *John Day.* Seats 700. New Orpheum Theatre.
Wm. McKevitt. *Newport.* Seats 250.
George Gessler. *Sweet Home.* Seats 450.
H. E. Lawson. *Springfield.* Seats 300. Springfield Theatre.
Richard Fisk. *Bandon.* Seats 500. Bandon Theatre.
W. E. Lees. *New Ontario.* Pix Theatre.
Ontario Amusement Co. *Ontario.* Seats 500. Ontario Theatre.

Washington

Business Properties, Inc. *Seattle.* Seats 750. Green Lake Theatre.
Roy C. Irvine. *Ritzville.* Seats 450. Ritz Theatre.
Ted Wilson *Leavenworth.* Seats 500. Alpine Theatre.
John Wheeler. *Burien.* Seats 600.
V. T. Baker. *Newport.* Seats 400. Rainbow Theatre.
Jerry Randolph. *Cathlamet.* Seats 300.
H. T. Moore. *Tacoma.* Seats 500.
Ed Odler. *Bremerton.* Seats 400.
Spokane Suburban Theatre Co. *Spokane.* Seats 1,000.
Dean and Moore. *Tacoma.* Seats 250.
Mercy's Inland Theatre Corp. *Ellensburg.* Seats 800. Liberty Theatre.
Al Fernandez. *Clallam Bay.* Seats 400. Clallam Theatre.
State Land Company. *Electric City.* Seats 500.

Montana

Oscar Paisley. *Missoula.* Seats 500.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems

[5-29-37]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

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(Refer to items by name, as listed above)

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Remarks (or any items not listed above): ....
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Name.................... Theatre.................... City....................

State.............................. Seating Capacity..............................

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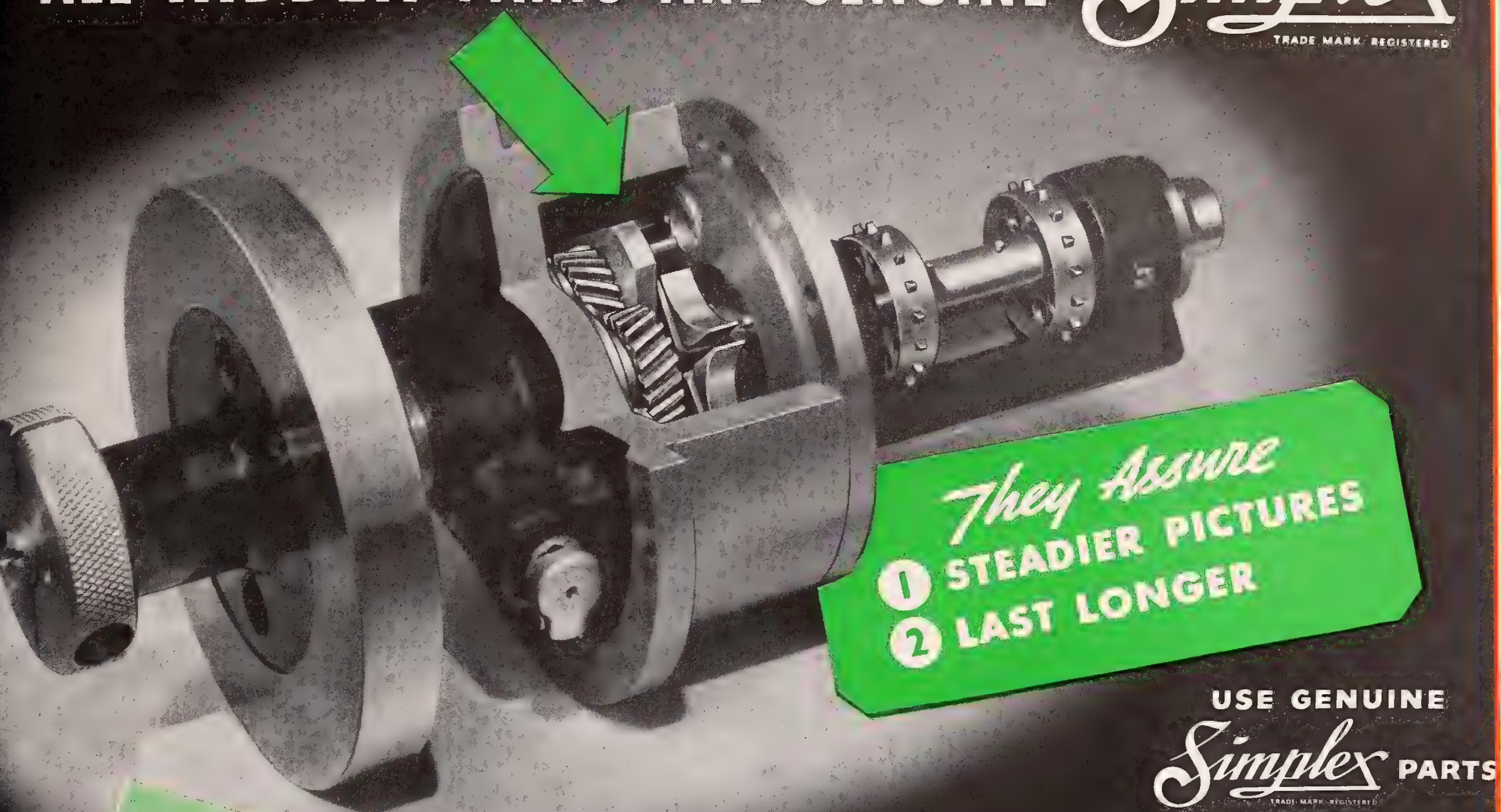

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FEATURE STORY
SLUGS AND SIGNATURES

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Use suggestions Press Book provides and hang out that sign many times! Within its covers are given merchandising suggestions for: (1) an advance campaign, (2) a smart opening, (3) an unusual contest promotion, (4) an inexpensive year 'round exploitation program.

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THE MAGIC VOICE OF THE SCREEN

MAGIC VOICE of the SCREEN

RCA MANUFACTURING CO., INC., CAMDEN, N. J. A SERVICE OF THE RADIO CORPORATION OF AMERICA

MOTION PICTURE HERALD

Reputations of people and pictures are made in Motion Picture Herald read weekly by more than 50,000 persons in the exhibition branch of the industry---there is no other circulation near it, and, there is no substitute for it

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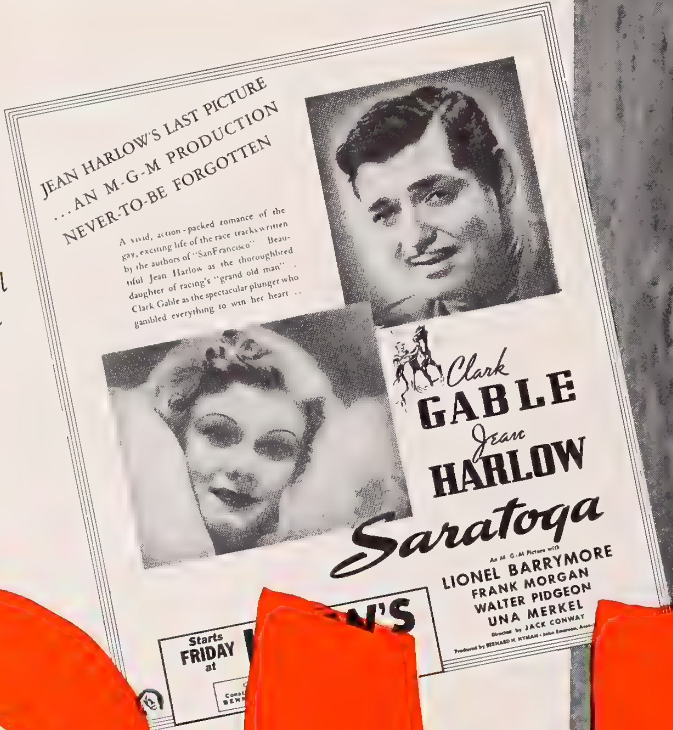
VOL. 128, NO. 4 In Two Sections — Section One JULY 24, 1937

Entered as second class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

AMERICA SPEAKS!

From every town and hamlet came the voice of the public. A command performance for the American people! How fitting that M-G-M responds with a picture that will entertain and thrill millions upon millions!

RIGHT:
Typical ad in large scale national campaign. Actual size 5 col. by 160 lines.



JEAN HARLOW'S LAST PICTURE
. . . AN M-G-M PRODUCTION
NEVER-TO-BE FORGOTTEN

A vivid, action-packed romance of the gay, exciting life of the race tracks written by the authors of "San Francisco". Beautiful Jean Harlow as the thoroughbred daughter of racing's "grand old man" - Clark Gable as the spectacular plunger who gambled everything to win her heart . .

Clark
GABLE
Jean
HARLOW
Saratoga
An M-G-M Picture with
LIONEL BARRYMORE
FRANK MORGAN
WALTER PIDGEON
UNA MERKEL
Directed by JACK CONWAY
Produced by BERNARD H. HYMAN

Starts
FRIDAY
at

Clark Gable
Jean Harlow

SARA

350 SIMULTANEOUS BOOKINGS!

a's, Buffalo, N. Y.—Strand Theatre, Niagara Falls, N. Y.— Loew's Theatre, Syracuse, N. Y.— Loew's Theatre, Rochester, N. Y.
iera, Binghamton, N. Y.—Colonial, Elmira, N. Y.—Shea's, Jamestown, N. Y.—Midland, Newark, Ohio—Loew's Ohio, Columbus, Ohio
w's Theatre, Dayton, Ohio — Capitol, Charleston, W. Va. — RKO Albee, Cincinnati, Ohio — Loew's State, Cleveland, Ohio
w's Theatre, Akron, Ohio—Loew's Theatre, Canton, Ohio—Loew's Valentine, Toledo, Ohio—Warner Theatre, Youngstown, Ohio
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itol, Willimantic, Conn.—Poli, Waterbury, Conn.—Bonoff, Madison, Conn.—Bradley, Putnam, Conn.—Rex, Wheeling, W. Va.
w's Penn, Pittsburgh, Pa.—Cambria, Johnstown, Pa.—State, Uniontown, Pa.—Adelphia, Reynoldsville, Pa.—St. Mary's, St. Mary's, Pa.
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w's Capitol, Washington, D. C.—Loew's Century, Baltimore, Md.—Loew's Theatre, Wilmington, Del.—Loew's State, Norfolk, Va.
w's Theatre, Richmond, Va. — Paramount Theatre, Newport News, Va. — Paramount Theatre, Lynchburg, Va.
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ndiana, Bloomington, Ind.—Mars, Lafayette, Ind.

TOGA

“Mr. DOD

the Air”. . .

**If ‘Mr. Deeds’
could sing he’d
be ‘Mr. Dodd’!**

He’s “Mr. Deeds’” musical brother—a super-pixilated brain-child of the same author, Clarence Buddington Kelland, with a song in his heart and nothing in his head but love!

With Radio’s Sensational Singing Favorite

Kenny Baker

D Takes

Next Month!

Tell the Town He's Jack Benny's Kenny!

Every fan in America knows Kenny Baker is the star support of the air's favorite program — that means well over 20 million tuner-inners to be turned into ticket sales when you tell them Kenny Baker is at your house! Tell 'em *now* — and tell 'em often!

This Great Laugh Support
FRANK McHUGH
ALICE BRADY
GERTRUDE MICHAEL
JANE WYMAN
Directed by Alfred E. Green • Screen Play by William Wister Haines and Elaine Ryan
4 Swell New Hits by Warren and Dubin

Another Big MERVYN LEROY PRODUCTION from WARNER BROS!

"WEE WILLIE WINKIE" OFF ON HOLDOVER RAMPAGE!

Stays for 2nd week in first three pre-release situations!

HELD OVER IN RICHMOND . . . DAY AND DATE!

Corresponds to four first-run weeks! First week new year's record for both houses!

HELD OVER IN PHILADELPHIA!

First week equalled "One in a Million's" smash New Year's Eve run! And this is summer!

HELD OVER IN BALTIMORE!

Topped sensational "Wake Up and Live" in first week's run!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 4

July 24, 1937

WHAT UNCLE SAM WOULD TAKE OVER

THE motion picture as a technological industry has a special interest in the activities and report of the National Resources Committee to the President, with its 450,000 words on "technological trends and their social implications."

The fact of the existence of the committee and the functional purpose of the report are considerably more important than the report itself.

The document is explicable only as a part of a pattern made exceedingly conspicuous in the dictator-ruled totalitarian regions of Europe.

In Europe the program is specifically addressed at preparation for the next big war. In the United States the pretext is concern lest inventions upset industry and create unemployment.

Possibly this alarm is unnecessary. Inventions come from free people in free industry, encouraged and inspired to enterprise. Dictatorship in all history can claim only one signal piece of technology, the evolution of the sugar beet for Napoleon. It has been a pain in the neck to the world trade in sugar ever since.

THE report to the President is a-twitter about television with the fear that it might become a vehicle of propaganda, unless government controlled. That is the most humorous part of the document.

The arts of expression, including the press, the radio and the motion picture, have problems enough in maintaining their freedom now. Only the other day a secretary to the President issued a ukase to the Associated Press in attempted punishment for its pictorial enterprise. It happened not to stick, because within the week there was a wedding in the family that just had to be photographed.

If it chances that television makes its commercial debut at last with Uncle Sam as editor, we may have a neat little design which reads "C.I.O." on one end and "Oh, I See" on the other.

△ △ △

IT'S THE WEATHER

SUMMARIZING current recordings of the press one finds a fine flow of epochal news. . . . Mr. Nikola Tesla, still worried about when his birthday is, having been born at midnight, decided on July 12 and gave out a statement that he was getting somewhere on a radio project to communicate with other planets. No one thought to ask what he had to say that was important enough to transmit—the batting averages maybe. . . . Irwin Wheeler abandoned his new offices in the Paramount building for three days of the heat wave and spent them pitching hay on his Connecticut acres. . . . Dentists in convention at Atlantic City were told by high authority that scolding children was bad for the teeth, by way of thyroid influence on calcium supply. . . . A "young college man" advertised in the New York papers for "week-end employment," saying he had "high potentials and a 1934 Chevrolet." . . . Representative Francis Xavier Coyne of Massachusetts would have a law forbidding "sugar coated, phoney names for stage and screen stars." He ought to go over Mr. James P. Cunningham's list of the real ones before the step is taken. . . . At the Hague the Netherlands government is debating the abolition of the reformed spelling movement for all Holland. That lets stand for history the famous old pioneer Nederlandsche Biographe en Mutoscope Maatschappij. . . . Meanwhile there are a few other spots that could stand some attention in this sector, including, as one may find on page 1104 of the very new International Motion Picture Almanac, the *Magyar Mozgofenykepuzemengedelyesek Orszagos Egyesulete*, which is the Hungarian exhibitors' association—so help us! . . . A secretary to a secretary in Washington has issued an order that customs inspectors may not have beer with their lunch because "it might be noticed on the breath by the passengers, which would be undignified for a representative of the government." In view of some of the current Federal halitosis the precaution at ports of entry seems futile. The order, however, would be a nice document to frame and hang in the Mayflower hotel bar. . . . A missionary up at Anchorage, Alaska, reports difficulty in Christianizing the Esquimaux of his region because they have to haul driftwood a hundred and twenty miles to keep warm and would prefer to go to hell for a rest. . . . Over the week-end mink, or minx, got into Mr. Colvin Brown's poultry run at Mulberry Ledge, a handsome adult *Mephitis Mephitis* invaded Mr. Martin Quigley's Islandhearth estate, and a deer browsed through Mr. Terry Ramsaye's Silvermine sweet corn patch. Monday morning the mail brought the editor a solicitation to subscribe to a fund "to save our wild life."

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"ALL COLORS"

IT is pleasantly flattering to have inquiries come from all manner of persons and all manner of places, asking Motion Picture Herald for information pertaining to the industry which it serves. That gives a sense of being a world institution.

However, at times this tide of inquiry brings in perturbing items. For instance, here is one from a worthy housewife of the village of Alma way out in Harlan County, Nebraska, who asks:

"Will you give me advice with full details. I wish to learn to make all color film, namely red, gold, green, sky blue and cloud effects and on fast movie reel type film. In the commercial and professional work I wish to learn for theatrical movies, the best obtainable. . . ."

That is ambition.

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"THE first film ever made was a picture of the Empire State Express," writes Mr. Laurence Stallings, opening an imposing article leading the motion picture number, the July issue, of *Stage*, a New York monthly. As Mr. Stallings' secretary might have discovered at any public library, "The Empire State Express," photographed for the American Mutoscope Company by W. K. L. Dickson, was made seven years after the birth of the art, and was in fact a historically famous infringement by Mr. Dickson on his prior labours at the Edison Laboratories. Mr. Stallings' theme was "tempo" and he made some history to fit it. That is known as the art of writing.

This Week

Sweet Tooth

Assuaging the sweet tooth and appetite of the theatre patron while his mind is occupied with whatever fare is being offered on the screen has become an important by-product of the exhibition branch of the industry. Since the days when silent pictures were shown to the accompaniment of the constant clicking of the chocolate candy vending machines on the backs of every other chair the sale of confections to the ever hungry patron has progressed to a $10,000,000 business. A survey of the field does not indicate whether the increasing gross revenues from concessions can be connected with the spread of double features and longer programs.

An analysis of the business and city by city reports on its operation start on page 12.

3 Per Cent Tax

Chicago's City Hall, in an attempt to meet a $3,000,000 deficit, proposed a three per cent tax on the gross receipts of theatres. Enactment of the legislation, theatre owners contend, would increase the city's revenue from theatres about $400,000 annually. The theatremen have protested against the measure and are conferring with city officials in an attempt to bring about a compromise which may involve the return of the so-called chance games.

William Crouch explains the entire situation on page 28.

Research Project

The National Bureau of Standards' research project on the preservation of motion picture film has been extended for three years and is now being carried on through private contributions. A seven-point program for future study has been adopted and includes such topics as stability of film, effects of light on film, expansion and contraction of film, conditions of storage, accelerated aging tests and preservative and protective treatments.

The program is more completely described on page 70.

Television

The question of "who is to pay for television?" is now the chief problem in its development, according to a report filed with President Roosevelt by the National Resources Committee. The committee recommended a federal committee be appointed to keep abreast of technological changes and to forecast changes that may affect national life. It also warned of the dangers of propaganda with the advent of television.

The report and other developments in the field of television are discussed in an article on page 15.

Marconi Dies at 63

Guglielmo Marconi, who developed wireless telegraphy, parent of the modern radio, died in Rome Tuesday of a heart attack. The scientist was 63.

After a year of experimentation, Mr. Marconi succeeded in transmitting the first messages by wireless in 1895, when he was 21 years old. Two years later, Marconi's Wireless Telegraph Company, Ltd., was formed. From that point, success heaped upon success until Marconi had wed the two poles and made neighbors of hemispheres.

When trans-Atlantic wireless was shown to be practicable, in 1907, Marconi's Wireless opened American offices. It was as a wireless operator for that company that David Sarnoff, president of RCA, set a record by remaining for 72 hours at his post atop Wanamaker's, taking reports of the sinking Titanic. Mr. Sarnoff was commercial manager of the Marconi company when RCA absorbed it.

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What the Picture Did for Me Page 73
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Publicity Mystery

Executives of Motion Pictures Producers and Distributors of America are at a loss to explain the reason for the lack of newspaper notices on a plan to supply pictures to schools on a wholesale basis. The plan was announced at the National Educational Association convention in Detroit July 1st but it was not until July 15th that articles appeared in New York City newspapers. The project, publishers say, will not injure the text book publishing business.

The publishers' viewpoint on the matter with facts concerning a press release on the announcement are reported on page 30.

Standardized Equipment

The Society of Motion Picture Engineers will direct its efforts to establishing minimum standards in non-theatrical equipment to be used by schools in the showing of educational films. The twofold means of achieving this aim will be a bureau to advise school authorities on technical problems, and the rental of test films for measurement of apparatus efficiency.

The story appears on page 30.

Legal Giveaways

Claude Ezell, sales manager for Affiliated Enterprises, parent of the much discussed Bank Night, told interviewers in New York that his product has been established as definitely legal by court definition in 12 states. In others cases are still pending to determine the legal status of the giveaway or to uphold claims of infringement.

Chance games reports from the country are collected in the story on page 40.

19 Agreements

With an official of the International Alliance of Theatrical Stage Employees designated to act for all locals, avoiding the necessity of representatives being sent to New York from each union, negotiations with home office distribution executives on wage and hour agreements for exchanges continued. A total of 19 agreements have been drawn up.

See page 38.

Quota "On Results"

Whether the British Quota is to be on a footage basis, with the right to cancel footage by increasing individual costs, or on a straight ratio between foreign films and money spent in British production, Bruce Allan in London finds that the important point of latest developments is the indication of a united front of all distributors in opposition to a rigid footage basis.

Details are on page 68.

> ¶ "If possible, we would like to have the issues that we did not receive. MOTION PICTURE HERALD is to the theatre like steel rails are to a railroad, you have to have each to run either."
>
> —*B. S. MURPHY, Manager,*
> *The Roxy Theatre Company, Inc.,*
> *Earlington, Kentucky.*

Trailers on Plays

Broadway plays, financed by Warner Brothers and designed for ultimate picturization by that company, will be promoted by trailer-short subjects, as a means of keeping public interest alive during vehicles' transition from stage to screen. Exhibitors will soon be approached with the idea of showing the shorts by touring company advance agents.

The story is on page 30.

Argentine Decision

by N. BRUSKI

in Buenos Aires

Judge Artemio Moreno, ruling in the suit charging violation of the anti-trust laws against the Argentine Film Distributing Association, on Wednesday ordered an attachment of individual property of member companies to the extent of 15,000 pesos each. Distributors affected are Warner Brothers, United Artists, Metro-Goldwyn-Mayer, Columbia, Paramount, Fox, Radio and Terra Joly.

Net Doubled

Warner Brothers reported a net income of $5,561,032 in the 39 weeks ending May 29, 1937, compared with $2,554,772 in the same period in 1936.

The Warner financial statement and consolidated balance sheet appears on page 27.

Profit in Vienna

American films, competing with German product for the Austrian market are expected to have the edge during the 1937-38 season since the Reich will produce only about 100 features for export. Austrian production itself is at low ebb, chiefly because of its dependence on Germany, graphically illustrated recently by the receivership of Mondial, largest production organization, following the banning in Germany of a $100,000 picture.

Hans Lorant reports the news from Vienna on page 30.

On Motherhood

A treatise on motherhood by Mrs. Franklin D. Roosevelt is to be included in an advertisement to appear nationally in women's magazines before the release of Samuel Goldwyn's "Stella Dallas." Erroneous reports in the press had said that the President's wife, who has ventured considerably far in the journalistic field, was being employed by Mr. Goldwyn to write copy for an exploitation campaign for the picture. Mrs. Roosevelt, speaking through her agent, was "considerably vexed" by the stories.

The newspapers' misconception of the story and the facts of the matter are explained on page 18.

RKO in Hollywood

Discussions anent the long pending RKO reorganization were transferred to the coast where Leo Spitz, president, has been examining the company's studio properties. In deep conference with him have been A. H. McCausland, trustee and Irving Trustee representative; Floyd B. Odlum, William Merrill and Edwin Weisel. In New York replies to briefs on rehabilitation of the company will be heard by a special master on July 26th and an additional hearing has been set for August 5th.

See page 38.

Consent

Only formalities stood in the way of approval of the reorganization plan for the Roxy, New York, under which Twentieth Century-Fox will take over operation of the theatre. The second mortgage bondholders last week filed the necessary two-thirds consent and the court was momentarily expected to approve.

Legal ramifications are in the story on page 38.

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MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague 1, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dept. 8, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306, Santiago de Chile, A. Weissmann, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Tax Stalled

Protest action was deferred on Mississippi's ten per cent amusement tax following a joint meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee and the Motion Picture Theatre Owners of Mississippi. Ed Kuykendall, president of the MPTOA, in the feature address complained, "It's becoming almost impossible to run one or two theatres."

Results of the meeting are recorded on page 14.

Better Theatres

Modern methods of illumination and how they can be installed during general remodeling operations are the motif and theme of the July 24th issue of BETTER THEATRES. Fixtures, marquees and signs and auditorium lighting are given special treatment in articles by Francis M. Falge, Eugene Clute and J. T. Knight, Jr. Selected examples of what has been done by exhibitors in the field are given extended treatment in an enlarged pictorial section. The regular features of the magazine include descriptions of two new theatres and one of a series of articles on acoustics by C. C. Potwin in which the effect of decorations and furnishings on sound is treated.

Radio Revenue

Accurate estimates of the revenue accruing to radio stations from advertisers is furnished from time to time by the National Association of Broadcasters. Their most recent statement shows a total gross income for May of $11,325,165 for national and regional networks and local stations. The figure was a slight increase over the total for April.

The statistics are analyzed on page 40.

Children's Films

A special committee of the British Film Institute has selected a group of 85 feature pictures which it believes are suitable for showing at children's matinees. The list includes 50 western pictures of American origin, 12 comedies and 23 "story films." Care should be taken in selecting cartoons for children, the committee warns.

Additional information on the Institute's selections is on page 68.

Expects $10,000,000

Twentieth Century-Fox net earnings for 1937 are expected to total $10,000,000, Joseph M. Schenck, chairman of the company's board, said in New York just before sailing for Europe.

In 1936 the net was $7,222,955. The company's fiscal year coincides with the calendar year.

This Week in Pictures

The Radio City Music Hall Rockettes returned to New York from Paris on the Normandie after an appearance hailed as triumphant at the Paris Exposition. W. G. Van Schmus, manager of the Music Hall (front and center with hat and cigar) revelled in their reflected glory.

Mrs. Franklin D. Roosevelt has written a treatise on motherhood which will appear in a magazine advertisement for Samuel Goldwyn's "Stella Dallas" and her fee for the 200-word article has been given to charity. Erroneous reports had it the First Lady would write advertising for Mr. Goldwyn.

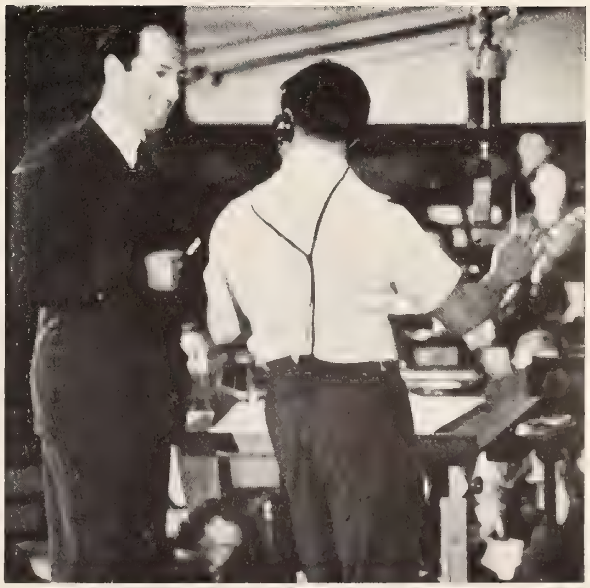
Joseph M. Schenck sailed on the Rex for Europe where he will negotiate various business for Twentieth Century-Fox. On his agenda is a stop in England to discuss the Gaumont British tangle.

Members of the cast of "Annapolis Salute" and screen reviewers of Washington, D. C., were guests at a luncheon given by Christy Cabanne, RKO Radio director, before camera work started at the United States Naval Academy. Seated at the table are Marsha Hunt, who has the romantic lead; Katharine Hillyer of the Washington Daily News; *Ann Hovey of the cast, and Mr. Cabanne, the genial host. Jay Carmody, of the* Evening Star *is flicking his ashes in Miss Hunt's saucer and James Ellison of the cast is leaning on her chair. The woman standing behind Mr. Cabanne is "Peter Carter," society editor of the* Herald.

AT a luncheon at the Trocadero, London, Herbert Thompson, editor of Film Weekly *which conducts an annual reader poll for the best British film and best acting performance, was host to executives and stars of leading production organizations. H. Beverly Baxter, M.P., presented the awards to Alexander Korda and Rene Clair, producer and director of "The Ghost Goes West," and to Nova Pilbeam, star of "Nine Days a Queen." In the order of their appearance in the picture to the right above they are: Mr. Korda, Mr. Thompson, looking anxious; Mr. Baxter, Miss Pilbeam and Mr. Clair. In the picture immediately above, John Maxwell and Sir Cedric Hardwicke, guests at the luncheon, register disagreement, at least with each other.*

Publicity men, trade journal representatives and members of the lay press put aside duty briefly last week for a cocktail party at Levy's in Hollywood. The excuse for the affair, if it was ever known, is lost to history. The glasses in evidence carry out the stage coach motif of the background. Front row, left to right: Phillip K. Scheuer, Los Angeles Times; *Douglas Churchill, New York* Times; *Joseph Reddy, Harold Lloyd Productions; William R. Weaver, Boone Mancall, Quigley Publications; Syd Rechetnik, Arnold Albin, Warner Brothers. Second row: Jack Willen, Quigley Publications; Frank Perrett, 20th Century-Fox; Don Roberts, Major Productions; Andy Hervey, MGM; Don Gledhill, Academy of Motion Picture Arts and Sciences; Terry DeLapp, Ken Whitmore, Paramount; Mark Larkin, Mary Pickford Productions; Victor Shapiro, Major Productions; Nat Dyches, 20th Century-Fox; Leon Pizor, Mutual Broadcasting Company; Gene Fox, National Screen Service; Alex Gottleib, Wanger Productions; Joe Shea, Grand National; Don MacIllwaine, MGM; Milton Grossman, Quigley Publications. Standing in rear: Wilson Heller, Ray Murray, Vance King, Quigley Publications; Russell Phelps, Wanger Productions, and Tom Bailey, National Screen Service.*

The last photograph of the late George Gershwin was taken just before he collapsed on the pre-recording stage in the Samuel Goldwyn studios where the composer was working on music for "The Goldwyn Follies."



NICKEL CANDY SALES DO $10,000,000 BUSINESS

Net Profit from Concessions Reported at 40 Per Cent for Theatres; Leasing of Space Most Common Arrangement

The concession business, vending of countless sorts of candy as well as cigars, cigarettes, soft drinks and chewing gum by machine or from lobby stands, always an active step-child of exhibition, is growing up to a stalwart son and breadwinner. In the last year the annual gross revenue from such sales is estimated to have passed $10,000,000, derived for the most part from the sale of candy, boxed and in bars, and concentrated chiefly in eastern and midwestern territories.

The United States Treasury Department recently estimated a gross of $12,500,000 from the sale of candy and other confections in 15,000 theatres. Circuit executives and concession operators in New York believe this figure too high but quote $10,000,000 as more nearly correct.

The average profit for theatres is set by concessionaires at 40 per cent, or $4,000,000.

The sale of confections comprises almost 90 per cent of the aggregate business, particularly in the larger metropolitan centers where candy sales overshadow all others, even cigarets and chewing gum. In smaller cities and rural theatres popcorn is the most popular merchandise.

Leased Concessions Preferred

The annual gross for the business in Chicago is estimated at nearly $9,500 a week, while in New York the total is slightly over $10,000 in the affiliated theatres, with independent houses accounting for another $4,000 weekly in Manhattan, slightly less in the midwestern city. The combined Chicago annual gross would total, according to these estimates, more than $675,000, while the New York figure would approximate $1,000,000.

Circuit and independent theatre operators are divided on the question of whether to operate the candy machines or counters directly or lease space in the theatre on a concession basis. Most of the circuit executives and many individual exhibitors contend that leasing of the concession is the best policy because the concessionaires are better equipped to service the machines, can buy candy at lower figures, and know the likes and dislikes of the public. The Paramount theatre partners, however, including the Mullin and Pinanski circuit in New England and Balaban and Katz in Chicago, handle the sales directly.

10 Per Cent Use Stands

In the middle western states Confection Cabinet Company is prominent in the concession field; in New York the leaders are Sanitary Candy Corporation, headed by Charles O'Reilly, and Peoples Candy Corporation, operated by George Smith. Sanitary Corporation has contracts for all the concession business in the Warner Brothers and RKO circuits as well as numerous independent circuits and theatres. The Peoples Company operates stands in the Loew and Skouras houses and in 400 independent theatres in the New England and other eastern states.

CONCESSION INCOME SEEN 'PURE VELVET'

Among all the exhibitors questioned in a survey to determine the extent of the concession business there were few complaints. Most operators agreed that the receipts from the companies which install and service the machines were "pure velvet". For some it paid the annual coal bill, for others it covered the price of tickets, and all without fuss or feathers.

Most of the candy is sold through machines. Only about 10 per cent of the theatres, the larger ones, use counters in lobbies or lounges. Attendants employed to operate such stands are paid an average salary of $15 a week.

No official of either of the large concession companies in the east would discuss the amount of annual business. Max Schosburg, in charge of concessions in the Paramount theatres, also refused to estimate any total for the business. He inferred, however, that operation of the concessions was profitable.

Although exhibitors in the East report profits from the business whether handled directly or through concession, practically no theatres in the South have candy vending machines and only a few in such cities as New Orleans, San Antonio, Birmingham, Atlanta and Houston have counters. These stands usually are operated by the exhibitors as a "convenience" for their patrons and for the most part the margin of profit is small.

In California and the northwestern territory none of the theatre operators, according to reports, has concessions for candy or other merchandise. West Coast Automatic Candy Corporation, however, recently opened offices in San Francisco. Harry Cohen, representing the company, has been conferring with independent exhibitors and circuit heads on installing his vending machines in their theatres.

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Substantial Revenue In Chicago Theatres

Candy concessions are operated in 98 per cent of the theatres in Chicago, and confection sales comprise the bulk of the business, although weighing machines, popcorn and soft drinks are popular. The sale of cigars and cigarets is prohibited by law.

The Balaban and Katz circuit, operating approximately 40 houses, owns and operates its candy machines and candy counters, buying merchandise wholesale through a special department. The majority of other houses, however, lease the concessions, which are handled on a percentage basis.

The gross concession business in the circuit houses is approximately $9,300 per week. In independent theatres it is $3,800 a week. The combined gross on the concessions averages from $12,500 to $14,000 per week. The annual gross, therefore, would approach $675,000 a year for both circuit and independent theatres and the circuit gross would be about $465,000 a year. Of this amount, the B and K Theatres do about $300,000.

The B and K circuit owns and operates the machines in all its theatres. Downstate in the Publix-Great States Circuit, the machines are owned by the Confection Cabinet Company and a leasing arrangement is made under which the theatres receive 40 per cent of the gross. B and K buys its candy from wholesalers. In the other theatres the vending company services the machines.

The gross from candy and other concessions for the first five months of this year is 36 per cent above that for the same months last year and it is expected that a 30 to 40 per cent increase will be recorded for 1937 over the gross for 1936.

Candy sales are 90 per cent of the Chicago concession business. Weighing machines account for five per cent. In Balaban and Katz houses, and in other large theatres, each weighing machine averages from $3 to $5 a week. Other types of concessions make up the other five per cent. In downstate theatres and in small towns popcorn takes a goodly portion of the concession trade and in its best spots is said to gross about 30 per cent of the concession revenue.

The best day's business on candy at a loop theatre was the $510 gross at the RKO-Palace during the record-breaking Sunday business of Eddie Cantor's personal appearance. Other loop theatres have nearly reached the $400 mark on several occasions.

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Machines Popular In Cincinnati

A territorial survey of the Cincinnati trade area shows that 75 per cent of the theatres, both circuit and independently operated, dispense merchandise in the lobbies and lounges through machines and over counters, with the machine predominating.

The annual gross sales of the circuit houses for candy and similar confections merchandised under both plans, it is estimated, is $750,000, while the independently operated theatres account for $1,000,000. Roughly, the same proportion of houses in both classifications have installed automatic penny-in-the-slot scales, which yield the circuit houses an annual revenue of $12,000, and independents $17,500.

In the final analysis, the vending machines are looked upon as the better revenue producers for the theatres, since their installation and operation entail no expense. In both the automatic merchandise vendors and scales, the devices usually are owned and installed by a local individual or company having the manufacturers' franchise. The owner of the machine provides the stock, services the machines, makes collections at regular intervals, and gives the theatre the percentage, as agreed upon. Very few, if any, theatres lease or rent machines to operate themselves.

On the other hand, the comparatively few exhibitors who merchandise candy and similar commodities through stands in the lobby are able to do a somewhat greater volume by reason of the fact that the eye appeal of the display tempts the patron and results in a sale not previously contemplated.

Here, however, a certain fixed expense is entailed, such as the initial cost of the stand, investment for merchandise from a local dealer

(Continued on following page)

MACHINES AND LOBBY STANDS USED

(*Continued from preceding page*)

or jobber, salary of attendant, and, in Ohio, a vendor's license along with the advance purchase, from the state, of retail sales tax stamps, which must be given with every purchase of 10 cents, or over. In any event, Ohio theatre managers must pay the state a three per cent sales tax on the gross sales.

Receipts from concessions, both from vending machines and stands, are considerably ahead of last year, although they invariably are lighter in the summer than in winter.

None of the theatres in the Cincinnati territory, so far, has attempted to sell ice cream or soft drinks, but a large number of exhibitors plan to branch out into these fields this summer, using present lobby space.

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Two Firms Active in Cleveland Concessions

Verlo Vending Company and Vendola are the two companies operating machines in the Cleveland area. Of the 104 theatres open in the area, Verlo is serving about 75, Vendola six.

With only two exceptions, all the theatres sell merchandise through the medium of machines. Loew's State and the RKO Palace have both the machines and counters with girl attendants.

Of the 80-odd Cleveland houses using concessions, only four own their own stands. These are the Alhambra, Strand, Standard and Metropolitan. These houses own and operate their own machines.

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Denver Concession Business Is Small

Candy and merchandise machines, as well as scales, are installed in about 20 of Denver's 26 theatres. The percentage of the gross going to the theatres on candy sales amounts to 20 per cent. The returns from cigarets total 10 per cent and the scale revenue is 25 per cent of the gross.

The 10 Fox Intermountain houses, including four first-runs, report their percentage runs to about $1,000 a year. Harry Huffman, city manager, added that the machines are installed only as a convenience to patrons because the margin of gain is too small.

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Iowa Circuit Has $1,000 Weekly Average

Candy vending machines for the Tri-State circuit of theatres, which include the seven leading houses in Des Moines, Iowa, aggregate $1,000 a week. Some houses may gross $60 to $75 a week while others take in as little as $6 or $7. The business is done chiefly through machines, all of which are rented from Confection Cabinet Company.

Popcorn is sold in seven of the houses in the Tri-State circuit and in these cases the machines are owned by the theatre company. These popcorn machines bring in from $400 to $500 a week for the seven theatres.

Many of the buildings in which theatres are housed have adjoining office space which is leased by the theatre, but in every case Tri-State subleases the adjacent space to others.

Gross receipts in the 40 theatres are between $500 and $800 a month. In but one case, at Centerville, Iowa, does the theatre operate the adjoining candy store. Barber shops and other businesses rent space from the theatre.

Twice the amount made on candy is cleared in the houses where popcorn machines are owned and operated by the theatres. There are six such theatres of the Central States circuit operating popcorn machines which gross $450 to $500 a week.

TINY FILM SPOOL MAY REPLACE SHEET MUSIC

Tiny spools of film, on which entire musical compositions can be recorded may replace sheet music, R. H. Carruthers of the New York Public Library predicted in addressing the Music Library Association and the American Library Association at Columbia University.

The film spools, known as microphotos, are projected, and in this way whole communities will be able to learn rare music, Mr. Carruthers said. He also said the spools will record whole books which will be projected for readers.

Individual reports show that candy sales vary from night to night and from one location to another as much as from $6 to $60. In general, popcorn offers a profit of 100 per cent but it is not found advisable in houses where less attention is paid to attracting juvenile audiences.

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Candy Sales Lead In Indianapolis

Vending machines in Indianapolis theatres do an estimated gross business of $58,700 a year, virtually all sales being in candy. Popcorn is next in volume, but much of this business is outside the theatres.

Of this total, probably $15,000 is done by the downtown houses, both small and large. For the city as a whole, receipts are up 10 per cent over a year ago. With better times there has come a pronounced drift of attendance to downtown theatres, so that it is estimated the downtown gain in some instances may reach 12 per cent, while that in a few neighborhood houses may not be more than five per cent.

About two-thirds of Indianapolis' houses have vending machines. Only a half dozen or so have stands in the lobby, such as popcorn machines. In many instances confectionery stores are located in the same building with the theatre and either through lease provisions or through agreement the house does not sell in competition with the store.

None of the theatres handles cigarets, cigars or perfumes. A few have soft drinks but most find that the margin of profit is small. Weighing machines have been tried, only to be removed after a short while.

So far as could be learned, local theatres are not developing adjacent space for concessions. It is reported, however, that a number of small theatres in Indiana are active in this direction.

Operation by the theatres pays markedly better than leasing, and few theatres even consider leasing. In most cases the machines are installed free by manufacturers, the theatre men service them themselves and supplies are delivered by truck. Candy is purchased from both Chicago and Indianapolis manufacturers.

Popcorn probably accounts for $12,000 of the total gross. Its sale is favored because of the wide profit margin, but the necessity of maintaining a stand for popcorn often offsets this.

According to one manager, who has operated candy machines for 27 years in Indianapolis, the average neighborhood house should show a net of $500 a year on its candy vending machines, which, in some instances, may be as many as four machines in one theatre. He has found this true, he said, regardless of whether the house was in a low-income or in a high-income neighborhood. The most business of all is done with the children at the Saturday matinees.

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Profits Increased In Kansas City

There seems to be little effort on the part of exhibitors in the Kansas City area to widen their concession activities. Exceptions are the Commonwealth Circuit of 28 houses in Kansas, Missouri and Iowa, and the Mutual Theatres, W. D. Fulton's group, with nine houses in Greater Kansas City and Kansas. Individual exhibitors report some improvement in gross from concessions over a year ago. About half of the exhibitors operate their own concessions.

Fox Midwest Theatres, operating more than 100 houses in the area, has an arrangement with Confection Cabinet Corporation whereby it handles the concessions in Fox theatres and lobbies. The circuit's share of the receipts is used for the circuit's employees' benefit fund.

In some of Fox Midwest's smaller houses, especially in the smaller towns, popcorn machines are operated, usually under lease.

The circuit does not use any form of concession directly competitive with local business, a policy followed in order to maintain good feeling among local merchants.

Ed Dubinsky Durwood, head of the Dubinsky Brothers Circuit, regards concessions as "the poor relation" of the theatre business. Mr. Durwood said that his theatres operated concessions, but added the practice could be overdone. When they are unobtrusive and a convenience and not much more than that, they are successful, he said; made too prominent in the theatre scheme, they bring objections and the practice is harmful to theatre grosses as well as to the concessions, he explained.

Glen W. Dickinson will have no concessions in his more than 25 houses in Kansas, Missouri and Iowa. He feels the practice litters the theatre lobby. In some instances, however, the circuit has leased rooms adjacent to the theatre for popcorn and other concessions.

Mutual Theatres has found the operation of popcorn machines profitable because of the long margin, well over 50 per cent, on the item, according to Joseph Green, general supervisor. About half the Mutual theatres operate their own concessions.

The concessions handle candy and popcorn, but no tobacco because it is considered a short profit item and calls for an expensive license. No bottled goods are sold. For leased concessions, the theatre gets a flat rental.

The circuit finds it 25 per cent more profitable to operate the concessions itself, and may take over all of them. The gross from concessions this year is about 15 per cent above that of last year.

By concentrating upon operation of its concessions, Commonwealth has improved the gross more than 15 per cent over a year ago, according to C. A. Schultz, head of the circuit. Pictures have failed to respond to promotion and

(*Continued on following page*)

POPCORN AND SCALES ARE POPULAR

(*Continued from preceding page*)

gross from the box office is less than in the same period last year, he said, but the increased returns from the concessions and film ad rentals has brought the total gross for the circuit above what it was for the same period in 1936.

Commonwealth management has found the sale of merchandise by concessions other than popcorn of very little profit. In almost all its theatres, however, it has popcorn stands. The company operates its own stands in 50 per cent of the theatres. In 30 per cent of the remaining houses, concessions are leased.

Mr. Schultz estimated that concessions and screen advertising produce about 10 per cent of the circuit's total gross income.

An independent operator said that an average theatre of 1,000 seats should gross $4,000 a year on popcorn alone.

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Milwaukee Has Yearly Gross of $75,000

Lobby vending machines in theatres in Milwaukee county grossed for exhibitors approximately $75,000 last year. Practically all theatres in Milwaukee have machines, the majority of which merchandise box candy and bars exclusively.

In line with the general improvement and increased box office receipts, business for these machines in the past year showed an increase over the previous year.

A city ordinance prohibits the obstruction of theatre lobbies; consequently the machines are placed in out-of-the-way locations.

Milwaukee theatres are serviced by the manufacturers and receive up to 40 per cent on the gross sales of the machines in rental fees. Candy is purchased from the owner of the machine and the exhibitor is billed once a week for the merchandise.

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Connecticut Houses Gross $60,000

Approximately $60,000 is grossed annually in Connecticut theatres from candy and nut machines and concessions, with upwards of $1,500 added from weighing machines. Of the 85 or more theatres which take in this total, 38 are Warner houses which use the candy machines, and 14 Loew houses, which are paid a flat rental by a concessionaire. Sanitary Candy Corporation services the Warner houses while the Loew concession is held by People's Candy Company.

Only a few of the Mullin and Pinanski theatres in Connecticut have candy stands, and these are operated by the circuit.

Theatre operation of the candy and popcorn stand is used to some extent in Hartford, Waterbury, New Britain and other cities and is reported the most profitable. Several exhibitors said this venture has paid the theatre coal bill. One exhibitor reported a gross take of $100 in one week recently.

However, because of the ease of operation and lower cost, the candy machine is still the most popular form of vending.

The machine is installed by the jobber's representative, who services and refills it, usually once a week. The merchandise is billed to the theatre, in accordance with the provisions of the Robinson-Patman Bill, at a minimum of 25 per cent under the selling price. Five cent candy bars and peanut bags are the leaders. On weighing machines a commission of between 25 and 35 per cent is paid.

An incraease of at least 25 per cent over last year is reported by most exhibitors in this adjunct of the theatre business, commensurate with the general increase in attendance.

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St. Louis Field Is Still Undeveloped

The concession field has not yet attained the emphasis in St. Louis theatres that it has in other parts of the country, but it is important so far as annual receipts are concerned.

Operating almost exclusively on a percentage basis from the vending company, the usual allowance being 25 to 30 per cent, the total volume for the 90 local houses is estimated at $200,000.

In recent months the growth of the concessions has been such that some of the local exhibitors are considering the advisability of installing their own equipment.

Gum and candy are the biggest items in the motion picture houses, although in the summer months soft drinks are popular, as are ice cream, popsicles and similar merchandise.

In the Municipal Theatre in Forest Park during the Municipal Opera season, now in session, the soft drink, candy, cigarets and ice cream concession is a big business. In the 12 week period it will total upwards of $150,000.

Court Allows Fees Totaling $132,781

Fees and disbursements amounting to $132,781 were allowed by William Bondy, United States district court judge, in the reorganization of the Flatbush Avenue and Nevis Street Corporation, owners of the Fox Brooklyn Theatre and office building.

The largest amount, $47,000, was granted Garey and Garey, attorneys, as legal fees. Rosensen and Lorence, special tax counsel, were allowed $15,000; the independent bondholders protective committee, $10,000 in fees and $9,367 in disbursements; Reavis and Pantaleone, attorneys for Fabian Enterprises, Inc., $7,000. Other awards went to the Continental Bank & Trust Company and bondholders' attorneys.

Circuit Adds Two New Houses

The Minnesota Amusement Co., Paramount subsidiary, has closed deals ending competition in the Minnesota cities of Winona and Mankato.

In Winona, the circuit made outright purchase of the Broadway from Harry A. Rohlbiecke. Purchase of the Urban, in Mankato, is a partnership arrangement under which Don Grenge is to continue as manager under the supervision of his brother Sheldon.

Nazis Ban Film

The Hitler Government, in Berlin, this week banned the American film, "Stage Door Romance," without specifying the reason.

MOTION PICTURE HERALD's records do not list a "Stage Door Romance." The title of the film was probably of another nature in the U. S., and changed when the film reached Germany.

Committee to Act On Tax Question

Formal action against Mississippi's 10 per cent amusement tax was referred to the legislative committee this week when a joint convention of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee, and the Motion Picture Theatre Owners of Mississippi was held at Biloxi. It was proposed that a general two per cent sales tax be substituted for the 10 per cent levy.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, was one of the principal speakers at the meeting. He declared "it's becoming almost an impossibility to run one or two theatres.

"There will have to be an arrangement of some sort, either in disposal of theatres or a merger of buying combinations."

R. X. Williams was reelected president of the MPTO of Mississippi. W. S. Taylor and Grady Cook are vice-presidents, and W. S. Tyson, secretary-treasurer. Board members are Homer Williams, M. Solomon, J. E. Alford, W. N. Rush, C. E. Noble, M. A. Lightman, B. V. Sheffield and Harvey Hunt.

National Decency Legion Classifies 13 New Films

Of 13 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were found unobjectionable for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Blazing Barriers," "Born Reckless," "The Californian," "Heart's Desire," "Range Defenders," "Riders of the Rockies," "Rustlers' Valley," "Super Sleuth." Class A-2, Unobjectionable for Adults: "Ein Seltsamer Gast" (German), "It Can't Last Forever," "Toast of New York," "War Lord." Class B, Objectionable in Part: "Two Who Dared."

Anti-Trust Action Against ASCAP Ended

The action of the Pennsylvania Broadcasting Company, which operated Station WIP in 1933, against Gene Buck, Louis Bernstein, Jerome Kern and E. C. Mills, officers of the American Society of Composers, Authors and Publishers, was dismissed by Federal Judge John C. Knox for failure of the plaintiffs to prosecute the action.

The suit charged illegal combination and demanded cancellation of a contract made with the Society.

Republic Nets $53,897

Net income of $53,897 for the four months ended April 30th was reported by Republic Pictures Corporation in its statement filed with the Securities and Exchange Commission.

ICKES ASKS ROOSEVELT: "WHO'S GOING TO PAY FOR TELEVISION?"

And National Resources Committee Raises the Question Whether It Should Be "Under Direct Government Control"

While engineering problems in television are not yet a thing of the past, the invention has been developed to the stage where now the question as to who is to pay for it arises as a potent factor, according to a report filed with President Roosevelt by Harold L. Ickes, chairman of the National Resources Committee, and Secretary of the Interior. The committee consists in the main of cabinet officers and is appointed by the President.

The next corner to be turned in the development of television, the report said, "can be stated briefly in one short sentence—'Who is to pay for television'." At the same time, the committee reported, the advent of television will magnify the dangers of propaganda in schools and, to an even greater extent, in homes. The report raised the question whether television should be in the hands of private capital or "under direct government management and control."

The committee, in its 388-page report, dealt with new inventions and their social implications in all fields of national resources, and called attention to the need of planning to meet the new employment situations caused by technological advance.

Attempting to visualize the possibilities of the next 20 years, the report recommended establishment of a federal committee to keep abreast of technological changes and to forecast imminent changes that may affect national life. It also urged a series of continuous independent studies of such matters as television and advances in other industries.

"Since 1929, television as a scientific tool has been in a rapid process of development in many large and small laboratories in this country," the committee said. "From time to time predictions have been made that 'it is just around the corner,' and the particular corner usually referred to was an engineering one. A number of laboratories in this country have now developed the technical phases of this art to the point where it can safely be said that, although many, many technical problems remain to be solved, it is, nevertheless, possible to transmit over a local area of 10 to 20 miles radius fairly good pictures having the clarity and details of the average home moving picture.

"The next corner to be turned, however, is an economic rather than an engineering one. . . . Will the public accept a television service based upon a continuance of the present system of commercial aural broadcasting and its extension into television? Will a 'looker-in' be willing to sit in a darkened living-room at home intently peering into the screen of his television receiver?"

Color television already is a laboratory accomplishment and may become practical before long, while developments have been started in three-dimensional sight and sound.

COMMITTEE FORMED TO DRAFT PROGRAM

The National Resources Committee was established under the National Industrial Recovery Act to prepare and present to President Roosevelt a program and plan of procedure dealing with the physical, social, governmental and economic aspects of public policies for development and use of land, water and other national resources.

While the report released this week covered matters not listed as national resources, they were investigated because of their impingement upon that field; broadcasting and television, for instance, being large users of copper.

On the committee are Harold L. Ickes, Secretary of the Interior, chairman; Harry H. Woodring, Secretary of War; Henry A. Wallace, Secretary of Agriculture; Daniel C. Roper, Secretary of Commerce; Frances Perkins, Secretary of Labor; Harry L. Hopkins, Works Progress Administrator; and Dr. Charles E. Merriam.

"If we consider past programs in this field," the report asked, "is it too much to expect that a future generation of Americans will be able to sit at their firesides and see reproduced before them in actual colors and in three dimensions, both visually and acoustically, scenes which are being instantaneously transmitted from the interior of some forest, accompanied with all the fragrant odors of nature, and eventually the addition of a vicarious, tactual sensation?"

In warning of the propaganda phase, the committee said:

"When to the spoken word is added the living image, the effect is to magnify the potential dangers of a machine which can subtly instill ideas, strong beliefs, profound disgusts and affections. There is danger from propaganda entering the schools, and perhaps much greater danger from propaganda entering the home.

"How great is the power in the control of mass communication, especially when helped by modern inventions, has been made clear recently in countries that have had social revolutions and which have promptly, in a very short period, brought extraordinary changes in the expressed beliefs and actions of vast populations. These have been led to accept whole ideologies contrary to their former beliefs, and to accept as the new gospel what many outsiders would think ridiculous."

Power to Mobilize Talent

The committee also pointed out that television will have the power of mobilizing the best of writers and screen designers, "the most winning of actors, the most attractive of actresses."

Two questions of national policy were cited by the committee:

"What ideas, whose ideas shall be mass-communicated? Who shall control television?"

Then, to amplify the situation, the report continued: "To control the doors to people's minds, even of the child in the home, is to have considerable power to control their minds. Whatever body wields such power might conceivably be able in time to undermine all opposition to its power. The question is evidently raised whether the control should be in the hands of private capital, presumably under government supervision, or under direct government management and control."

As a summary of the possibilities of television, the report said: "For good or for ill, a new day is dawning in entertainment, and eventually will dawn in school education. Technology has provided the power to enrich the leisure hours, to promote family solidarity by bringing the theatre into the home, to develop national uniformity and unity at the cost of provincialism, and to widen man's knowledge of the world in which he lives."

Sees Amateur Musicians Aided

The report, dealing exclusively with technological developments, made no attempt to gauge the effect of television upon motion pictures, but in a review of the development of broadcasting had the following to comment:

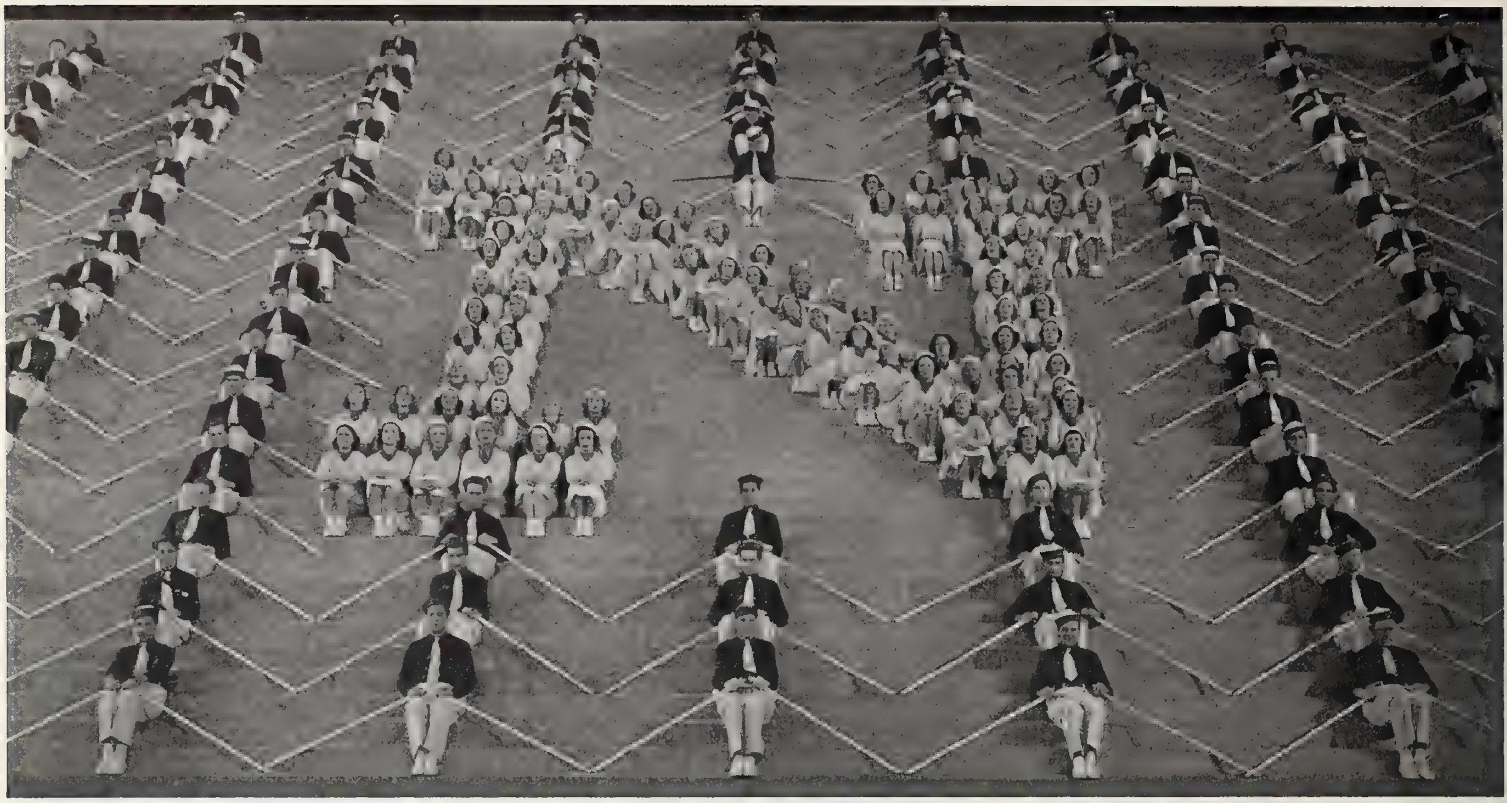
"As the intensive growth of broadcasting has coincided with the growth of sound movies, it is difficult to evaluate separately its effects. Many of the musical activities which were previously confined to the concert hall have been transferred to the motion picture and radio studios. This has helped to make tremendously popular outstanding members of the musical world. It has raised the taste of the public in musical performers and in so doing adversely affected the small itinerant musical organizations which were known 15 to 20 years ago. In spite of this and the decrease in demand for musical individuals and organizations, since the advent of broadcasting and sound pictures, it is believed there is an increased interest in the production and enjoyment of music by the amateur musician and music lover."

$400 Receivers Seen in 1938

The Farnsworth Company has predicted that by 1938 television receiving sets will be on the market for less than $400.

On the other hand, as proof that technical difficulties are not fully overcome as yet, the Don Lee Broadcasting System, of Los Angeles, is seeking to widen experimental research by giving amateurs information on the construction of television sets and asking them to report on conditions of reception and other elements for tabulation.

"VARSITY SHOW" BIDS



ALMOST everyone agrees that the musical motion picture is the most consistently popular form of screen entertainment. Sometimes, when well done, such films win merit awards for the persons appearing in them or for those responsible for them. Usually they prove money makers in all classes of theatres. The reasons for this popularity are easily perceived. Musicals, generally, embrace the forms of entertainment necessary to engage and satisfy the interest of widely diversified audiences.

Warner Brothers, eminently successful in the production of musicals, intends that "Varsity Show" shall uphold that reputation. The plan, although the studio has been very secretive about details, is that the picture will result in a surprise commercial and entertainment attraction that will add to the company's prestige.

The elements being spun into "Varsity Show" are those common to all musicals. Besides both vocal and instrumental music they are love interest, comedy, contrasting light melodrama, solo and group dancing,

FOR CAMPUS INTEREST

PICTORIAL PREVIEW
by GUS McCARTHY
in Hollywood

production spectacle, a story premise, of course, and logically personalities. All are being woven into the skein so that a rich design of youth, glamour and speed will be attained.

The student body of a small country college want to put on a modern musical show. The faculty desires that the students confine their efforts to interpreting the classics. Not without difficulties which should make for lively amusement, the coeds win.

The name star in the picture is Dick Powell, lately reported sixth ranking box office figure. With him are Fred Waring, noted both as a radio broadcasting favorite and dance band leader, and Rosemary and Priscilla Lane, long featured on his programs. Familiar screen names listed are Lee Dixon, Roy Atwill, Walter Gatlett, Ted Healy, Scotty Bates, Sterling Holloway, Ben Weldon and Emma Dunn. From fields alien to motion pictures come a host of other performers whose efforts are being counted upon to accentuate the air of modern collegiate life and gayety.

Behind the scenes influences, depended upon to do their respective bits in establishing the picture as all the sponsoring company anticipates, have enviable records. The story is by Warren Duff and Sig Herzig, who were aided in adapting it by Jerry Wald and Richard Macauley. Music and lyrics are by Johnny Mercer and Dick Whiting, similarly occupied when "Ready, Willing and Able" was prepared. William Keighley, to whom Mervyn LeRoy attributes much credit for the success of "The Prince and the Pauper," directed everything but the spectacular finale, staged by Busby Berkeley.

The production is scheduled for release early in September, a period in which the opening of schools and colleges provokes an interest in campus capers. Other distribution plans presage stern competition, but the executives at Warners are not worried. Such optimism is not uncommon. Prevalent among exhibitors and the public, it is very likely that "Varsity Show" will surprise all who want to be surprised.

MRS. ROOSEVELT WROTE WHICH ABOUT WHAT FOR GOLDWYN AND FOR HOW MUCH?

200-Word Treatise for Insertion in Single Ad for "Stella Dallas" and She's Been Paid Already for Assignment

Mrs. Franklin D. Roosevelt, wife of the President, is "considerably vexed" that Samuel Goldwyn, or his lieutenants, acting in "Hollywood fashion," caused the American press to circulate widely a story that she is writing advertisements for Mr. Goldwyn's "Stella Dallas."

Confusion started when the New York *Daily Mirror,* for one, published a dispatch from Hollywood, under the by-line of Harriet Parsons, that "Mrs. Franklin D. Roosevelt has been engaged to write advertising for Samuel Goldwyn's 'Stella Dallas' campaign."

"Subbing" for Louella Parsons

Miss Parsons, Universal (Hearst) Service film correspondent, "subbing" in the absence of her mother, Louella Parsons, on a European vacation, asserted that "the president's wife will personally write advertisements of the forthcoming picture for magazines and newspapers." "For this," it was said, "her favorite charities will benefit to the extent of several thousand dollars."

"Mrs. Roosevelt, whose outside activities already include radio broadcasting and column-writing—also with the receipts going to charity—refused a 'ghost' writer for the advertising job and is turning out her own copy for the whole series," Miss Parsons said.

The proofs of the first advertisements to be signed by Mrs. Roosevelt were said in the dispatch to be "ready and it is said to be a workmanlike piece of publicity."

The New York *Times,* in "a special" Hollywood dispatch, said that "the arrangements were made through Mrs. Roosevelt's agent, George Bye, some weeks ago, and will appear shortly in a national magazine with a foreword that they were written by the President's wife."

Other Reports

The Associated Press asserted Samuel Goldwyn had said he had "employed Mrs. Franklin D. Roosevelt to write advertising for a motion picture."

The wire service added that Mr. Goldwyn had declared "the advertisements would carry her by-line and appear in newspapers and national magazines."

"He declined to name her salary," concluded AP.

MOTION PICTURE DAILY, on Wednesday, said that "the advertisement—a single advertisement only—which Mrs. Franklin D. Roosevelt will prepare for Samuel Goldwyn's 'Stella Dallas' will appear first in the *Saturday Evening Post,* issue of August 14th." "This," continued the DAILY, "will be followed by the appearance of the advertisement in other magazines at a total space cost of $50,000 to $75,000.

"The advertisement is illustrated by a still from the picture showing Barbara Stanwyck and Ann Shirley at the top above a streamer which reads, 'Stella Dallas Inspires a Discussion of a Mother's Vital Problem.' This is followed by text with Mrs. Roosevelt's by-line. The First Lady's picture is centered."

Treatise for Single Ad

Now it seems that it was all a mistake—Mrs. Roosevelt is not going to engage in the business of motion picture advertising copy writing, in that profession which numbers such able copy writers as Howard Dietz and Silas Seadler, Barret McCormick, Robert Gillham, Charles Einfeld and others.

Mr. Bye, as Mrs. Roosevelt's literary agent, said that there was not even a "suggestion that Mrs. Roosevelt would write motion picture advertising, and neither was there any understanding that her writing would appear as advertisements in newspapers and magazines."

Seems that Mrs. Roosevelt, acting on Mr. Bye's recommendations, agreed to write a 200-word treatise on motherhood for insertion in a single advertisement for "Stella Dallas" which was intended for "high-class" women's magazines. Cecil, Warwick and Legler, advertising agents in New York for United Artists, had approached Mr. Bye with the advertising layout completed, including a thumbnail picture of the President's wife, but with the exception of a small mortise intended for Mrs. Roosevelt's motherhood "editorial."

Mr. Bye said that there was no understanding whatsoever that Mrs. Roosevelt was to write the actual ad copy, and that her editorial was to be free from any advertising content.

"If I had known that it would be made to appear that Mrs. Roosevelt had written a commercial announcement for the film, I would have never encouraged her to undertake the assignment," Mr. Bye said, adding, "Everyone was vexed."

Mrs. Roosevelt, nevertheless, has been paid for the assignment, considerably less than reports imply.

And in Hollywood, Samuel Goldwyn is expected to set a release date for the public exhibition of "Stella Dallas" any day now.

Wilcox Sails, to Talk With RKO on Production

Herbert Wilcox, whose departure from London for New York was postponed three times, finally sailed Wednesday aboard the S.S. Ile de France, bringing with him the print of his "Victoria the Great." Accompanying Mr. Wilcox are Eric Fredman, his sales manager, and Charles De Grandcourt, who collaborated on the screen story. The New York opening has been delayed until September.

Mr. Wilcox, it is understood, will stay in New York for two weeks conferring with RKO Radio executives on joint British production.

RKO will release "Victoria the Great."

MGM has signed John Beanes and Arthur Cadler-Marshall, British writers. They are enroute to Hollywood from London.

"Dictatorship" in Films, Radio and Press is Charged

by FRANCIS L. BURT
in Washington

Less than 300 persons who have "an absolute monopoly in the molding of public opinion through undisputed control of radio stations, newspapers and motion pictures" constitute the real "dictatorship" in America which has been charged against President Roosevelt, members of the House of Representatives were told Monday by Congressman W. D. McFarlane of Texas.

Conditions in the broadcasting industry "are rapidly reaching a point of scandal comparable with Teapot Dome," he asserted, and new perils of monopoly threaten in the development of television, he added.

Charges Chain of Monopoly

Directed principally against the broadcasting industry and a rebuke to the House for not making the investigation of radio monopoly sought by the late Congressman Connery of Massachusetts, Mr. McFarlane's speech linked motion pictures, the newspapers and broadcasting in a chain of monopoly dominated by radio.

"The three chains comprising the radio monopolies which are dependent for their continued operation on patent licenses which are controlled by the American Telephone & Telegraph monopoly and the Radio Corporation of America, also extend their monopoly in the molding of public opinion through their connections with motion picture companies and through their domination of some 200 or more large newspapers in America who own radio broadcasting stations," he charged.

Present conditions, he told the House, are not the responsibility of the Roosevelt Administration. They are a heritage from the Hoover Administration, under which a consent decree dissolving the radio trust was secured in 1932.

Calling attention of the House to the fact that he was counsel to the special committee investigating the cross-licensing and pooling of patents, the Texas Congressman, declaring that "even among these pirates there is no honor," cited the sound-picture situation as an example of the A. T. & T. monopoly spreading to a point where it "even poached upon the monopolistic position of RCA, its erstwhile partner in plunder."

Cites Film Licenses

"A. T. & T. negotiated an exclusive license with seven of the eight largest motion picture producers," he explained. "RCA was able to negotiate only one.

"RCA, furious of violation of their agreement to divide up the field, filed a bill of complaint, charging antitrust violation by A. T. & T. The complaint, however, was never filed in any court but was used as a blackjack against the A. T. & T. As a result of this threat by RCA to invoke the law against the telephone company, the latter capitulated to RCA and agreed to give the 'swag' more even division among two monopolies.

Golden Youth!

That's the Spirit of

NEW UNIVERSAL

for **1937-1938**

FOLLOW ITS GOLDEN PATH TO THE BOX OFFICE!

3 DEANNA DURBIN
PRODUCTIONS

The first will be Deanna Durbin in "100 MEN AND A GIRL" with Leopold Stokowski, Adolphe Menjou, Mischa Auer, Alice Brady, Eugene Pallette and other box office personalities! Directed by Henry Koster. Produced by Joseph Pasternak . . . the same combination which gave you "THREE SMART GIRLS"!

* * * *

Two more outstanding productions! One will be "MAD ABOUT MUSIC" . . . another Pasternak—Koster production! The other, responding to popular demand, will reunite Deanna Durbin, Nan Grey and Barbara Read in "THREE SMART GIRLS GO TO TOWN"! By Adele Comandini, who wrote "Three Smart Girls"

a John M. STAHL
PRODUCTION

Stahl, maker of extended runs, has the formula for hit pictures. He directed "Magnificent Obsession," "Imitation of Life," "Only Yesterday," "Back Street," "Seed"—all sensational box office triumphs! Now he tops his successsion of hits with another road-show calibre production!

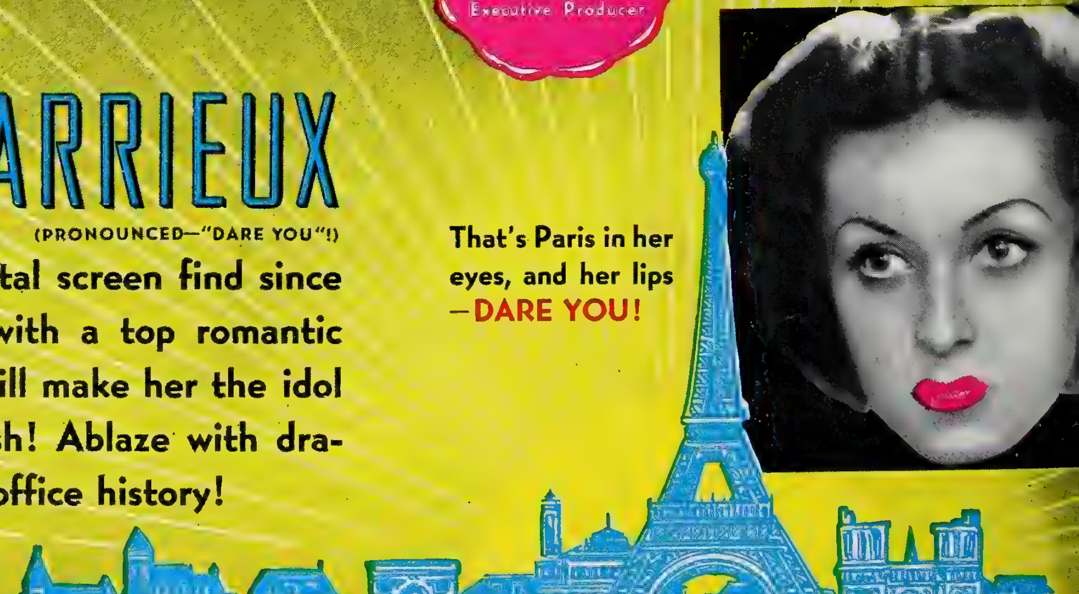
CHARLES R. ROGERS
Executive Producer

The Rage of Paris!

DANIELLE DARRIEUX

(PRONOUNCED—"DARE YOU"!)

The most startling Continental screen find since Marlene Dietrich! Teamed with a top romantic male lead, her fine artistry will make her the idol of a nation! Exquisite! Fresh! Ablaze with dramatic fire! She'll make box office history!



That's Paris in her eyes, and her lips —DARE YOU!

YESTERDAY'S KISSES

Produced by Joseph Pasternak, who made "Three Smart Girls"

From the powerful emotional drama by Luigi Pirandello, Nobel Prize winner and one of the world's greatest authors! It deals with tempestuous young love—the very stuff that box office is made of!

2 DE SYLVA PRODUCTIONS!

Buddy De Sylva—Top Producer of Screen Musicals! Everything he touches turns to box office gold! He produced "Sing, Baby, Sing", "Sunny Side Up" and all but one of the Shirley Temple pictures! *He never misses!*

"A YOUNG MAN'S FANCY"

What a title! What a cast! George Murphy, Alice Faye, Ken Murray and his stooge "Oswald", Ella Logan, Larry Blake, Henry Stockwell, Casper Reardon, the Three Diamond Brothers! Music by McHugh and Adamson, famous hit combination! Directed by Edward Buzzell.

"MERRY GO ROUND OF 1938"

With two big box office romantic leads soon to be announced PLUS Bert Lahr, Mischa Auer, Jimmy Savo, Billy House, Alice Brady, Louise Fazenda, Dave Apollon and his orchestra! Directed by Edward Buzzell.

TONIGHT WE LAUGH!

Mardi gras Madness! Romance in Masquerade! Moon fever on the bayous! A boy, a girl, an escaped convict with a heart of gold and a balmy millionaire on the loose! Gay! Glamorous! Absorbing! Has "Extended Run" written all over it! Robert Presnell, Associate Producer.

NEW
UNIVERSAL
1937-38

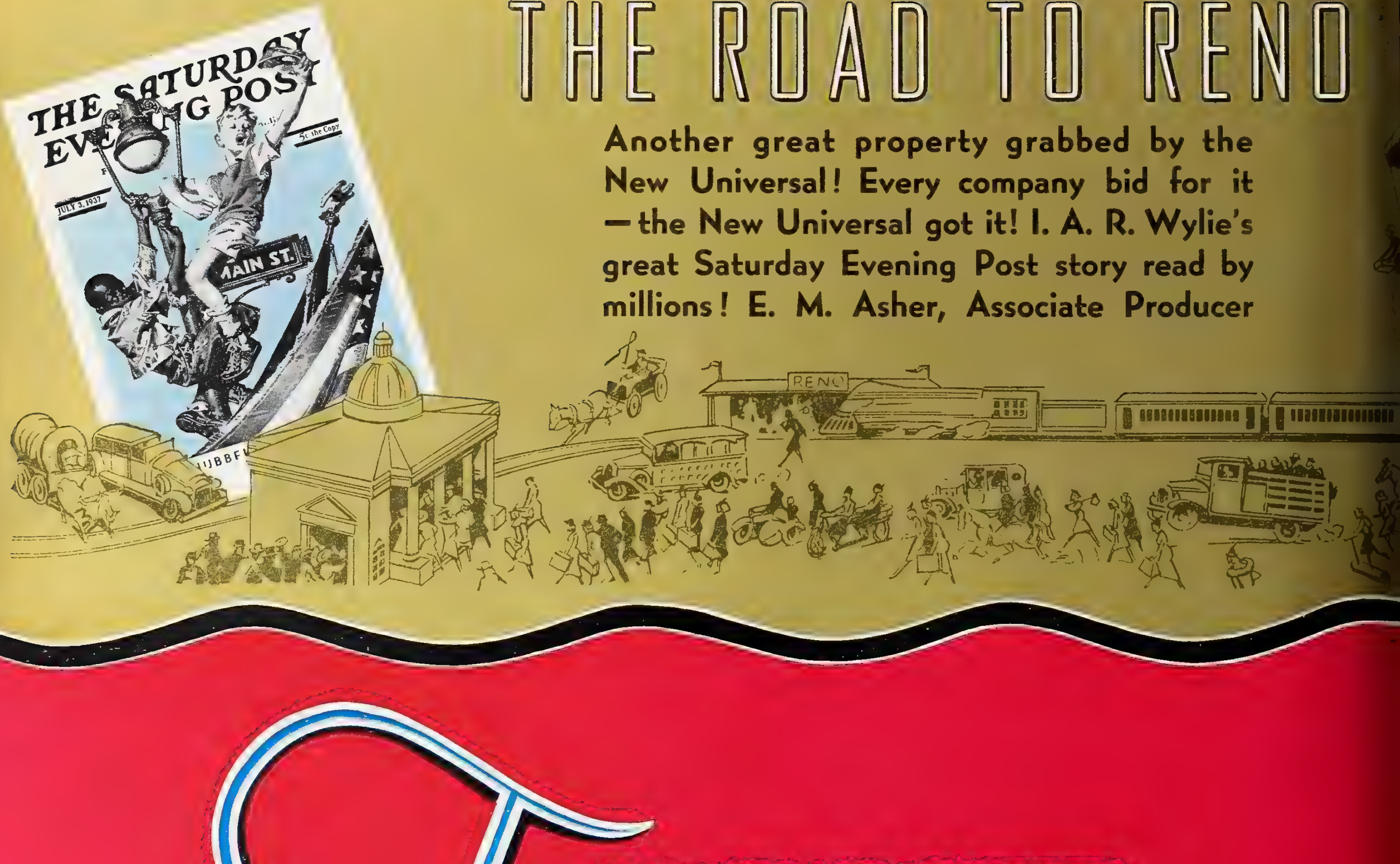
THE DAUGHTER OF ROSIE O'GRADY

One of the smartest story ideas that ever bobbed up has been grabbed by the New Universal! Now being given a story treatment that will result in one of the most outstanding pictures ever made!

Watch for a startlin
cast announcement

Edmund Grainge
Associate Producer

THE ROAD TO RENO



Another great property grabbed by the New Universal! Every company bid for it — the New Universal got it! I. A. R. Wylie's great Saturday Evening Post story read by millions! E. M. Asher, Associate Producer

THAT'S ONLY THE BEGINNING!

THE GOLDEN PROFIT ROAD RUNS ON! HERE ARE SOME SAMPLES OF THE SHOWMANSHIP-PLUS PICTURES FROM THE NEW UNIVERSAL ON THE ROAD AHEAD! . . . .

NEW
UNIVERSAL
1937-38

SHANNONS of BROADWAY

One of Broadway's greatest comedy hits brought to the screen with a cast of outstanding screen personalities!

EDMUND GRAINGER, *Associate Producer*

BEHIND THE MIKE

A colorful, exciting story of the laughs, tears and romance in the lives of radio artists — with a great cast including many well known radio names!

LOU BROCK, *Associate Producer*

METROPOLITAN POLICE

Famous Crime Club mystery popular with millions of readers and radio listeners! A behind-the-scenes story of the greatest police department in the world!

I. STARR, *Associate Producer*

MIGHTIER than the SWORD

By William Rankin, who wrote "Pennies From Heaven"! Powerful, dramatic romance of a scandal that rocked a nation!

EDMUND GRAINGER, *Associate Producer*

ADVENTURE'S END

By Ben Ames Williams, one of America's best known authors! Roaring action on top of the world where men fight unknown polar terrors for the right to live and love!

Directed by ARTHUR LUBIN • TREM CARR, *Associate Producer*

LET'S BE CANDID

Novel and unusual story based on the current candid camera craze sweeping the country! Story by Lawrence Pohle and Thomas Ahearn.

E. M. ASHER, *Associate Producer*

The LADY FIGHTS BACK

Battle of the sexes against backgrounds of wild beauty! By the widely acclaimed author, Arthur Stringer. With Irene Hervey, Kent Taylor and William Lundigan.

Directed by
MILTON CARRUTH • EDMUND GRAINGER
Associate Producer

The WELCOME IMPOSTOR

By Channing Pollock—a great novelist's greatest story! A young, wandering stranger becomes involved in the intrigue surrounding the country's best families, with an amazing climax of events!

TREM CARR, *Associate Producer*

CARNIVAL QUEEN

Based on famous Argosy Magazine serial by Richard Wormser! It's romance against the tinsel and splendor of a great road carnival. Tingling with drama and thrills!

Directed by SIDNEY SALKOW • ROBERT PRESNELL *Associate Producer*

PRESCRIPTION for ROMANCE

Humorous tale of a G-Man who falls in love with his only clue, a lady doctor! Full of thrills, sparkling comedy and unique twists! Story by John Reinhardt and Robert Neville.

EDMUND GRAINGER, *Associate Producer*

IDOL OF THE CROWDS

Breath-taking! Romantic! Speed-scorched! Amazing adventures of a professional skater who risks everything to win love!

Directed by ARTHUR LUBIN · TREM CARR *Associate Producer*

WANTED at HEADQUARTERS

Probing behind the newspaper headlines of a modern city! A district attorney who risks repeated death to purge his town from an invisible empire of crime!

THAT'S MY STORY

He went to jail to trap a murderess but trapped himself in love! With Claudia Morgan, William Lundigan, Ralph Morgan, Eddie Garr, Hobart Cavanaugh, Herbert Mundin and Bernadine Hayes.

Directed by SIDNEY SALKOW • ROBERT PRESNELL *Associate Producer*

THE MAN WHO CRIED WOLF

A fascinating story with an ironic twist that'll make 'em gasp! About a perfect murder alibi that becomes too perfect! With Lewis Stone, Barbara Read, Tom Brown and Robert Gleckler. Story by Charles Grayson and Cy Bartlett.

Directed by LEWIS R. FOSTER • E. M. ASHER *Associate Producer*

MIDNIGHT RAIDERS

From the famous magazine serial by Kimball Herrick! A brand new story idea that's sock screen material! Powerful drama of a young man's redemption from crime!

BARNEY SARECKY and BEN KOENIG, *Associate Producers*

DETECTIVE CRANE

Another Crime Club smash thriller! From the best-seller novel, "Headed For A Hearse" by Jonathan Latimer. Palpitating suspense as a detective uncovers evidence freeing a death-cell inmate!

I. STARR, *Associate Producer*

NEW
UNIVERSAL
1937-38

MORE GOLD FOR YOUR BOX OFFICE!

10 SMASH WESTERNS!

6 BOB BAKERS—the Singing Cowboy!
4 BUCK JONES—Watch him go for new records!

4 MIGHTY SERIALS!

13 WILD WEST DAYS! With Johnny Mack Brown, champ serial hero!

15 FLASH GORDON'S TRIP TO MARS! A new Flash Gordon serial based on the famous King Features newspaper strip!

12 RADIO PATROL! From another King Features newspaper strip! Radio police and G-Men battling crime!

12 TIM TYLER'S LUCK! Still another famous King Features adventure strip! Breathless episodes among the world's strangest savages!

UNIVERSAL NEWSREEL

with **GRAHAM McNAMEE**

13 GOING PLACES with LOWELL THOMAS

26 NEW OSWALD THE LUCKY RABBIT

New characters, new ideas—new everything! Wait till you meet Scooter Pup, Dumb Cluck, and the others!

13 STRANGER THAN FICTION

13 MENTONES

2 SOCK SPECIALS

Produced by **CHARLES E. FORD**

who gave you "YOU CAN'T GET AWAY WITH IT"!

CAMERA THRILLS OF 1937

Better, more nerve-shocking than last year's "Camera Thrills"!

HOLLYWOOD SCREEN TEST

A two-reel special that answers a million questions. Actual details in making a screen test from the time a prospect is caught by the talent scout until she appears on the screen.

GOLDEN GLORY
NEW
UNIVERSAL
1937-38
FOR THE NEW SEASON!

WARNER NET JUMPS 100 PER CENT, TO $5,561,032 FOR 39 WEEKS

Earnings Equivalent to $53.93 on Preferred Stock and $1.42 on Common; Third Quarter Three Times a Year Ago

Warner Brothers Pictures, Inc., and subsidiary companies on Monday reported for the 39 weeks ending May 29, 1937, a net operating profit of $5,561,032, after deducting all charges including amortization and depreciation and normal federal income taxes, but without providing for federal surtaxes on undistributed earnings. These earnings compare with a net operating profit of $2,554,772, after similar charges, for the corresponding period the previous year.

The net profit from operations for the last 39 weeks, before amortization and depreciation of properties, normal federal income taxes, and federal surtaxes on undistributed earnings, was $10,907,064.33.

Earnings per share, without providing for federal surtaxes on undistributed earnings, were equivalent to:

On preferred stock to—$53.93 per share on 103,107 shares outstanding at May 29, 1937. Dividends in arrears as at June 1, 1937, amounted to $20.21 per share.

On common stock, after allowance for current dividend requirements on the preferred stock, to $1.42 per share on 3,701,090 shares outstanding (after deducting shares held in treasury) at May 29, 1937.

For the third quarter, ending in May, Warners' earnings held close to the preceding periods and ran nearly three times ahead of a year ago in spite of the fact that the spring months are not the best part of the amusement year.

Net profit for the 13 weeks period ended May 29th, last, was $1,520,643, equal to 38 cents a share on 3,701,090 shares of common stock against $578,527, equal to 12 cents a share in the 1936 period.

"Warner's final quarter ending August 31st will probably also run ahead of last year, although of course net will not be as large as in the May period," the Wall Street *Journal* said, adding: "However, summer income of amusement companies is holding up better than formerly due partly to air conditioning of theatres and partly to improved quality of film releases for summer showing."

For the 13 weeks ended May 29th, last, indicated net profit (based on a comparison of company's reports for the 39 and 26 weeks periods) was $1,520,643 after charges and taxes, equal after allowing for 13 weeks dividend requirements on preferred stock, to 38 cents a share on common stock.

This compares with $1,992,453 or 51 cents a common share in preceding 13 weeks, and $578,527 or 12 cents a common share in like 13 weeks of preceding year.

Current assets as of May 29, 1937, including $3,246,341 cash, amounted to $26,386,339 and current liabilities were $20,019,706, compared with cash of $3,475,010, current assets of $22,304,422 and current liabilities of $17,579,486 on May 30, 1936. Total assets were $175,543,190.50. Among the major items in the assets are: Cash, $3,245,340.95; accounts and notes receivable, $1,868,264.60; inventories, $26,386,338.63; investments in affiliated companies, $1,605,069.84; film assets, $135,632,730.52; other assets, $2,339,383.54; deferred charges, $1,279,570.56; good will, $8,300,097.41.

Warner Net Income Jumps from $371,592 In 1935 to $5,561,032 in 1937

The consolidated income account and balance sheet for Warner Brothers Pictures and subsidiaries (First National, Vitagraph, et al), for the 39 weeks ended May 29,

Consolidated Income Account

	1937	1936	1935
*Operating profit	$13,609,238	$10,354,018	$8,548,553
†Amortization and depreciation of property	3,579,868	3,872,494	4,133,148
Interest, etc.	3,445,167	3,635,035	3,675,060
Provision for investment in affiliated companies, etc.	306,988	132,215	184,524
Provision for contracts	85,000	....	....
Profit	$6,192,215	$2,714,274	$555,821
Other incomes	417,364	401,958	273,088
Total income	$6,609,579	$3,116,232	$828,909
Minority interest (net)	‡1,453	a12,460	a7,588
Profit	$6,611,032	$3,103,772	$821,321
Federal income taxes	1,050,000	549,000	449,729
Net profit	$5,561,032	$2,554,772	$371,592

**After amortization of film costs, including depreciation of studio properties. †Other than studio properties charged to film costs. ‡Credit. aDebit.*

Consolidated Balance Sheet

Assets	May 29, '37	May 30, '36	May 26, '35
*Property account, etc.	$135,632,730	$136,645,316	$135,909,411
Cash	3,246,341	3,475,010	4,171,161
Accounts and notes receivable, etc., after reserve	1,868,265	1,774,358	1,582,157
Inventories	19,007,575	15,300,379	12,283,282
Rights and scenarios	2,264,158	1,754,675	962,093
Mortgages receivable, etc.	367,295	81,596	83,822
Production and royalty advances	....	....	11,093
Deposits to secure contracts and sinking fund deposits	1,678,851	1,379,298	1,827,835
Due from officers	110,000	....	....
Investment and advances to affiliated companies	1,605,070	1,190,452	1,421,803
Other assets	77,663	....	....
Deferred charges	1,279,570	1,327,911	774,542
Goodwill	8,300,097	8,227,483	8,233,819
Miscellaneous investments	a105,575	....	....
Total	$175,543,190	$171,156,478	$167,261,018
Liabilities			
†Preferred stock	$5,670,885	$5,670,885	$5,670,885
‡Common stock	19,006,723	19,006,723	19,006,723
Mortgages and funded debt	¶75,237,542	79,919,638	85,212,475
Notes payable	3,872,178	2,723,340	576,619
Accounts payable and sundry accruals	7,826,059	7,692,199	8,684,594
Fund debt (current)	§4,112,885	3,840,723	....
Pursuant monetary obligations (current)	....	....	144,911
Due affiliated companies	164,384	212,677	221,962
Royalties payments	1,034,209	1,406,279	644,636
Reserve for federal taxes	2,567,815	1,212,651	449,729
Advance payments, deposits, etc.	442,176	491,618	373,262
Deferred credits	1,353,926	1,720,479	2,081,738
Remittances for foreign subsidiaries held in abeyance	650,077	698,649	494,852
Pursuant monetary or contractual obligations	....	....	791,115
Bank loans (not current)	....	....	598,475
Minority interest in capital stock and surcharges of subsidiaries	250,844	310,240	591,837
Contract reserve, etc.	1,155,000	1,279,655	998,546
Capital surplus	56,774,519	56,650,504	56,325,484
Operating deficit	4,576,032	11,679,782	15,606,825
Total	$175,543,190	$171,156,478	$167,261,018

**After depreciation and amortization. †Represented by 103,107 no-par shares. ‡Represented by 3,801,344 shares of $5 par value. §Includes purchase money and contractual obligations and mortgage installments maturing within one year (less $538,000 debentures and $371,300 bonds held in treasury.) ¶Includes bond issues and mortgages due within one year subject in part to renewal, and standing demand mortgages, and purchase money and contractual obligations maturing serially after one year. (a) Includes 100,254 shares of company's common stock carried at $1.*

CHICAGOANS PROTEST 3% TAX ON GROSSES

Compromise Suggested by Exhibitors Calls for Return of Outlawed Chance Games

by WILLIAM CROUCH
in Chicago

Chicago theatre owners sought this week to effect a compromise after a three per cent tax on gross theatre receipts had been proposed by the city to meet a $3,000,000 deficit.

A small group of theatre owners met with the city finance committee Tuesday morning but neither the theatremen nor the committee members had any plan to advance and the session lasted only a few minutes. The exhibitors did not produce figures to show their gross receipts for the first six months of this year and the last six months of 1936, as requested by the committee last week, but no mention was made of this.

Although it was generally conceded that fees for theatre licenses would be increased when they came up for renewal on July 1st, the suggested 3 per cent levy was a surprise and met with immediate opposition.

At the present time the license fees paid to the city total about $100,000. With the proposed tax, it is estimated, the city's revenue from theatres would aggregate more than $500,000.

This amount, theatre executives contend, is much too much.

Since the ousting of chance games last winter, theatremen have not been in particularly good graces with city officials, and for this reason theatre owners are experiencing difficulty in working out an agreeable plan for the collection of extra revenue.

Protests against the tax were voiced last week when exhibitors met with Roger Kiley, alderman and chairman of the city's finance committee. They offered to propose other plans and the finance committee delayed decision. The theatremen agreed to meet with the committee this week and supply figures showing the gross receipts for the first six months of this year and last six months of 1936.

Asks Return of "Games"

At the conference, one of the theatremen suggested a favorable plan might be worked out if theatres were permitted to reinstate chance games, which had been stopped by the city police department. The city, at that time, had fought an injunction request of theatres seeking to continue the games, and had won in state supreme court.

Morris Leonard, legal counsel of Balaban and Katz Theatres, was reported to have said at the meeting that if license fees were increased, theatres should be allowed to use some sort of "gimmick" to stimulate business. He was understood to have meant Bank Night, Screeno and other giveaways, which were said to have accounted for 20 per cent of the weekly gross in theatres using the devices a year ago.

It was learned that city officials were not adverse to restoration of games and that some sort of "agreement" may be reached. Last week Bank Night officials met in Chicago and were reported to have found fairly bright prospects of reintroducing the game. Their action followed a ruling in a district court in Rock Island that Bank Night was not illegal despite the state supreme court decision.

$75,000 in Reserve

Theatres already have cash awards and the necessary equipment. The total amount of money for awards, on hand at the time the games were stopped and never distributed, approximates $75,000, it is said. The average amount offered weekly in Chicago through the giveaway games was in excess of $100,000.

Many exhibitors say that a return of the games would eliminate double features. The reason given for this is that with duals the turnover is much slower than with single bills, and with the giveaway games it is necessary to get as fast a turnover as possible. Duals, according to most theatre owners, have proved anything but popular here, and were it not for the competitive situation they would be ousted immediately.

As for advancing admission prices to meet the increase asked in license fees, it was pointed out that all local theatres are getting what might be considered top prices compared with theatres elsewhere.

At present, theatres are taxed on the basis of seating capacity and admission charges. This system, exhibitors contend, is the fairest way and should be continued.

PENNSYLVANIA MAILS LICENSE APPLICATIONS

Although several large chain store corporations had been granted preliminary injunctions against enforcement of Pennsylvania's new chain store and theatre tax, no motion picture companies had contested the constitutionality of the measure in court up to this week when the first of 200,000 applications for tax licenses were mailed by the Department of Revenue.

The tax is payable August 4th and all companies were notified to remit the tax with the application.

At the same time, J. Griffith Boardman, secretary of revenue, announced steps will be taken to collect more than $1,000,000 outstanding in unpaid amusement taxes. The tax of one per cent on each 25 cents of admission in Pennsylvania expired Wednesday but that, Mr. Boardman said, does not exempt delinquents from paying. Officials have been ordered to proceed with collections, and if payment is not made within 90 days, the matter will be turned over to the Department of Justice.

Stock Changes in Paramount, Loew's

Acquisition in May of 199,000 Paramount three and one-fourth per cent convertible debentures and disposition of 231,000, through Hemphill, Noyes and Company, was reported by Stanton Griffis, Paramount director, according to the semi-monthly summary of the Securities and Exchange Commission. At the close of the month Mr. Griffis' holdings had been reduced to 58,000.

The only other transaction in Paramount securities reported to the SEC was the disposition of 1,000 shares of second preferred stock by A. Conger Goodyear, director, whose holdings at the close of May were 1,000 shares.

A steady building up of its holdings of common stock of Loew's Boston Theatres by Loew's, Inc., was disclosed with the filing of reports from August, 1935, to April, 1937. Starting at the close of August, 1935, with 84,426 shares of the theatre stock, Loew's built their holdings up to 96,929 shares by the end of April of this year.

Delayed reports for 1935 and 1936 were also filed by George H. Eichelberger, New York, director in Trans Lux Daylight Screen, who held 1,100 shares of common at the end of April, 1936.

Neither B. A. Barron or Norman C. Nicholson, New York, officers in Educational Pictures, held any of the company's equity stocks when its registration became effective May 9th, but John R. Munn, New York, director, held warrants for 10 shares of common, it was reported.

No Pathe Film Corporation stocks were held by Albert F. Schwarz, New York, officer, but Charles B. Wiggin, New York, director, held one share of common when its registration went into effect.

MGM to Produce 52 Films a Year

Metro-Goldwyn-Mayer will release 52 features for the current season but will continue plans for an indefinite number, between 44 and 52, for 1937-38. There will be thirty-two "A" films in next season's group.

All pictures scheduled for this season, including "Captains Courageous," will be released by the end of August. All large circuit deals have been closed, and the company reports sales are substantially ahead of 1936. MGM is not seeking long-term deals, despite a number of franchise agreements recently closed at the insistence of the circuit.

The plan to produce three and four reelers, at one time considered by the company, has been dropped. Widespread demand for double features is the reason given.

Carl Brannberg was elected president of the Swedish Motion Picture Owners' Association, at the annual election, last week in Stockholm.

The Swedish Film Chamber held its annual meeting at the same time and elected Olaf Anderson president. Mr. Anderson is managing director of Svensk Filmindustri.

"TERRIFIC!"

ROAD BACK beats Godfrey, 3 Smart Girls, Magnificent Obsession, Show Boat first four days at Orpheum Theatre, San Francisco! "Terrific!" wires Manager Hal Neides. "A sure-fire long-run box office hit!" The New Universal—and how!

EXHIBITOR AID SOUGHT FOR STAGE-PLAY FILMS

Warner to Release Trailers Ahead of Road Companies of Shows to Be Filmed

Exhibitors will be approached soon by Warner representatives in connection with the company's plan to release trailers promoting road companies of Warner-backed plays. The idea, recently announced, is to extend public interest in vehicles from the period of stage presentation to release of their ultimate film versions.

The first of the new promotional trailers will be released in the fall and will publicize, jointly, three Warner properties, "Yes, My Darling Daughter," "Brother Rat," and "Tovarich," all to be filmed by the company following their current Broadway and itinerant runs. The short will be released, gratis, just before the touring company's visit in each city booking the legitimate attraction and in cities surrounding the key spot.

Exhibitors will be approached with the theory that wide attendance of the stage show will build advance audiences for the pictorial versions. Warners expects that operators will favor the idea not only on its primary merits but also because many exhibitors own and lease the theatres where the road companies will play, and hence would benefit from promotion given their tenants. Possible exhibitor resentment, on the ground that increased road company business might reduce picture attendance during the legitimate's stay, has been considered but discredited in the face of what are believed to be compensatory benefits.

The first trailer will be produced soon on the Coast at a cost approximating $5,000, which is to be met at least partially by the managements of the stage companies. Charles Washburn, Phyllis Perlman and Bernard Simon, Broadway press agents handling the three shows, will have a hand in the writing of the script. The intention is to invest the short subject with entertainment as well as advertising value.

The idea was formulated by Jacob Wilk and Barney Klawans, Warner executives in the home office. If the experiment succeeds, they intend to make it an established practice.

U.S. Films Lead Austrian Market

by HANS LORANT

in Vienna

The United States is expected to dominate the Austrian market during the 1937-38 season almost to the point of monopoly. Germany, America's only serious competitor, will have only about 100 films for export, most of which will not be ready until the latter part of the season.

British, French and other foreign productions have never seriously competed with the United States and Austrian production is itself at low ebb. Only one Austrian film is in production now and it is improbable that more than 14 will be produced during the entire season.

The receivership of Mondial, large Austrian producer, dramatized the degree to which Austrian production is dependent upon Germany. The only hope for profit on an Austrian film lies in the German market, owing to high production costs and a film customs union with the Nazi state. Mondial was forced into receivership because of German banning of a $100,000 feature.

SMPE to Help Set Standard for School Equipment

The Society of Motion Picture Engineers will direct its efforts to establishing minimum standards in non-theatrical equipment to be used in the new school film program recently announced by the Motion Picture Producers and Distributors of America and educators, with the hope that 200,000 schools eventually will be applying motion pictures to their curricula.

The Society's non-theatrical committee, which will be in charge of the program, is preparing to offer its technical counsel to school authorities inexperienced in operation of motion picture equipment.

The technical questions are primarily four, covering virtually all problems likely to face school superintendents unfamiliar with film apparatus. They relate to optical efficiency; sound excellence; mechanical standards, by which is meant durability of equipment; and measurement of the effect of the equipment on the life of the film.

The proposed means of establishing these standards are a bureau that will answer all questions on technical matters that may trouble school officials, and rental of test films, which will enable schools to experiment with the quality of projection equipment in all technical particulars.

These films, which were shown for the first time at the SMPE Spring meeting in Hollywood, are similar to the reels developed by the Society in connection with its previous campaigns for establishment of world equipment standards. The test films, which are 400 feet long, are two in number, one for measurement of sound and one for visual excellence.

Announcement of the new school program which, once underway, would heavily influence demand for projection equipment, is understood to be encouraging manufacturers to redoubled efforts to find ways of reducing the cost of projectors, so that equipment now costing $300 to $500 would be scaled down to $200. This is considered possible ultimately if the demand permits manufacture on a mass production basis.

Publicity Mystery Veils School Field 'Invasion' Plans

On Thursday afternoon, July 1st, Dr. Mark A. May, director of the Institute of Human Relations at Yale and head of a committee of educators working with the Motion Picture Producers and Distributors of America, read an announcement of a plan of the organized industry for "wholesale invasion" of the educational films field, to the Detroit convention of the National Education Association.

On the same date, the MPPDA delivered several hundred copies of Dr. May's speech to Belmont Farley, NEA press agent, for distribution from the convention to American newspapers and press wire services.

MOTION PICTURE HERALD, on July 1st, published, exclusively, a story on the announcement, followed the next day by publication in other film trade papers.

A Query and a Reply

On July 12th, MOTION PICTURE HERALD, after fruitless daily search for the newspaper stories, sent a telegram to Mr. Farley, at NEA's Washington headquarters, asking: "Was there any newspaper comment after distribution of press releases on Dr. May's announcement of film industry's educational films plan?"

Three days later, on July 15th, the HERALD received a letter from Mr. Farley, in which he said there had been a dearth of publicity on the plan. On the same morning, full accounts of the story started to appear in New York newspapers—two weeks after the announcement.

Dr. May, interviewed on July 14th by a reporter of the New York *Times,* asked why the original release had not been used from Detroit. The reporter said no release was received.

Arthur DeBra, executive of the MPPDA and in charge of the school films plan, said he was unaware of what had happened in Detroit to the original press release, and added that so far as he knew, it had received no attention in the newspapers except for a small facetious article in the New York *Sun,* in which Clark Gable and Greta Garbo were referred to as future professors for America's schools.

"Groundless," replied Mr. DeBra to a question whether the explanation might rest in opposition of the multi-million-dollar book publishing business.

More Mystery

School text book publishers said the industry's film project was not "viewed with alarm," that the supplying of films to schools "could not injure the publishing business," that it would be impossible so to revolutionize teaching that books would supplement pictures.

Said Miss Mildred Smith, editor of *Publishers Weekly*: Had not heard of the industry's plan.

Hugh Kelly, vice-president of McGraw Hill Publishing Company: Pictures cannot take the place of text-books.

D. H. Howe, president of American Book Company: "Teaching with pictures is only spectacular," but motion pictures do have a place in education, "as a supplement to text-books."

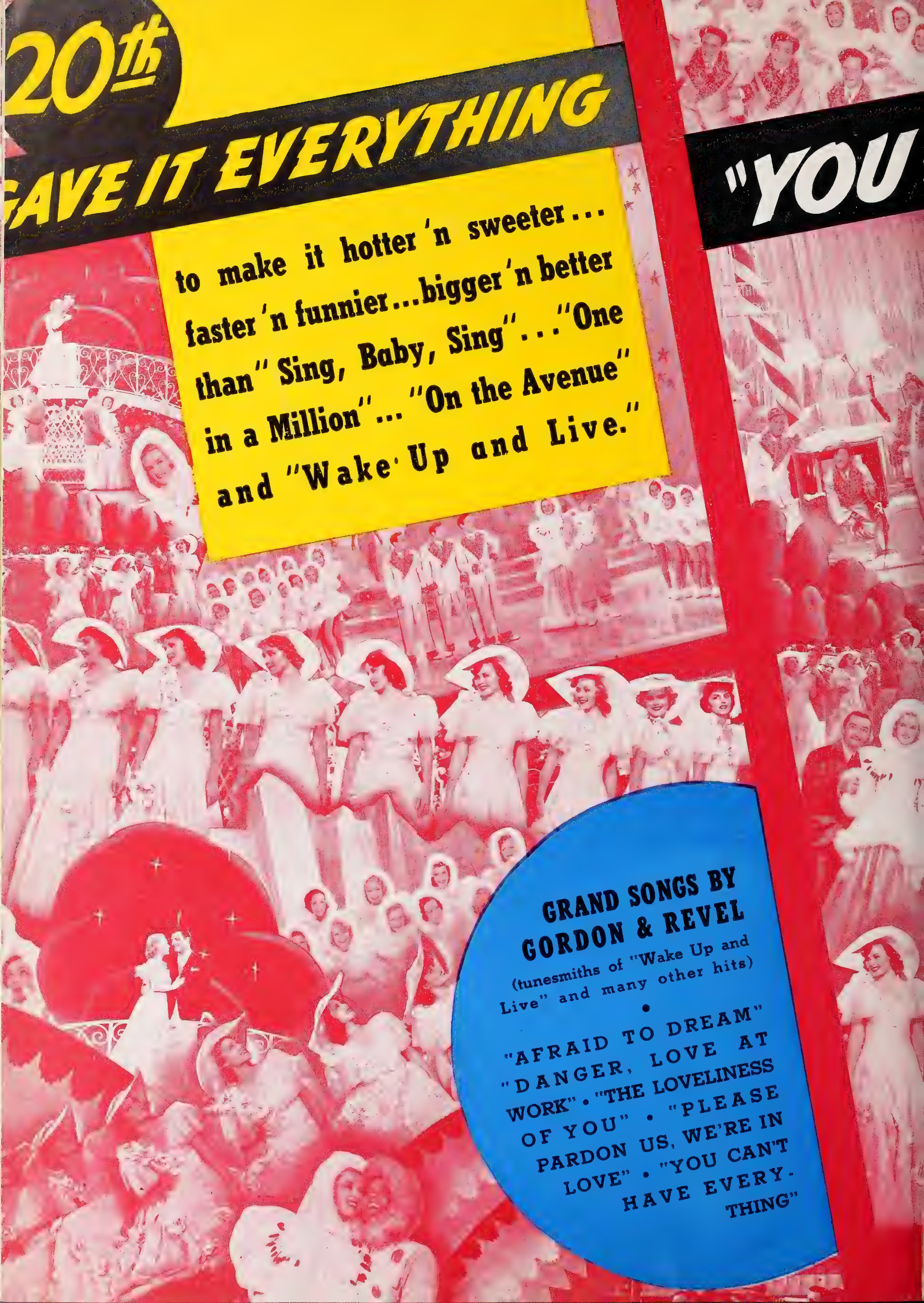
Meanwhile, the MPPDA was starting anew, having in mind a nationwide treatment in feature articles and Sunday supplements.

And in new headquarters at 1600 Broadway, New York, Dr. May and his committee of educators on the staff of the MPPDA, under a $75,000 grant from the Rockefeller Foundation and one of $50,000 from the directors of the MPPDA, were appraising short subjects.

TO START YOUR 1937-38 SEASON!

"YOU CAN'T HAVE EVERYTHING"

THE NEW SINGSATIONAL MUSICAL SHOW FROM THE HIT-MAKERS OF 20th CENTURY-FOX!



20th GAVE IT EVERYTHING

to make it hotter 'n sweeter ... faster 'n funnier ... bigger 'n better than "Sing, Baby, Sing" ... "One in a Million" ... "On the Avenue" and "Wake Up and Live."

"YOU

GRAND SONGS BY GORDON & REVEL

(tunesmiths of "Wake Up and Live" and many other hits)

•

"AFRAID TO DREAM" "DANGER, LOVE AT WORK" • "THE LOVELINESS OF YOU" • "PLEASE PARDON US, WE'RE IN LOVE" • "YOU CAN'T HAVE EVERYTHING"

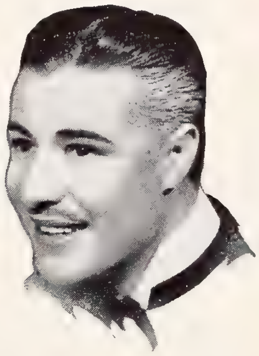
CAN'T HAVE EVERYTHING'

ALICE FAYE

Honey-lovely . . . lilting to new hi-de-heights!

RITZ BROTHERS

Triple-threats to gloom . . . *give 'em room . . . give 'em room!*



DON AMECHE

Your new heart-throb...now star of radio's biggest show!

CHARLES WINNINGER

urrounded and dumb-
ounded by Hollywood's smartest girls!

LOUISE HOVICK

Bringing a striking new personality to the screen!

RUBINOFF *and his violin!*

. . . that talking, laughing, tuneful fiddle!

TONY MARTIN

Romantic rave of the airwaves!

ARTHUR TREACHER

One l-o-n-g laugh!

PHYLLIS BROOKS

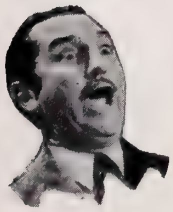
Sweetest of tomorrow's stars!

TIP, TAP & TOE

Rhythmic as rain on the roof!

LOUIS PRIMA AND HIS BAND

The tuba king at his hottest!



TYLER BROOKE

Rootin', tootin' trouping!

PLUS a whole happy screenful of comics and singers, crooners and swingers, girls and guitarists, hot dance band artists . . . everything!

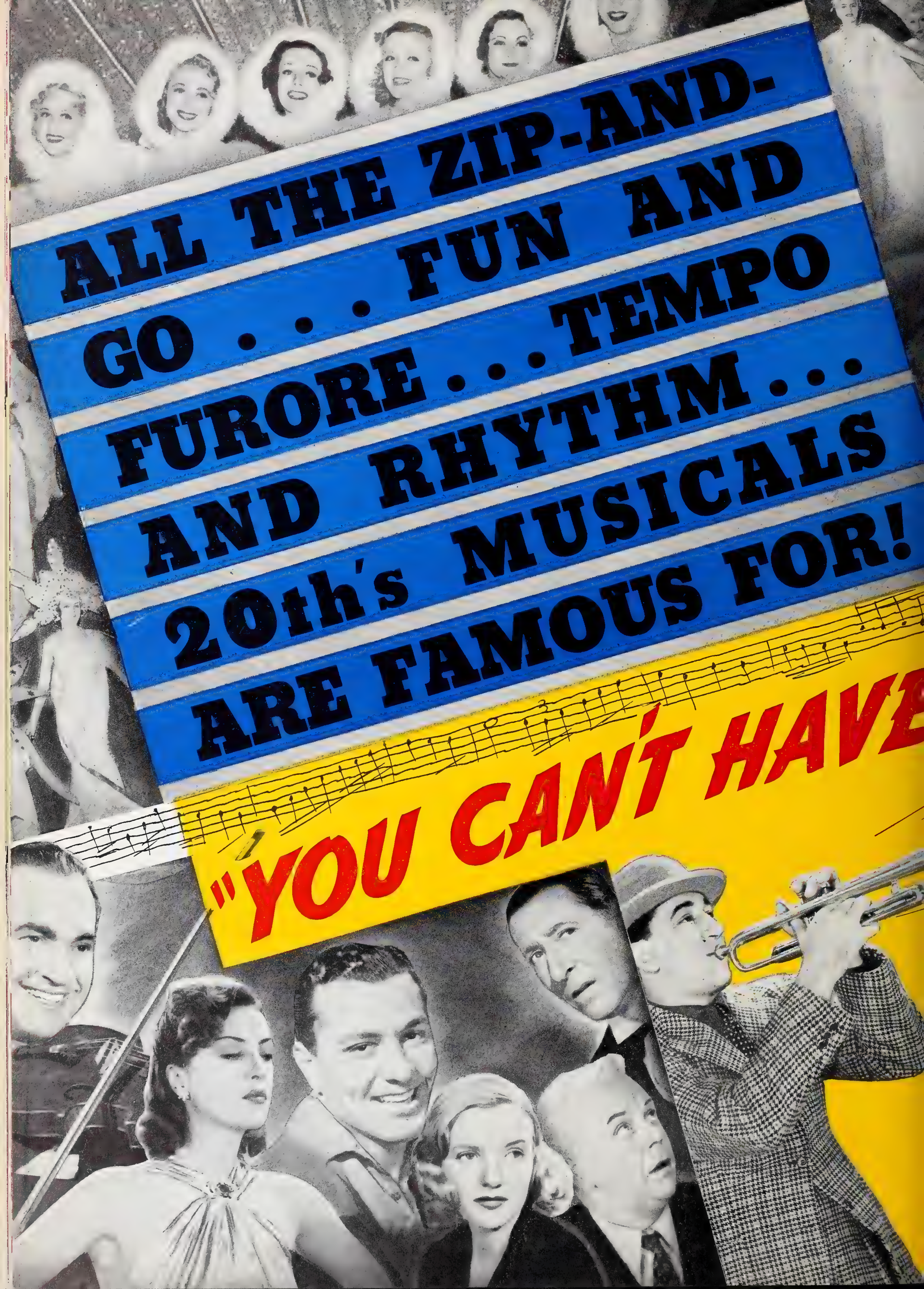
●

Directed by Norman Taurog

Associate Producer Laurence Schwab. Screen play by Harry Tugend, Jack Yellen and Karl Tunberg. From an original story by Gregory Ratoff

20th CENTURY FOX

Darryl F. Zan
in Charge of
Production!



ALL THE ZIP-AND-GO . . . FUN AND FURORE . . . TEMPO AND RHYTHM . . . 20th's MUSICALS ARE FAMOUS FOR!

"YOU CAN'T HAVE

EVERYTHING"

But what more could you ask?—

Rhythm—sweet, trembly and lowdown... heavenly hits by Gordon & Revel... seven and seventy scrumptious girls...a parade of personalities... flying fiddles...hot trumpets...honey crooners...dancing feet like rain on the roof... and *sufferin' funny-bones!* the insanest antics ever from the Ritzmaniacs!

20th Century Fox
THE KEYSTONE
OF YOUR FUTURE

THE FIRST OF THE 1937-38 PICTURES THAT WILL MAKE EVERY EXHIBITOR WISH HE HAD A 20th CENTURY-FOX CONTRACT!

"YOU CAN'T HAVE EVERYTHING"

But you get the BEST of everything from—

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THE HOLLYWOOD SCENE

Studio Checkup

New production moved along at a speedy pace as July reached the midway mark. With 56 features actually in work on the 16th, the figure is a seasonal high and one that has not been reached in the last several years.

For Paramount release, Harry Sherman started "The Barrier." With Les Selander directing, the cast includes Leo Carrillo, Jean Parker, Jimmy Ellison, Otto Kruger, J. M. Kerrigan, Andy Clyde, Robert Barratt, Sally Martin, Sara Haden and Addison Richards. Mr. Sherman also started another number in the "Hopalong Cassidy" series, "Texas Trail." William Boyd, Georges Hayes and Russell Hayden are featured with Judith Allen and Alexander Cross. Dave Selman is directing. Also for Paramount, Major Productions began "Love on Toast." It will present Stella Ardler, John Payne, Grant Richards, Katherine ("Sugar") Kane, Isabel Jewell and Luis Alberni. E. A. Dupont is directing.

Other pictures started by Paramount since the first of the month include: "Sophie Lang Goes West," which features Gertrude Michael, Sandra Storm, Larry Crabbe, Lee Bowman and Barlowe Borland, with Charles Riesner directing; "Bulldog Drummond Comes Back," presenting John Barrymore, Louise Campbell, John Howard, E. E. Clive and Reginald Denny, directed by Louis King; and "Accidents Will Happen," with Lynn Overman, Roscoe Karns, Muriel Hutchinson, Anthony Quinn, Inez Courtney and Lucien Littlefield working under Ralph Murphy's directing.

Republic Starts Two

Republic put "Fool's Paradise" and "Heart of the Rockies" into work. The first features William Hall, Ann Nagel, Dean Jagger, Steffi Duna, Charles Waldron, Ward Bond, Murray Alper and George Meeker, with Hamilton MacFadden directing. The second includes Bob Livingston, Ray Corrigan, Max Terhune, Lynn Roberts, J. P. McGowan, Sammy McKim and Yakima Canutt. Joseph Kane is the director.

Four pictures started at RKO-Radio. "Don't Forget to Remember," being directed by Joseph Santley, will present Burgess Meredith, Ann Sothern, Onslow Stevens and Mary Boland. "Fight for Your Lady" has as principals John Boles, Jack Oakie, Ida Lupino, Margot Grahame, Erik Rhodes and Paul Guilfoyle. Ben Stoloff is directing. Barbara Stanwyck and Herbert Marshall are starred in "A Love Like That," with Glenda Farrell, Eric Blore and Donald Meek heading the support. Alfred Santell is directing. In "Saturday's Heroes," a seasonal football picture, are featured Van Heflin, Marian Marsh, Richard Lane, Frank Jenks, Minor Watson, Walter Miller, Alan Bruce and Maxine Jennings. Edward Killy is directing. Also in work at Radio are "Stage Door," which features Ginger Rogers, Katharine Hepburn, Gail Patrick, Adolphe Menjou, Leona Roberts, Marjorie Lord, Andrea Leeds, Lucille Ball, Constance Collier, Jean Rouverol and Eve Arden, under Gregory La Cava's direction, and "Forty Naughty Girls," featuring James Gleason, Zasu Pitts, Marjorie Lord, George Shelley, Joan Woodbury, Frank M. Thomas, Tom Kennedy, Ada Leonard and Barbara Pepper, Eddie Cline directing.

LLOYD TO BECOME MAGAZINE WRITER

Harold Lloyd, after production of the picture, "Professor Beware," is planning to write short stories for magazines. He intends to use about 50 story ideas gathered for motion pictures but never produced.

His first work will be based upon a story discarded after the recent political crisis in England because it involved royalty.

To the important pictures it has in production, Twentieth Century-Fox added three, two more of its own and another being made by Sol Lesser. The cast for "Life Begins in College" includes the Ritz Brothers, George Murphy, Fred Stone, Joan Davis, Nat Pendleton, Joan Marsh, Jed Prouty, Phyllis Brooks, Maurice Cass and Dixie Dunbar. William A. Seiter is directing. Eddie Cantor's first picture for the studio, "Ali Baba Goes to Town," is on the stages. He will be supported by June Lang, Tony Martin, Alan Dinehart, Louise Hovick, Roland Young, Douglas Dumbrille and Sid Fields. David Butler is directing. The Lesser picture is "Western Gold," which will present Smith Balew, Heather Angel, LeRoy Mason, Howard Hickman, Otis Harlan, Victor Potel, Lew Kelly, Ben Corbett, Wesley Girard, Bud Osborne and Horace Murphy. Howard Bretherton is directing.

Other productions being given attention at Twentieth Century-Fox are "In Old Chicago," directed by Henry King and featuring Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Tom Brown, Brian Donlevy, Phyllis Brooks and June Story, and "Wife, Doctor and Nurse," which will present Loretta Young, Warner Baxter, Virginia Bruce, Jane Darwell, Sidney Blackmer, Maurice Cass, Elisha Cook, Jr., Minna Gombell, Margaret Irving, Claire Du Brey, Georges Renavent, George Ernest and Hal K. Dawson. Walter Lang is directing.

"U" Launches Four

Universal started four features. The principals in "Carnival Queen" are Dorothea Kent, Robert Wilcox, Hobart Cavanaugh and David Oliver. Nate Watt is directing. "Behind the Mike" features Edward Gargan, Judith Barrett, Don Wilson and Sterling Holloway. Sidney Salkow is directing. The cast for "Merry Go Round of 1938" includes Joy Hodges, John King, Bert Lahr, Billy House, Mischa Auer, Jimmy Savo, Alice Brady and Louise Fazenda. Eddie Buzzell is the director. With Ford Beebe directing, "Midnight Raiders" will offer Noah Beery, Jr., Larry Blake, Louis Mason, Katherine Hughes and Bernadine Hayes.

Three new films started at Warner Studio. "Tonight's Our Night" (formerly "Tovarich") will feature Claudette Colbert and Charles Boyer with Basil Rathbone, Melville Cooper, Isabel Jeans, Anita Louise, Allan Conrad, Christian Rub and Fritz Feld. Anatole Litvak is directing. "Block That Kick," a football picture, will present William Hopper, June Travis, Willard Parker, Johnny Davis, Mabel Todd, Gordon Oliver, William Harrigan and the football squad of the University of Southern California. Noel Smith is directing. "Sh! The Octopus" will present Hugh Herbert, Allen Jenkins, Marcia Ralston, George Rosener, John Eldridge, Eric Stanley and Margaret Irving. William McGann is directing. Since July 1 the company also has started "Two Platoons," in which will be seen Dick Foran, Ann Sheridan, Robert Armstrong, Hugh O'Connell, Eddie Acuff, Veda Ann Borg, Ed Chandler and Ted Oliver. John Farrow is directing.

MGM started "Madame X." The cast lists Gladys George, Warren William, John Beal, Henry Daniell, Walter Kingsford, Emma Dunn, George Zucco and William Henry. Sam Wood is the director. Also under way is "Love, Live and Learn." Robert Montgomery and Rosalind Russell are featured, with Robert Benchley, Helen Vincent and George Zucco listed in support. George Fitzmaurice is directing.

Two other recently started pictures are on the company's current program. "Big City" will present Spencer Tracy, Luise Rainer, Victor Varconi, Oscar Shea, William Demarest, Russell Hopton, Andrew Tombes, John Arledge, Helen Troy, Janet Beecher, Ray Walker, Eadie Adams, Eddie Quillan, Guinn Williams, Alice White and Regis Toomey. Frank Borzage is the director. Bruce Cabot, Virginia Grey, Edward Norris, Cliff Edwards, Warren Hymer, John Hamilton, G. Pt. Collins and Joe Caits will be seen in "Black Lightning," which Edward L. Cahn directs.

Start Two at GN

The Grand National group started two features. "Something to Sing About," a Zion Myers production, lists James Cagney, Evelyn Daw, Jimmy Newill, Harry Barris, Cully Richards, Bill Carey, Gene Lockhart, William Frawley, William Davidson and Philip Ahn. Victor Schertzinger is directing. "Renfrew of the Mounted," Al Herman production, will present Jimmy Newill, Phyllis Barry, Donald Reed, William Royle, Chief Thundercloud, David Barclay, William Austin and Cennis Chlodicott. Herman is directing.

July has been a big month for United Artists associates. To its "Nothing Sacred," Selznick International added "The Adventures of Tom Sawyer." The cast includes Tommy Kelly, Marcia Mae Jones, Jackie Moran, Beulah Bondi, Walter Brennan, Victor Jory, Ann Gillis and Cora Sue Collins. Norman Taurog is directing. Samuel Goldwyn started "The Adventures of Marco Polo," which will feature Gary Cooper, Sigrid Gurie, Ernest Truex, Verree Teasdale, Basil Rathbone, George Barbier and Lotus Lin. Archie Mayo is the director. Wanger Productions launched two new pictures. Henry Fonda and Joan Bennett are featured in "I Met My Love Again," with Alan Marshall, Dame May Whitty, Tim Holt, Louise Platt, Dorothy Stickney, Florence Lake, Alice Cavenna, Genee Hall and Bentley Hewitt in support. Arthur Ripley and Joshua Logan are sharing direction credits. "Stand In" also started. It will present Leslie Howard, Joan Blondell, J. C. Nugent, Tully Marshall, William V. Mong and Jack Carson. Tay Garnett is directing.

EXCHANGE UNIONS NOW SET IN 19 CENTERS

United Scenic Artists Lose Plea for Injunction Against Set Designers and Producers

Meetings between representatives of the International Alliance of Theatrical Stage Employees and home office distribution executives on exchange union agreements were resumed this week in New York. John Gatelee, former head of the IATSE unit in New England, has been assigned to act for all locals, thus avoiding the necessity for the unions to send representatives to New York.

Included in the 19 territories for which agreements have been drawn are Albany, Boston, Buffalo, Charlotte, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Indianapolis, Kansas City, Milwaukee, New Haven, Oklahoma City, Philadelphia, Pittsburgh, Salt Lake City, San Francisco and Washington.

No decision has been made on the question of the inclusion of Butte, Montana, a shipping center for Paramount, Metro-Goldwyn-Mayer and Twentieth Century-Fox.

In Hollywood the United Scenic Artists, local of the Painters Brotherhood, received a setback in its court fight to prevent the Society of Motion Picture Set Designers from negotiating a bargaining contract with the producers. The suit filed by the scenic artists against the society and the Motion Picture Producers Association sought a permanent injunction to prevent interference with the bargaining pact being sought by the local. The court ruled the union was not incorporated and could not bring suit.

Actors' Equity Association, a member of the American Federation of Labor since 1919, reaffirmed its allegiance to that organization as opposed to the Committee for Industrial Organization in an editorial in the July issue of Equity Magazine which said in part:

"Equity was never more closely allied, more completely in understanding and accord with federated labor than it is today . . . in any emergency which may arise the federation knows where it will find Equity."

Without attacking the CIO on any specific count the editorial said "there have been some unions so dazzled by such quick successes that they have forgotten that it was the American Federation of Labor which gave them their start and which made it possible for them to arrive at the place which they now occupy."

In another warning, directed at representatives of employers, the editorial said that "some sort of organization of their workers will be effected and that if Equity does not do it they will have to face one of these other groups, less experienced, less wise and less concerned with the welfare of the industry as a whole."

A second meeting was held this week by the International Board of Associated Actors and Artists of America on the jurisdictional fight in New York between the American Federation of Actors and the Burlesque Artists Association.

GOLDWYN CONDUCTS STRAW VOTE PREVIEW

Samuel Goldwyn previews will solicit audience reaction by questionnaire, following an experiment made at the preview of "Dead End" at the United Artists theatre in Long Beach, Cal., last week.

The preview started with the manager's request that the audience, following the screening, avail itself of comment cards, placed in the lobby. More than 90 per cent of the cards were returned.

Mr. Goldwyn talked with some fifty patrons personally while fifteen Goldwyn lieutenants did similar interviewing. Opinions were collated and "Dead End" was returned for retakes on the strength of them.

In future use of the idea, a prologue will be inserted, with a star or featured player making the appeal for criticism.

Reorganization of RKO Reported Topic on Coast

Discussions understood to relate to reorganization of RKO are being held between Leo Spitz, president of the company, and A. H. McCausland, trustee and Irving Trust representative, in Hollywood.

Floyd Odlum, William Merrill and Edwin Weisl, who arrived by plane from New York last week, have been conferring with Mr. Spitz on the legal aspect of reorganization, with the expectation that discussions will terminate the end of the week. Malcolm Kinsburg and William Mallard, RKO attorneys, returned to New York recently following conferences with Mr. Spitz, who is expected back in New York by July 31st.

Special Master Alger, who has been conducting hearings in New York on rehabilitation of the company, has announced July 26th as the date for reply to briefs on the case. A special meeting has been set for August 5th to hear any additional testimony that Mr. Alger may require.

Kerr Buys Four Houses

E. W. Kerr, manager of the Broadway, Council Bluffs, Iowa, purchased four houses recently. Three are Missouri theatres bought from Lester Robinson: the Rigney in Albany, the Grant City in Grant City and the Noll in Bethany. Another Bethany house, the Roxy, was purchased from J. W. Maple.

Expansion Moves Are Indicated In Two Circuits

Recent activities of two large circuits, Loew's and United Artists, indicate expansion of both chains in separate sections of the country.

In the East, Loew's is conducting negotiations with a view to obtaining greater representation in Niagara Falls, Westchester and Providence, Rhode Island. At the same time, extension of the United Artists circuit in the southwest is seen in the recently filed incorporation of United Artists of Texas, Inc., in Wilmington, Del.

Discussions between Loew's and two operators, Charles Heyman, of the Strand and Cataract theatres, both in Niagara Falls, and Vincent McFaul, of the Bellevue in the same city, are being held, with the probable outcome that the three houses will be pooled and jointly managed by Messrs. Heyman and McFaul.

Acquisition by Loew's of the Larchmont, 550-seat Westchester theatre owned by Maurice Freed, also is believed imminent. A deal providing for a partnership interest in Ed Fay's Carlton theatre, in Provincetown, is practically set.

In addition to the incorporation of United Artists of Texas, Inc., belief that United Artists plans an extension program was suggested by the circuit's recent purchase of a fifty per cent interest in the Robb and Rowley circuit. For their half interest sale, Harold Robb and Ed Rowley were understood to have received in cash the equivalent of four times the circuit's earnings in 1936.

Near Approval Of Roxy Plan

Formal approval of the Roxy reorganization plan, under which Twentieth Century-Fox will acquire the theatre, is considered almost certain to be handed down next week, following the filing last week of the required two-thirds consent of the second mortgage bondholders.

Consent of bondholders controlling $1,283,300 in notes—$283,300 in excess of the required two-thirds—removed the last critical barrier to conclusion of the agreement.

Formal approval of the plan was delayed to permit both sides to determine a method of safeguarding Howard S. Cullman, Roxy trustee, from claims which may be brought against him by unknown creditors. Alfred Appel, attorney for Mr. Cullman, made a motion to protect Mr. Cullman from such a possibility by requesting that Twentieth Century-Fox assume all unknown obligations. Otto Koegel, counsel for the distributor, objected to this plea, making immediate agreement impossible. U. S. District Court Judge Francis G. Caffey then set hearings for Friday.

Judge Caffey reserved decision on the application of Mr. Cullman for approval of a $28,663 payment to Artco, the balance due them under the 1936 operating contract.

THE CUTTING ROOM

Heidi

(20th Century-Fox)

Melodrama

Shirley Temple in "Heidi" is in answer to public demand. The book on which it is based, Johanna Spyri's story of a little Swiss girl who knew little but torment and woe during the eight years of her life, but brought love and happiness to all who came in contact with her save those who abused her, is one of the most widely read child stories of all time. It has endured for generations and each year, particularly during the Christmas season, thousands of new copies are sold.

It is a vehicle that gives further opportunity for the demonstration of Shirley's dramatic talent, always latent but recognized only lately in "Wee Willie Winkie." As she has met earlier opportunities, despite the skepticism of authorities and experts, it may be anticipated that she will rise to the occasion again.

For principals to support the young star, 20th Century-Fox has chosen a talented cast. Included are Jean Hersholt, Arthur Treacher, Helen Westley, Sidney Blackmer, Mary Nash, Thomas Beck, Mady Christians and Marcia Mae Jones. Minor roles are assumed by Delmar Watson, Pauline Moore, Bert Sprotte, Egon Brecher and Christian Rub.

The picture is being produced on a costly scale. Much attention has been devoted to capturing the spirit and feeling of the Swiss Alpine Country in the Middle 19th Century. As much as narrative, description of the locale is a part of the Walter Ferris and Julien Josephson screen play. Likewise the Lew Pollack and Sidney Mitchell music is topical of the time and locale. Allan Dwan's direction has been pointed to capture the full point of the story and the occasion of its happening.

To be released just prior to the Christmas holidays.

The Life of the Party

(RKO Radio)

Musical Comedy Romance

The form chart of the personnel associated with this production is a recommendation of its merit both commercially and as entertainment. Besides being a director, Joseph Santley was the author of "Harmony Lane" and "Million Dollar Baby." In the trio which prepared the screenplay, Bert Kalmar and Harry Ruby as a team accounted for "Duck Soup," "Walking on Air," "Bright Lights" and "The Kid from Spain." The third member, Viola Brothers Shore, was a collaborator on "Walking on Air," "The Smartest Girl in Town" and "Sailor Be Good." Song writer Allie Wrubel's credits include numbers in "Flirtation Walk," "Happiness Ahead" and "We're in the Money." His partner, Herb Magidson, contributed to "Here's to Romance," "Reckless" and "George White's Scandals of 1935." Director William A. Seiter has been in charge of such pictures as "This Is My Affair," "Dimples," "Stowaway," "The Moon's Our Home" and "Roberta." One of the highlights of producer Edward Kaufman's career was "The Ex-Mrs. Bradford."

For names, Gene Raymond and Harriet Hilliard—Miss Hilliard was seen in "Follow the Fleet" and "New Faces of 1937"—are the stars. Second leads feature Victor Moore, lately in "Make Way for Tomorrow," and Helen Broderick, who was with Moore in "We're on the Jury" and "Meet the Missus." The comedy content is in the hands of Joe Penner, Parkyakarkus, Eric Blore, whose telephone conversation sequence was a sensation of "Shall We Dance," and Billy Gilbert. Lesser players are Ann Miller and Richard Lane.

With its musical, dancing and production spectacle background, the story is comedy romance. The parents of two young folk don't want either to fall in love or marry, but despite all efforts to guard the fledglings against the wiles of the opposite sex, they do just that. The outcome should entertain without straining anyone's imagination.

I'll Take Romance

(Columbia)

Music with Comedy Romance

Grace Moore is the star. For practical purposes, regardless of the merits of the substantiating story, most exhibitors will consider Miss Moore's singing the primary showmanship angle. Past performances, as a vocalist and as an actor, denote that Miss Moore's vocal ability attracts many to motion picture theatres.

In the story a South American operatic manager wants a Metropolitan Opera diva for his seasonal program. He meets the star. There are complications and each attempts to deceive the other. Nevertheless, they fall in love. Yet as they practise their respective deception to precipitate complicated amusement, the result is as anticipated. The finale brings them into each other's arms, after both have scored business and artistic triumphs.

The story is by Stephen Morehouse Avery. Edward H. Griffith, who has demonstrated advanced ability in handling intimate romantic themes, is the director. The music, mainly operatic although there are several topical numbers, culminates with a sequence from "Madame Butterfly." This was under the supervision of Morris Stoloff.

Principals supporting Miss Moore are Melvyn Douglas, remembered for "Theodora Goes Wild," and "I Met Him in Paris"; Stuart Irwin, lately with Grand National and 20th Century-Fox, and Helen Westley. Supporting players, familiar to most audiences, include Margaret Hamilton, Richard Carle, Frank Forest, Walter Kingsford, Ferdinand Gottschalk and Esther Muir.

Release date: September 9.

Double Wedding

(MGM)

Comedy Romance

William Powell had "The Emperor's Candlesticks" and Myrna Loy "Parnell," but they didn't happen to have been together in them. They were together, though, in "The Thin Man," "The Great Ziegfeld," "Libeled Lady" and "After the Thin Man," and it is a subject of record that when those pictures were playing, theatre-goers were not looking in other places for their entertainment. Thus it's only a matter of showmanship understanding to appreciate that William Powell and Myrna Loy are the preponderant exploitation asset in this production.

The story, adapted from Ferenc Molnar's play, "The Great Love," is typical Powell-Loy co-starring material. Basically it is farce. Powell and Miss Loy, as far apart as the North and South Poles in social standing, fall in love. As MGM's publicity department puts it: "It's jam-packed with breezy situations, bright dialogue and outstanding characters. There's not a conventional moment in it; not a single ordinary situation nor a prosaic line. It effervesces, sparkles and bubbles like no other romantic comedy of the season." That's quite a birthright to live up to, but Mr. Powell and Miss Loy have not disappointed in their previous joint appearances.

In addition to the stars, MGM has gathered a talented and, in most cases, favorably known supporting cast. Listed are Florence Rice, John Beal, Jessie Ralph, Edgar Kennedy, Sidney Toler, Mary Gordon, Barnett Parker, Priscilla Lawson, Henry Taylor and violinist Irving Lipschultz.

The story is a comedy, yet one of the most popular successes of its director, Richard Thorpe, was the weirdly dramatic "Night Must Fall." Likewise, while credited with "Love on the Run," producer Joseph Mankiewicz made the vivid "Fury."

Release date: September 16.

Wife, Doctor and Nurse

(20th Century-Fox)

Romance Melodrama

Title, production and cast credits suggest smart, sophisticated domestic triangle melodrama. Comedy contrast is expected, but the story of the society doctor, a society wife and a nurse is quite familiar. It was most recently exhibited in "Between Two Women." Now, though the incidents and complications leading up to the climax are very much formula, the finale is being pointed to assure surprise and novelty. The two women decide to withdraw from their rivalry for the doctor's affections, but only succeed in making things so miserable for those directly concerned that a unique compromise is effected.

The principal three are Loretta Young, nurse; Warner Baxter, doctor, and Virginia Bruce, the wife. Jane Darwell, Sidney Blackmer, Maurice Cass, Elish Cook, Jr., Minna Gombell and Margaret Irving make up the featured support and incidental roles will present Gordon Elliott, Claire DuBrey, the Brewster Twins, Ruth Peterson, Georges Renavent, Landers Stevens, George Ernest, Hal K. Dawson and Robes Murray.

The screen play, which is replete with pointed dialogue, clever situations and amusing comedy pictured in smart sophisticated surroundings, is credited to Kathryn Scola, Darrell Ware and Lamar Trotti. Walter Lang, who made "The Mighty Barnum," returns to Darryl F. Zanuck to direct.

Release date: Not determined.

Pickford Gets Republic Offer

Mary Pickford, it is reported, has been offered $150,000 to star in Republic's "Portia on the Trail," Faith Baldwin story.

SAYS COURTS UPHOLD 'GAMES' IN 12 STATES

Loew Circuit Head Says Reinstatement Has Restored Balance with Competition

Bank Night, forbidden by court decisions in several states and in doubtful status in others, has been established as definitely legal in 12 states, according to Claude Ezell, sales manager for Affiliated Enterprises, owner of the game. In New York this week on a tour of exchange centers Mr. Ezell said his company has between six and eight cases pending to determine the legality of the game and the validity of infringement claims.

C. C. Moskowitz, head of the Loew circuit, asked what effect the restoration of chance games in theatres in the New York metropolitan area had had, said, "It has enabled us to compete properly with others." The games were restored several weeks ago by the Loew and RKO houses after a brief respite from them, when the independent houses refused to follow the circuits' lead.

Harry Brandt, president of the Independent Theatre Owners Association, said members of his organization would never abandon the games until the circuits adopted a "proper differential" in admission prices and quality of product. The Century circuit announced this week that it would reinstate the games in eight or nine theatres starting August 3rd.

Charges of operating a lottery were preferred against H. S. Gallup, general manager of Delft Theatres, Inc., of Michigan in connection with Bank Night operation by the circuit's houses. In obedience to a letter from Marquette, Ishpeming, Negaunee and Gwinn county officials declaring Bank Night a violation of the state anti-lottery law, theatres in these counties discontinued the games several weeks ago. Theatre operators charged, however, that the American Legion in Ishpeming and the Eagles lodge in Negaunee held carnivals recently at which chance games were operated without police interference. In view of this exhibitors in Marquette and Ishpeming said they had decided to resume Bank Night.

Enforcement of a recent court of appeals decision declaring Jackpot illegal in Alabama has been held in abeyance by a motion for rehearing. The motion was filed by Cecil B. Grames, Tuscaloosa theatre manager, who was fined $200 in Tuscaloosa circuit court for conducting the game. In spite of the high court decision theatres in some cities have continued to use the game.

Loss of receipts since a temporary injunction against Bank Night went into effect in Omaha was the reason given by Carl Snyder for the closing of his Victoria and Garden theatres and by the Epstein circuit for the darkening of the Tivoli. All are neighborhood houses.

Written arguments to the Nebraska supreme court contending that Bank Night as operated in Beatrice is not a lottery were submitted by attorneys for the Beatrice Fox Theatre Corporation. The company is appealing from the decision of the district court enjoining the game.

The Interstate theatre in Texas, experimenting with chance game substitutes since the state supreme court ruled the previous games illegal, has installed an "I. Q." program. Patrons in the lobby and the audience are interviewed over a microphone connected with radio station KTRH. A series of questions on general information are asked, the best set of answers winning a prize with a special award set aside for the correct answer to a master question.

DeMille, Selznick In Tax Complaints

Two tax disputes with the Bureau of Internal Revenue, one brought by the Bureau against Cecil B. de Mille charging him with tax avoidance, and the other a complaint by David O. Selznick for the department's refusal to allow income tax deductions, proceeded in their respective directions this week.

The government will appeal the de Mille case to the U. S. Supreme court in an effort to collect $1,156,074 allegedly due for tax avoidance. The case was won by Mr. de Mille before the Ninth circuit of appeals recently.

Mr. Selznick seeks a redetermination of an alleged $9,897 tax deficiency for 1934, challenging the government's refusal to disallow $6,373 which he deducted for business entertainment, travelling, communications, and other expenses, and $18,672 for bad debts. He listed earnings on four pictures, "Dinner at Eight," "Dancing Lady," "Viva Villa" and "Manhattan Melodrama," at $208,000.

The government's petition against Mr. de Mille states that he had formed a family partnership and a corporation which "sold his services to producers for larger sums than the salary they paid him." The partnership had accumulated $252,389 when the surplus was turned over to the corporation, and the corporation surplus was $1,606,515, although only $192,000 had been distributed.

Fox Receivership Extended Six Months

A six months extension of Milton C. Weisman's position as receiver for Fox Theatre Corporation has been ordered by Martin T. Manton, United States district court judge. The order, which continues the receivership period until January 12, 1938, was opposed by the Trust Company of Georgia and other general creditors.

The court also denied a creditors' petition for an immediate distribution of assets, termination of receivership and a final accounting from Mr. Weisman.

The Motion Picture Salesmen's Club will sponsor a film district field day August 9th on the grounds of Pemberton Inn, Boston.

Hopkins Hears Union Protest

While awaiting a reply to a protest against the dismissal of 1,709 workers on the Federal Theatre Project, representatives of theatrical unions with members affected, have endorsed the Allen-Shwellenbach bill introduced in the House of Representatives. The bill would provide that no WPA worker be discharged unless he was assured of a position in private employment.

The theatre project recently was criticized by Ralph M. Easley, chairman of the executive council of the National Civic Federation, in a letter to President Roosevelt. However, spokesman for the project refused to reply to the charge that the project was under Communist control. They said they would not "dignify" the attack with an answer.

Frank Gillmore of Actors' Equity voiced the unions' protest to Harry Hopkins, WPA administrator, at a conference in Washington. The unions are seeking to prevent the dismissal of professional workers. Mr. Hopkins has not committed the WPA on the course to be taken.

In this connection, Mr. Easley asserted that professional actors represented only a small percentage of those on the payroll of the theatre project. Charles P. Ryan, Jr., acting administrator, challenged the charge that only 36 per cent of those employed were theatrical people. He said a recent report showed only 10 per cent of those on the project were without theatrical experience.

Radio Advertising Shows Increase

Total radio advertising for May amounted to $11,325,165, according to a report of the National Association of Broadcasters. The intake represents a slight increase over April, due mainly to a 6.7 gain in local advertising replacing the customary seasonal slump.

Eight national networks did a total business for the month of $5,875,531 while regional networks grossed $137,734. National non-network stations had an income of $2,962,200, representing a gain of 2.4 per cent, and the total for local stations was $2,349,700.

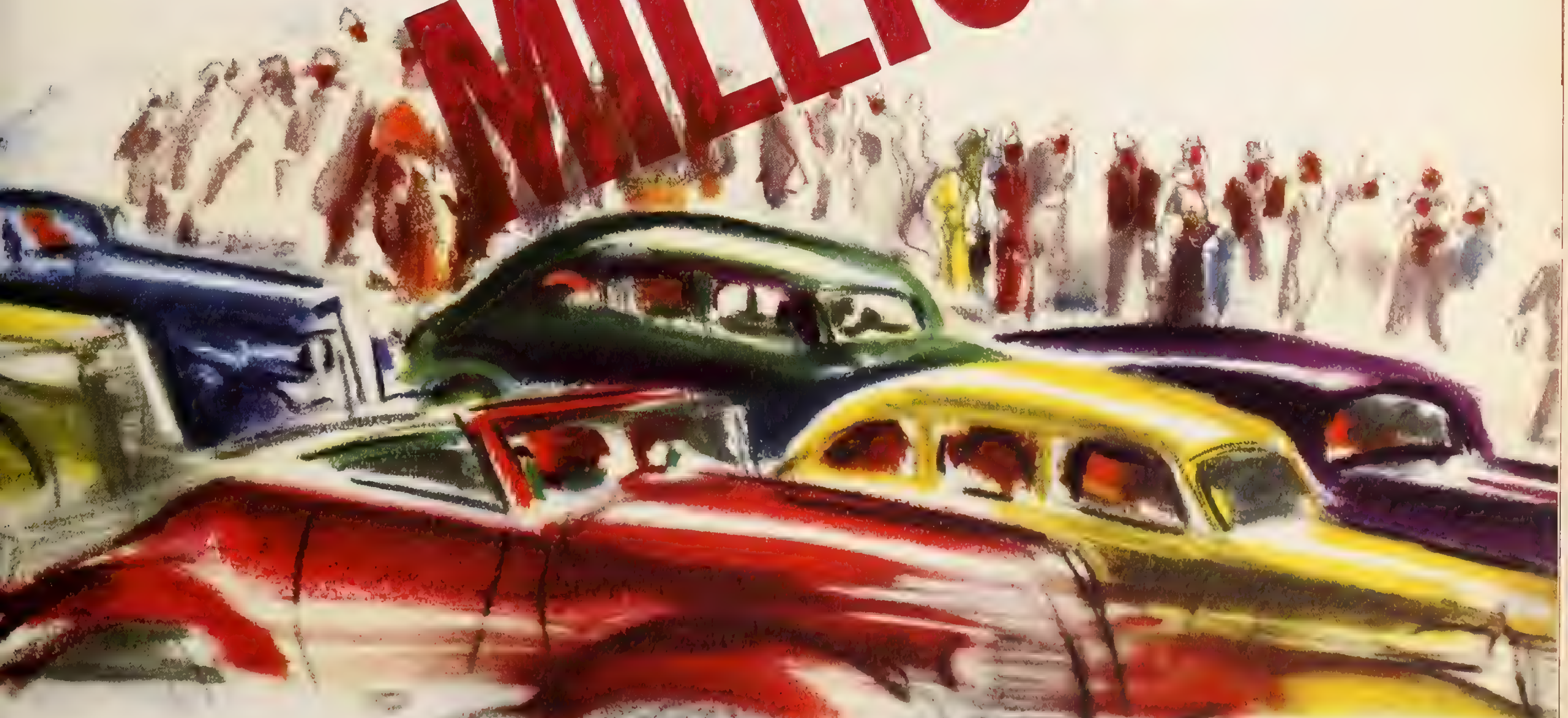
The New England, Middle Atlantic and North Central areas showed increases over April at the expense of corresponding slight depressions in the remaining sections of the country.

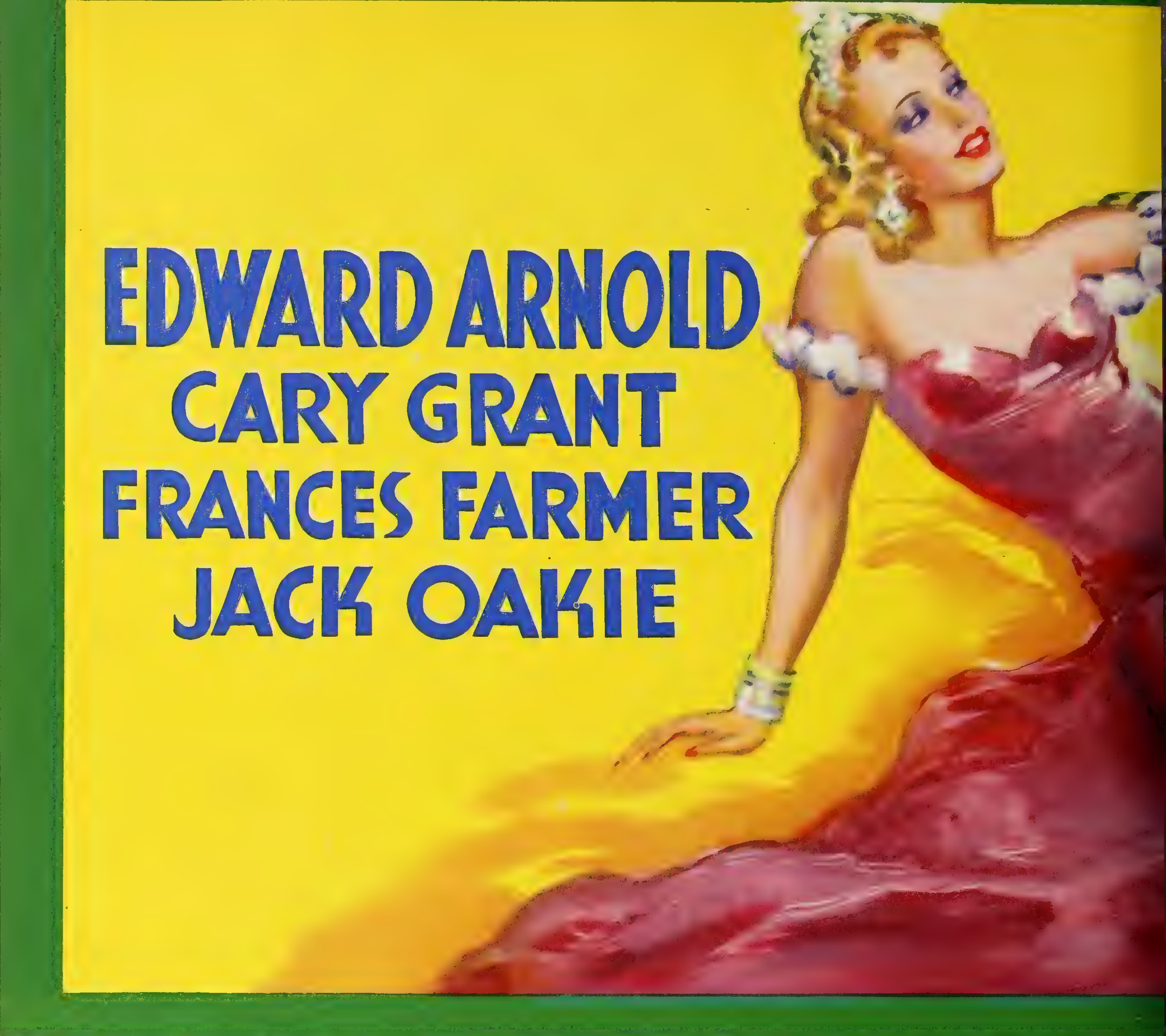
Live talent increased in roughly the same proportion that transcriptions decreased and, of the industrial sponsors, clothing showed the only important advance over April in the national field and tobacco the only gain in the regional networks.

Columbia Dividend

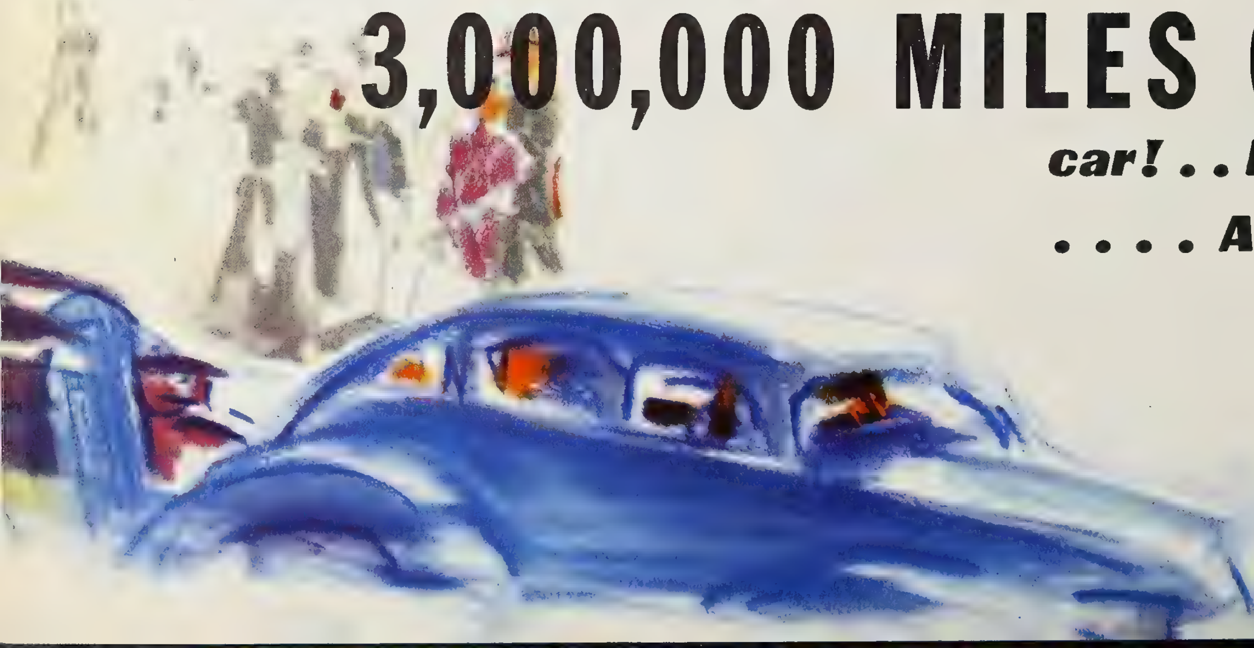
Columbia Pictures' board of directors, at its meeting held July 14th, declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock, payable August 16th to the preferred stockholders of record August 4th.

A BIG
SHOW...SOLD
IN A BIG WAY TO
THE NATION'S
MILLIONS!




EDWARD ARNOLD
CARY GRANT
FRANCES FARMER
JACK OAKIE

10,000 TWENTY-FOUR-SHEETS
3,000,000 MILES OF HIGH



car! . . blazoning thei

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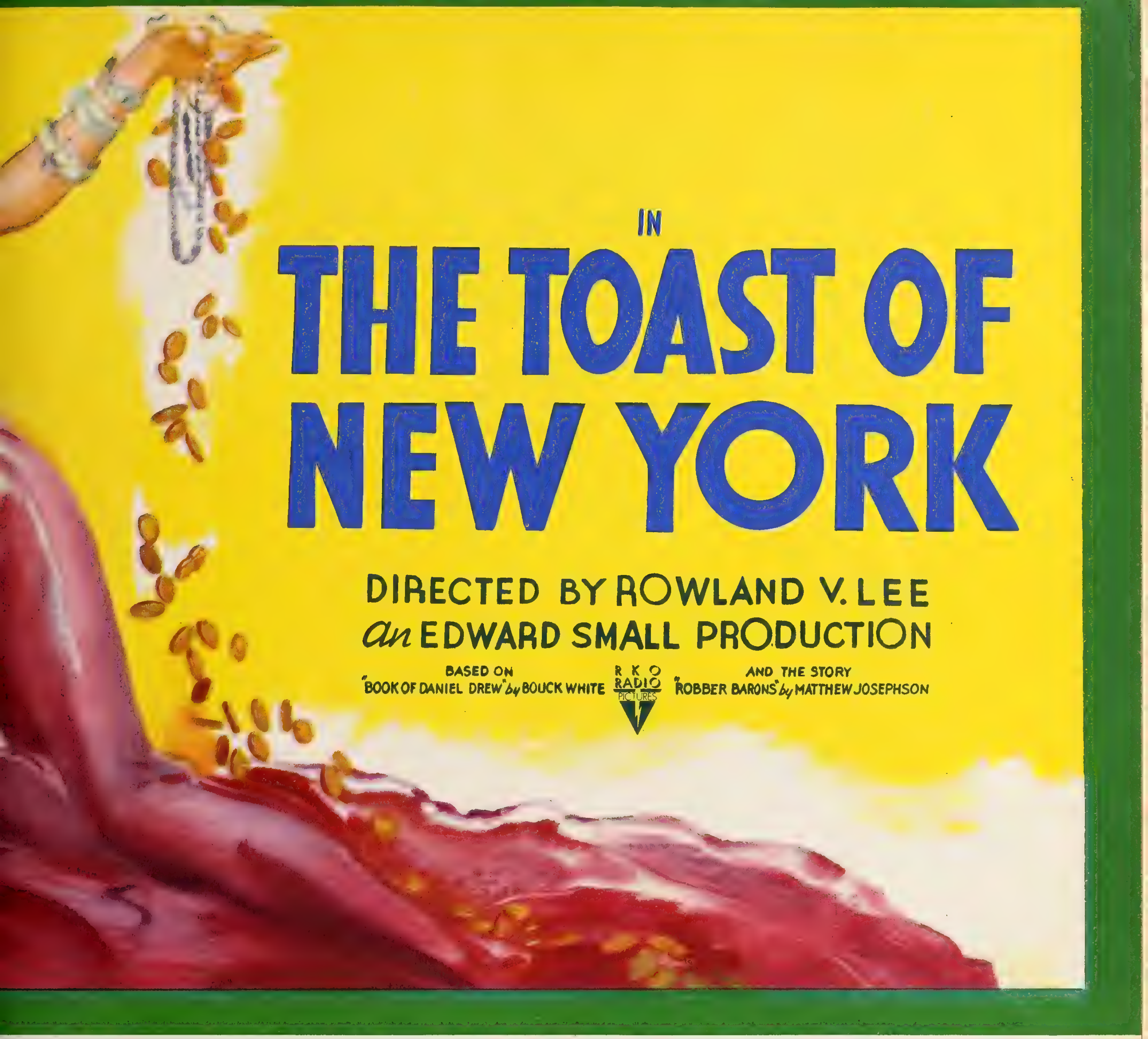
everywhere! .

city, town and

That's RKO


IN
THE TOAST OF NEW YORK
DIRECTED BY ROWLAND V. LEE
an EDWARD SMALL PRODUCTION
BASED ON "BOOK OF DANIEL DREW" by BOUCK WHITE
RKO RADIO PICTURES
AND THE STORY "ROBBER BARONS" by MATTHEW JOSEPHSON

STRATEGICALLY SPOTTED ALONG
IAYS

. . reaching everybody who travels anywhere by
ighty entertainment message to more than 30,000,000! . .
lvance billboard campaign pre-selling seats for showmen
. News of an important coming attraction spread to every
mlet along every traffic artery and byway in the country! . .

ADIO Show Co-operation on the Year's Big Picture!

“LAVISH, SPECTACULAR MOTION PICTURE OF UNQUESTIONED MERIT AS A SMASHING THEATRICAL ATTRACTION . . .

Delves authoritatively into one of the most colorful periods of American history . . . Exceptional entertainment, dramatically stirring and extraordinarily interesting.”

HOLLYWOOD REPORTER

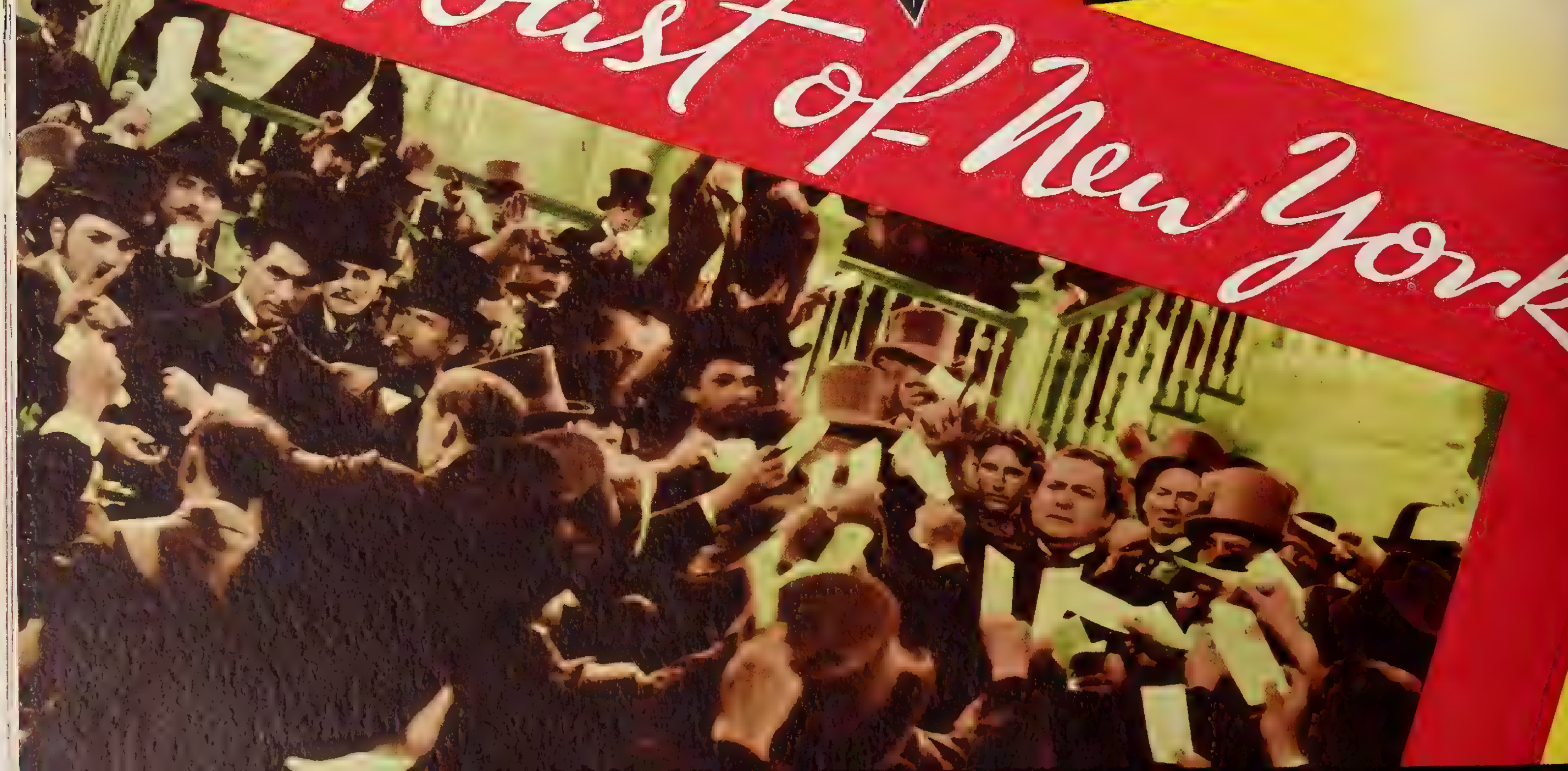
“STIRRING DRAMA OF IMPRESSIVE PROPORTION . . . EARMARKED FOR IMPORTANT COIN . . .

Has lusty humor, strong emotional appeal, fascinating background . . . superbly enacted and directed . . . Should garner plenty cash as well as plaudits . . . a memorable impression of the raw and lusty days when financial and social titans were fighting to win historic names . . . one of the biggest RKO Radio undertakings of the year!”

HOLLYWOOD VARIETY

RKO
RADIO
PICTURES

The Toast of New York



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WORLD PREMIERE

THE YEAR'S BIG PICTURE

The TOAST of NEW YORK

RADIO CITY MUSIC HALL

THURSDAY, JULY 22N

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Firefly

(Metro-Goldwyn-Mayer)

Operetta

"The Firefly" has been produced on a tremendous scale by Metro-Goldwyn-Mayer's Hunt Stromberg and ran two hours and 20 minutes at the preview. The quarter century old operetta of Rudolf Friml and Otto Harbach provides showmen with the opportunity to capitalize upon the stage precedent and operetta tradition in addition to the names Jeanette MacDonald, Allan Jones and Warren William, chief among the large cast of principals.

Outstanding box-office values are the singing of the Friml music by Miss MacDonald and Jones. No unseemly liberties have been taken with score or lyrics in making the adaptation. There are no ill fitting interpolated numbers, and the outline of the original story has been adhered to closely.

Historical background, with French and Spanish locale, has been reproduced with meticulous fidelity. Altogether it is a masterful technical handling.

The picture opens, closes and is interspersed with military maneuvers, with battles on a scale equivalent to that of the biggest successes of that character.

The music naturally is the principal promotion. Capital songs are "You Need Sympathy," "Giannina Mia," "When a Maid Comes Knocking at Your Heart," and others.

The musical direction by Herbert Stothart extracts full value from the score.

The story is of a girl spy attempting to forestall Napoleon's seizure of the Spanish throne, as she poses as a music hall singer and dancer. She wheedles secrets from French officers. She falls in love with a youth who turns out to be a French spy. Discovered, she escapes as Napoleon seizes the throne. The Spanish people revolt. The British join the patriots. The girl succeeds in effecting a change in the French plans by permitting herself to be captured with a faked message. She is rescued by the victorious Spanish, and reunited with her sweetheart.

Added to what appears to be a natural end to the story is a montage sequence of the mingling of the French, British and Spanish flags, troops and heroes in an apparent sermonette on the horrors of war and the virtues of peace. This is anticlimactic and unessential.

Previewed at the Chinese Theatre, Los Angeles. The audience was enthusiastic from start to finish and during the MacDonald and Jones solo, duet and ensemble numbers, but squirmed restlessly in the longer emotional interludes. In the foyer the feeling was that the picture should and would be shortened.—WILLIAM R. WEAVER.

Produced by Hunt Stromberg. Directed by Robert Z. Leonard. From the book and lyrics by Otto Harbach. Screen play by Albert Hackett and Francis Goodrich. Adaptation by Ogden Nash. Music by Rudolf Friml. Musical direction by Herbert Stothart. Added lyrics by Gus Kahn. Special lyrics by Bob Wright and Chet Forrest. Dances by Albertina Rasch. Douglas Shearer, recording director. Cedric Gibbons, art director. Paul Groesse and Edwin B. Willis, associate art directors. Gowns by Adrian. Montage effects by Slavko Vorkapich. Technical adviser, George Reichelavie. Film editor, Robert J. Kern. Photographed by Oliver T. Marsh. Reviewed before Production Code Certificate Number. Release date, September 3, 1937. Running time, when seen in Hollywood, 140 minutes. General audience classification.

CAST

Nina Maria	Jeanette MacDonald
Don Diego	Allan Jones
Major de Rougemont	Warren William
Marquis de Melito	Douglas Dumbrille
Etienne	Leonard Penn
King Ferdinand	Tom Rutherford
Lola	Belle Mitchell
Secret Service Chief	George Zucco
General Savary	Henry Daniell
Duke of Wellington	Matthew Bolton
Coachman	Manuel Alvarez Matiste
Juan (Coachman's Son)	Robert Spindola

Saratoga

(MGM)

Comedy Romance

There are two ways of looking at "Saratoga." One is for its entertainment and commercial worth as a motion picture. The other is as the picture during production of which Jean Harlow died. In relation to the second consideration there may be a temptation on the part of many to resort to morbid exploitation. Such tactics are hardly necessary.

"Saratoga" is a sparklingly produced race track picture. It has much to do with horses and racing, which precipitates plenty of exciting action, but it has more to do with the individuals who follow the horses. It is comedy romance, sometimes tinged with light melodrama. Dialogue, situations, action and characterizations blend effectively and, although the film is rather long, there is no dragging. Interesting persons are constantly saying and doing interesting and most amusing things in interesting places. Miss Harlow is co-starred with Clark Gable, with whom she made her first bids for stardom after becoming associated with MGM. The cast includes Lionel Barrymore, Frank Morgan, Walter Pidgeon, Una Merkel and Cliff Edwards in featured roles. George Zucco, Jonathan Hale, Hattie McDaniels, Frankie Darro and Henry Stone comprise the support.

Miss Harlow's untimely death created a problem for the producers. Fortunately, the film had been practically completed before the tragedy. Miss Harlow, herself, is in all the important sequences, even to the fadeout. The three or four connecting sequences in which her understudy, Mary Dees, assumes the character have been merged into the continuity in such expert fashion that it should be difficult to detect the difference in personalities. Nevertheless, it can be expected that many will be curious to detect the exact moment. MGM has not resorted to any undignified procedure to capitalize on Miss Harlow, nor should exhibitors.

With Messrs. Barrymore, Morgan, Edwards and Miss Merkel contributing separate brands of characteristic entertainment, Miss Harlow, Gable and Pidgeon practically carry the show. Gable, cast as a bookmaker attracted to Miss Harlow, plans to hook wealthy Pidgeon, to whom Jean is engaged, and win her. Directly the story resolves itself into a battle of wits between Miss Harlow and Gable. The climax comes at Saratoga.

Previewed at the Alexander theatre, Glendale. A respectful burst of applause greeted the title, cast listing and Miss Harlow's first appearance. It was evident that the audience was watching every move she made. Yet this interest did not prevent it from enjoying the picture as a whole and being appreciative of the efforts of the other stars and members of the supporting cast. The audience psychology seemed to denote that the picture would be a potent box office feature.—GUS MCCARTHY.

Produced and distributed by MGM. Produced by Bernard H. Hyman. Directed by Jack Conway. Original story and screenplay by Anita Loos and Robert Hopkins. John Emerson, Associate Producer. Assistant Director, Tom Andre. Musical score by Edward Ward. Music by Walter Donaldson. Lyrics by Bob Wright and Chet Forest. Recording Director, Douglas Shearer. Art Director, Cedric Gibbons. Photographed by Ray June. P. C. A. Certificate No. 3534. Release date, July 23. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Duke Bradley	Clark Gable
Carol Clayton	Jean Harlow
Grandpa Clayton	Lionel Barrymore
Jesse Kiffmeyer	Frank Morgan
Hartley Madison	Walter Pidgeon
Fritzi	Una Merkel
Tip	Cliff Edwards
Dr. Beard	George Zucco
Frank Clayton	Jonathan Hale
Rosetta	Hattie McDaniels
Dixie Gordon	Frankie Darro
Hard-Riding Hurley	Henry Stone

Wine, Women and Horses

(Warner)

Comedy-Drama

Other titles for this might be "It Pays to Gamble" or "Virtue Doesn't Always Triumph." There's no song in the picture, but the man in the story who indulges in the three other occasions of moral unrighteousness has a pretty good time of it, while the woman who is conscientiously ethical doesn't fare very well.

The picture undoubtedly was plotted primarily as a human interest comedy melodrama, yet as the intention was not completely developed, the audience, not entirely able to grasp the idea, laughed in places where tense emotionalism was supposed to prevail.

Jim Turner, race track gambler, in company with kindred soul Valerie, enjoys himself following the horses. Sometimes they are prosperous. Just as often they are broke. Neither condition makes much difference. Then Jim meets country girl Marjorie and, though there doesn't seem much reason for so doing, he marries her. Of course Marjorie is a bitter foe of all forms of gambling and wild living. For a time Jim is content with a small job in a small town, but, bitten by the gambling bug again, he takes Marjorie to Santa Anita. Between coups at the track, on the dice and roulette table, he comes into another fortune, but Marjorie leaves him.

Good theatre must have Jim, broke, go back to Marjorie. She's all for giving him another chance, particularly because Jim is so sorry their baby died. But a tongue-lashing administered by mother-in-law Mrs. Mayhew drives Jim back to Valerie. The finale seems to have him embarked on a happier and more prosperous gambling career, while, even though the audience doesn't see it, Marjorie is presumed to be left to suffer in silence.

Previewed at Warner Hollywood theatre. The audience attracted to see "The Singing Marine" seemed to be patiently awaiting the finish of the preview and the appearance of Dick Powell and company on the screen.—G. M.

Produced and distributed by Warner Bros. Directed by Louis King. From a novel by W. R. Burnett. Screenplay by Roy Chanslor. Photographed by James Van Tress. Assistant Director, Arthur Leuker. Edited by Jack Saper. Art Director, Esdras Hartley. P. C. A. Certificate No. 3295. Release date, July 29. Running time, 60 minutes. General audience classification.

CAST

Jim Turner	Barton MacLane
Valerie	Ann Sheridan
George Mayhew	Dick Purcell
Marjorie Mayhew	Peggy Bates
Pres Barrow	Walter Cassell
Mrs. Mayhew	Lottie Williams
Bright	Kenneth Harlan
Eight Ball	Eugene Jackson
Broadway	Charley Foy
Joe	James Robbins

Wild and Woolly

(20th Century - Fox)

Comedy-Melodrama

There is in this picture practically all the characteristic material demonstrated saleable to the substantial public of Jane Withers accountable for her runner-up position in Motion Picture Herald's annual poll of money-making stars. It gives her bright but not overbright lines to speak, precocious but not incredible deeds to perform, and it employs what amounts to a turning back of the clock in time setting to make certain extraordinary incidents seem plausible.

The action takes place today in a small western town, Mesa City, but the town is in the throes of a three-day Pioneer celebration during which the citizens dress and act as they believe their forebears did 40 years ago. This device lends seeming logic to such events as a locomotive runaway, with rescue, and a bank robbery by stagecoach, with horseback pursuit and capture of the criminals. There's considerable shooting in this connection, yet the picture is in no sense a routine Western.

Miss Withers is cast as the granddaughter of a reformed bandit who, having served as sheriff in the long ago after his redemption, seeks reelection. Against him are opposed the town banker, with whom he has conducted a feud since boyhood, and as the picture opens the banker is engaged in splitting with itinerant crooks the profits from a dishonest gambling concession permitted to operate during a civic celebration. The grandfather and his ancient foe are in amusing conflict, with the little girl and a youthful associate trying to keep matters from developing into tragedy, until the crooks try to rob the bank, when the former bandit captures them and peace is restored all around. A young newspaper editor and a school teacher work out their romance while all this is going on.

Walter Brennan's performance as the grandfather is an exploitation asset. Carl "Alfalfa" Switzer's handling of the secondary juvenile role drew an unusual preview reception. Jack Searl portrays a bad boy in his usual manner. The Wild West character of proceedings and dress justify ballyhoo of the sort dear to the hearts of juvenile Withers fans.

Previewed July 13th at the Uptown theatre, Los Angeles. The audience, predominantly payees, laughed in the right places, applauded without prompting and gave every indication of considering the production one of Miss Withers' best.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by Alfred Werker. Screen play by Lynn Root and Frank Fenton. Assistant director, William Eckhardt. Editor, Al De Gaetano. Photographed by Harry Jackson. P. C. A. Certificate No. 3441. Release date, September 10, 1937. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Arnette Flynn	Jane Withers
Gramp Flynn	Walter Brennan
Ruth Morris	Pauline Moore
Zero	Carl "Alfalfa" Switzer
Chaunce Ralston	Jack Searl
Edward Ralston	Berton Churchill
Blackie Morgan	Douglas Fowley
Frank Bailey	Robert Wilcox
Leon Wakefield	Douglas Scott
Dutch	Lon Chaney, Jr.
Barton Henshaw	Frank Melton
Lutz	Syd Saylor

Confession

(Warner Brothers)

Melodrama

Showmen whose audiences respond readily to a Kay Francis billing have reason to inform them that in this picture the star steps over into what might be called the field of undiluted dramatics. The character and play are of the kind that Bernhardt and Duse were wont to give themselves to in their era. It probably isn't quite Hoyle to mention "Madame X" and "East Lynne" as directly comparable productions, but it is of the stuff of which those were made. Like them, too, "Confession" makes no concessions to modern tradition in comedy relief.

Miss Francis is cast as "Vera," a concert hall singer who murders "Michael Michailow," a pianist and conductor, when he visits her place of employment with "Lisa," a young music student. Brought to trial, she pleads guilty and declines to give her reasons until the court room has been cleared. Then she tells judge and jury that her victim betrayed her years ago, causing her husband, now dead, to divorce her, and that "Lisa" is, unknown to herself, her daughter. She receives a light sentence and the judge explains this to the public by saying that the murder was committed to prevent the victim's seduction of a young girl, preserving the secret of her relationship to the murderess.

Because the outcome of the story turns on this indicated judicial decision that imminence of seduction is extenuation of murder, and because of incidents and dialogue pertaining to infidelity and betrayal, the picture can hardly be said to constitute suitable entertainment for the very young.

Basil Rathbone plays the betrayer and would-be seducer. Ian Hunter portrays the husband and Jane Bryan the daughter. Donald Crisp is the understanding judge. Telescoping of the time element is accomplished in an effective way and there are incidental musical numbers of better than average quality.

Reviewed at studio preview, Warners' Hollywood theatre, July 15th. The audience, composed in about equal measure of professionals and payees, indicated by auditorium deportment a deep interest in the picture and by foyer comment the opinion that it marks a step forward and upward for the star.—W. R. W.

Produced and distributed by Warner Brothers. Executive producer, Hal Wallis. Associate producer, Henry Blanke. Directed by Joe May. Original screenplay by Hans Rameau. Adaptation by Julius J. Epstein and Margaret LeVino. Assistant director, Sherry Shourds. Film editor, James Gibbon. Art director, Anton Grot. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 3148. Release date, August 28. Running time, when seen in Hollywood, 85 minutes. Adult audience classification.

CAST

Vera	Kay Francis
Leonide Kirov	Ian Hunter
Michael Michailow	Basil Rathbone
Lisa	Jane Bryan
Presiding Judge	Donald Crisp
Hildegard	Mary Maguire
Mrs. Koslov	Dorothy Peterson
Stella	Laura Hope Crews
Prosecuting Attorney	Robert Barrat
Defense Attorney	Ben Welden
Xenia	Veda Ann Borg
Wanda	Helen Valkis
Reporter	Anderson Lawlor

London by Night

(MGM)

Melodrama

All the exploitation patterns followed in promotion of previous pictures in the shudder technique are at showmen's disposal in connection with this production. It has three murders, none of them too gory, two seeming abductions, an extortion, a brilliant reporter, an industrious Scotland Yard operative, all sorts of susceptible characters and, beneath it all, an entirely credible explanation which isn't revealed too soon. There are also romantic and comedy elements for those who insist upon them in even this type of entertainment.

Most of the goings on take place as the title suggests, in London and at night. Fog is heavy over the area where a shopkeeper is abducted and a policeman slain by a mysterious figure who hides behind an umbrella and so is known as the umbrella man. A reporter and a Scotland Yard inspector go to work on the case. Another abduction and murder take place. Then the wealthy father of the girl with whom the reporter has fallen in love receives telephoned instructions to transmit money to the umbrella man on penalty of his daughter's life. When the reporter's dog provides a clue to the guilty party it develops that the extortion victim's secretary has been impersonating the supposedly abducted citizens in order to terrorize his intended victim. Cornered, the criminal attempts to use the girl as a shield in making his escape but the reporter kills him and, presumably, marries the girl.

The picture is well produced and a large if not especially notable cast enacts it in a smoothly effective manner. The identity of the criminal is well guarded until the final sequence and the explanation provided is logical.

Reviewed at studio preview, Uptown theatre, Los Angeles, July 16th. The audience appeared to become thoroughly engrossed in the mystery, winced and exclaimed in the indicated places, and left the theatre evidently well satisfied.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Sam Zimbalist. Directed by William Thiele. Assistant director, Mervin Stuart. Film editor, George Boemler. Photographed by Leonard M. Smith. P. C. A. Certificate No. 3551. Release date, July 30. Running time when seen in Hollywood, 68 minutes. General audience classification.

CAST

Michael Denis	George Murphy
Patricia Herrick	Rita Johnson
Bessie	Virginia Field
Correy	Leo G. Carroll
Inspector Jefferson	George Zucco
Sir Arthur Herrick	Montagu Love
Bill	Eddie Quillan
Squires	Leonard Mudie
Tims	J. M. Kerrigan
Inspector Sleet	Neil Fitzgerald
Postman	Harry Stubbs
Burroughs	Ivan Simpson
Jones	Corky

One Mile from Heaven

(20th Century - Fox)

Drama

Exhibitors who attempt to arouse popular interest in this picture will find themselves facing quite a task. Departing radically from the customary production formula in that it entirely ignores love interest, it caused the preview audience to laugh in several places where the objective sought was presumably to stir the more sentimental emotions. Additionally, the rather delicate nature of the theme is not apt to be received with any great enthusiasm in certain sections of the country. With Bill Robinson's dancing, however, the picture includes one desirable amusement element, even though in some instances patrons may think there is too much of it.

In gist the story has newspaper woman, "Tex Warren," succeeding in proving that negress "Flora Jackson" is not the mother of white child "Sunny." There's sympathy for Fredi Washington, who assumes the character of "Flora," in her devotion to the child. But Rob-

(Continued on page 50)

THE ROXY ROCKS WITH LAUGHTER
AS THE CROWDS POUR IN!

"'Super Sleuth', m
murder mysteri
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"Detective Oal

"The engaging
Sleuth'." His gen

"The word is th
Sleuth', the new o

"If you like farc
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"For fun plus co

the Roxy, comes at exactly the right moment in the endlessly winding procession of movie 's the one that kids the pants off the others as well as itself. The choice of Jack Oakie as a ho is pleasantly stupid, egotistical and naive, turns out to be the finishing touch. He does the bottom and vice versa—a splendid job." says ***Archer Winsten*** in ***N. Y. Post***

gs Laughs in 'Super Sleuth'." says ***Rose Pelswick*** in ***N. Y. Evening Journal***

ning of Jack Oakie endows a rattletrap show with considerable comic substance in 'Super rlesque of a ham actor is continually entertaining and often hilarious." says ***Howard Barnes*** in ***N. Y. Herald Tribune***

O is making practically nothing but comedy these days, and, if they're all as good as 'Super the Roxy, it will be all right with me." says ***Frank S. Nugent*** in ***N. Y. Times***

u will get it in this gorgeous piece of summerweight nonsense, and if you are addicted to ro- to melodrama you will find them here to overflowing." says ***Wm. Boehnel*** in ***N. Y. World-Telegram***

rt these next few hot days we recommend the air-cooled Roxy Theatre where Jack Oakie is clowning his way through the part of a smug movie star who assumes in private life the detective role for which he is famed on the screen." says ***Wanda Hale*** in ***N. Y. Daily News***

"'Super Sleuth' good comedy at Roxy. Mr. Oakie, an accomplished loon, plays the leading role feverishly." says ***Bland Johaneson*** in ***N. Y. Daily Mirror***

"An uproarious farce is developed from this murder mystery plot, with every standard device of the typical thriller turned upside down for almost continuous laughter." says ***Hollywood Reporter***

"One of the niftiest little lethal farces since murder has become a matter of hilarious screen entertainment." says ***Daily Variety***

JACK OAKIE
ann
SOTHERN

Super-Sleuth

WITH
EDUARDO CIANNELLI
ALAN BRUCE · EDGAR KENNEDY
AN EDWARD SMALL PRODUCTION
DIRECTED BY BEN STOLOFF
SCREEN PLAY BY GERTRUDE PURCELL AND ERNEST PAGANO

RKO RADIO PICTURE

(*Continued from page* 47)

inson's dancing and quite a lot of newspaper man comedy, as well as convicts, gangsters and blackmailers, are rung in before "Tex" proves that "Barbara Harrison" is the child's mother. Some concession is made to "Flora's" feelings when she is taken into the "Harrison" household as the child's governess. Robinson's dancing opens the picture and closes it. Other than Robinson's dancing and Miss Washington's capable performance, the film hasn't much that appears easy to sell to any kind of audience.

Previewed at the Fox Wilshire theatre, Los Angeles. The studio delegation applauded, but the paying customers didn't seem to be impressed by anything offered, except by Robinson and Miss Washington.—V. K.

Produced and distributed by 20th Century-Fox. Sol M. Wurtzel executive producer. Directed by Allan Dwan. Based upon original stories by Judge Ben B. Lindsey, Robin Harris and Alfred Golden. Screenplay by Lou Breslow and John Patrick. Bernard Herzbrun, art director. Samuel Schneider, assistant director. Edited by Fred Allen. Photographed by Sidney Wagner. P. C. A. Certificate No. 3224. Release date, August 13. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Lucy ("Tex") Warren	Claire Trevor
Barbara Harrison	Sally Blane
Jim Tabor	Douglas Fowley
Flora Jackson	Fredi Washington
Officer Joe	Bill Robinson
Sunny	Joan Carol
Moxie McGrath	Ralf Harolde
Jerry Harrison	John Eldredge
Johnny	Paul McVey
Mortimer Atlas	Ray Walker
Peter Brindell	Russell Hopton
Charlie Milford	Chick Chandler
Henry Bangs	Eddie Anderson
Judge Clarke	Howard Hickman

The Great Gambini

(Paramount)

Mystery

A mystery story, outfitted with several new twists to make it different from the usual "who killed whom and why" narratives, makes this murder mystery interesting screen entertainment. To offset the somber side of the tale, there are a slim slice of romance and a more than generous portion of comedy. The fact that the chief character is by profession a mind reader and magician suggests selling possibilities as plentiful as the manifold surprises that drop out of the customary top hat. In style with the current craze of matching wits with the story's sleuth, the picture offers the spectator the challenge and the opportunity of guessing wrongly (or rightly, if smart) the murderer's identity. When enough of the evidence has been produced, an invitation is extended to solve the crime and in a one-minute parade of pertinent clues, the necessary data are presented. From that point on the solution is revealed and the amateur detectives are gratified or disappointed with the final outcome of the plot.

Most impressive of the cast personalities is Akim Tamiroff in the leading role. Mr. Tamiroff gives his assignment a leavening touch of lightness. In a role that could have been made oppressively heavy and dull, the character is projected easily and entertainingly. The romantic angle is carried out by Marian Marsh, who is experienced in the ways of black magic from her Trilby days of yesteryear, and by John Trent, former airman. The comedy lines are recited by William Demarest as a none too bright sleuth and Edward Brophy as his even dumber assistant. Genevieve Tobin plays one of those flighty and talkative matrons and makes one wonder seriously why the murderer overlooked her as his victim.

When the clairvoyant Gambini is asked at a supper club if the impending marriage of Miss Marsh to Danby (Roland Drew), who, according to the picture, is very much of a heel, will take place, the couple are told that the contemplated ceremony will never take place. True to expectations, Danby is found a corpse the next morning and everyone begins to suspect everyone else. Trent has been heard to threaten publicly the murdered person. Miss Marsh is known to have visited him secretly on the night of his demise. Miss Tobin is revealed as one of Danby's blackmail victims and Reginald Denny as her husband dislikes the gentleman on general principles. Included on the list of suspects are the usually suspicious looking butler and even the great Gambini himself. An unwritten journalistic code of ethics prevents this reviewer from revealing the murderer even to the exhibitor himself. He will have to match his wits with his audience.

Reviewed at the Criterion Theatre, New York, where an after dinner audience digested its meal and the plot's clues without any evident irritation or satisfaction.—JOSEPH F. COUGHLIN.

A Paramount picture. Presented by Adolph Zukor. Produced by B. P. Schulberg. Directed by Charles Vidor. Assistant director, Ray Lissner. Sound man, Jack Goodrich. Film editor, Robert Bischoff. Art director, Al D'Agostino. Cameraman, Leon Shamroy. P. C. A. Certificate No. 3,413. Running time, 70 minutes. Release date, June 25, 1937. General audience classification.

CAST

Gambini	Akim Tamiroff
Grant Naylor	John Trent
Ann Randall	Marian Marsh
Mrs. Randall	Genevieve Tobin
Mr. Randall	Reginald Denny
Kirby	William Demarest
Buckle	Edward Brophy
Luba	Lya Lys
Lamb	Allen Birmingham
Stephen Danby	Roland Drew
Bartender	Ralph Peters

Range Defenders

(Republic)

Three-Mesquiteer Western

Further adventures of the Three Mesquiteers are detailed in this latest installment of their venturesome existence, with equally successful and satisfactory results.

For the showman introducing his clientele to these gentlemen for the first time, this edition will serve as a particularly impressive opening number. The action for the plot's run is smartly contrived and rapidly spun from a generous supply of action material, fist fights, gun play and horse chases. The acting is equal to the story's demands. Comedy is more than evident in the antics of Lullaby as played by Max Terhune, particularly in his humorous exhibitions of "Charlie McCarthy" ventriloquism. Some excellent scenic views have been caught.

Interest, of course, centers upon the Three Mesquiteers, engagingly played by Robert Livingston, Ray Corrigan and Max Terhune. Thomas Carr, as Livingston's brother, is unjustly accused of murdering the father of the heroine (Eleanor Stewart). The family homestead is on the point of being auctioned off to a group of scoundrel sheepmen. To the rescue of the accused boy and the beleaguered cattlemen of the district, who are waging a losing battle, come the trio. The forces of law and order are rallied. Corrigan is nominated as sheriff to oppose the politicians' candidate. Election day comes around with a great deal more of gun play than of peaceful ballot casting. The opposition, who have been trying to prevent the honest citizens from voting, are dispersed in a series of exciting consequences.

Seen at trade showing in New York.—J. F. C.

Produced and distributed by Republic Pictures. Association producer, Sol C. Siegel. Directed by Mack V. Wright. Original screen story, Joseph Poland. Based on the characters created by William Colt MacDonald. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film editor, Lester Orlebeck. musical supervisor, Raoul Kraushaar. Song by Fleming Allan. Sound engineer, Terry Kellum. P. C. A. Certificate No. 3,454. Running time, 56 minutes. Release date, June 30, 1937. General audience classification.

CAST

Stony Brooke	Robert Livingston
Tucson Smith	Ray Corrigan
Lullaby Jostin	Max Terhune
Sylvia Ashton	Eleanor Stewart
Harvey	Harry Woods
Sheriff Gray	Earle Hodgins
The Kid	Thomas Carr
Hodge	Yakima Canutt
Crag	John Merten
Auctioneer	Harrison Greene
Pete	Horace Carpenter
Henchman	Frank Ellis
Cook	Snowflake

The Devil Is Driving

(Columbia)

Romantic Melodrama

The movement for safety on the highways, around which this picture is built, is not new as a topic for screen treatment but the theme has not been overworked. Many of the exploitation possibilities inherent in it remain unexplored, and others, while more obvious, have lost none of their value through repetition. Civic efforts to reduce the toll of reckless driving have been receiving headline and billboard attention for more than a year and virtually all channels of publicity have been used to arouse public conscience. With this background the exhibitor is limited only to the extent of his own adroitness in planning campaigns.

A slight but adequate love interest which is the motivating force for the plot movement, reference to corrupt machine politics and Richard Dix in the lead for name value complete a chain of selling angles.

The story, although thin, is sufficient to hold interest by giving life to the exposition of a safety campaign. A young attorney, by suborning witnesses to perjure themselves, wins an acquittal for a politician's son accused of second degree murder in an accident case. The lawyer is elected district attorney but loses the respect of his fiancee, a newspaper woman. One of the contributing factors to a high accident toll in the city is the politicians' practice of "fixing" traffic summonses as vote-getting favors. The newly elected district attorney, responding at last to public pressure, leads a campaign to make the city's streets safe.

The previously acquitted youth, driving while intoxicated, causes another fatal accident and the attorney, bound in duty to prosecute him, gets a conviction only by confessing the perjury he committed in the first trial. He is stripped of office but wins the acclaim of the court, the city and the girl.

At the Rialto theatre, New York, a capacity audience on a muggy afternoon followed the action closely but made no audible comment.—JAMES D. IVERS.

A Columbia picture directed by Harry Lachman. Story by Lee Loeb and Harold Buchman. Assistant director, Arthur Black. Photographer, Allen G. Siegler, A.S.C. Film editor, Al Clark. Sound engineer, George Cooper. Art director, Stephen Goosson. Musical director, Morris Stoloff. Gowns by Kalloch. P. C. A. Certificate No. 3098. Running time, 68 minutes.

CAST

Paul Driscoll	Richard Dix
Eve Hammond	Joan Perry
Mrs. Sanders	Nana Bryant
Martin Foster	Frank C. Wilson
Elias Sanders	Jan Wulf
Tony Stevens	Elisha Cook, Jr.
John Stevens	Henry Kolker
Louis Wooster	Walter Kingsford
Kitty Wooster	Ann Rutherford
Sam Mitchell	Paul Harvey
Joe Peters	John Wray
Dan Healy	Charles C. Wilson

The League of Frightened Men

(Columbia)

Murder Mystery

Second of the Nero Wolfe detective pictures—Edward Arnold had the title role in the first, "Meet Nero Wolfe"; Walter Connolly is the star of the second subject—"The League of Frightened Men" accomplishes the first purpose of a mystery film, and that is mystery. From the beginning the amateur sleuths among the customers—and the rollcall of members of the Ancient and Honorable Order of Fan Detectives would reveal interesting totals, though there may have been some resignations—have considerable brain work cut out for them.

Detective roles are not exactly new to Walter Connolly—remember Paramount's "Father Brown, Detective," 1934?—but his characterizations have been in other directions for the most part for some time. He carries his affableness adroitly enough into the new production, along the lines pointed out by the story itself, though its requirements are somewhere below his capabilities as an actor.

There are other familiar names, too. Lionel Stander is the energetic though bungling assistant of the detective, and again there is a role which does not exact a performance of strength such as in "A Star Is Born." Eduardo Ciannelli is the pseudo-villain, Walter Kingsford the actual murderer, Allen Brook and Irene Hervey thread the faint love design into the pattern, and Rafaela Ottiano, with her set makeup, is the suspected wife of the villain who isn't a villain. There are also Kenneth Hunter, Victor Kilian, Nana Bryant, Leonard Mudie and Charles Irwin.

The fact that the story, by Rex Stout, ran serially in *The Saturday Evening Post* gives the exhibitor a headstart on exploitation.

The story itself runs back in retrospect to college days and a hazing that left a student crippled for life by the unfortunate prank of ten youths, and filled with hatred. When two of the ten are killed and a third disappears, the seven surviving engage Nero Wolfe to find the killer before he can get them. After a series of deductions and eliminations, the detective discloses that a tattered mystery man who has been shadowing the cripple is the one who disappeared, and that the deaths have been caused by one of the seven whose identity the exhibitor would prefer to learn by seeing the picture himself.

Seen at Loew's Lexington in New York, of a rainy noon when the sparse audience was non-demonstrative, proving precisely nothing.—ERNEST A. ROVELSTAD.

Produced and distributed by Columbia. Directed by Alfred E. Green. Associate Director, Clifford Broughton. Photographer, Henry Freulich. From the magazine story by Rex Stout. Screen play, Eugene Solow and Guy Endore. Associate Producer, Edward Chodorov. P. C. A. Certificate No. 3216. Running time, 65 minutes. Release date, May 25, 1937. General audience classification.

CAST

Nero Wolfe	Walter Connolly
Archie Goodwin	Lionel Stander
Paul Chapin	Eduardo Ciannelli
Evelyn Hibbard	Irene Hervey
Pitney Scott	Victor Kilian
Agnes Burton	Nana Bryant
Mark Chapin	Allen Brook
Ferdinand Bowen	Walter Kingsford
Professor Hibbard	Leonard Mudie
Dr. Burton	Kenneth Hunter
Augustus Farrell	Charles Irwin
Cora Chapin	Rafaela Ottiano

High, Wide and Handsome

(Paramount)

Action and Music

The "High, Wide and Handsome" title is maybe a shade symbolic. The production is, by the Hollywood estimate, considered the most pretentious and costly of Paramount's efforts since Adolph Zukor took charge of production. It must have been one of the dramatic items in his mind a few weeks ago when he urged that the big pictures would have to have five-week runs.

What with cast, expenditure and effort, Paramount has tried highly, widely and handsomely—Broadway has heard to the extent of $1,900,000.

With a touch of dramatic abruptness Paramount announced the picture for preview simultaneously Wednesday in New York and Hollywood, with a New York opening scheduled for that evening at the Astor theatre. The New York press got fifteen minutes' notice of a pre-preview mid-day screening, in behalf of critics with early deadliness, as the premiere was to be Wednesday night as a roadshow at the Astor theatre.

This piece, made of action and music, with the accent on the action, is directed by Rouben Mamoulian. There is that about it which suggests that he got the assignment somewhat in sequel to his successful labours on "The Gay Desperado," winning the award of the New York film critics for his resourceful direction, dealing, they seemed to think, with a script that needed it.

"High, Wide and Handsome" is primarily a melodrama of the early difficulties that confronted the oil farmers of western Pennsylvania at the time when the oil industry was just starting. Although musical interludes are subordinated to the dramatic interest, it is in this dual appeal that the picture's strength will be found. Emphasis on the drama contained in the problems that faced a great industry and on the voice of Irene Dunne seem the most effective sales appeals.

A strong cast, including Randolph Scott, Dorothy Lamour, Raymond Walburn, Irving Pichel, Charles Bickford, Elizabeth Patterson and Ben Blue, support the production importantly.

The story opens in the year 1859, just before oil is recognized as a great natural resource. Randolph Scott plays the leader of the oil farmers of western Pennsylvania in their struggle with railroad interests which want to control the wells themselves. Alan Hale, playing the part of a railroad magnate, attempts to force the farmers to sell by raising transportation rates to a prohibitive figure, making it impossible for the farmers to deliver oil to the refineries. The farm leader then conceives a revolutionary idea, transporting oil by pipeline, and it is in the construction of this line that the film mainly concerns itself. In the heat of construction plans, he neglects his wife, played by Irene Dunne, whom he met when the medicine show in which she was an entertainer burned to the ground. She leaves him when he is forced to sell the piece of land on which they planned to build their home in exchange for real estate vital to the completion of the pipe-line. All kinds of difficulties, including sabotage by the railroad, beset construction of the lines. The most effective scene is a fight between the farmers and vigilantes hired by the railroad. The wife brings reinforcements—circus hands, freaks and elephants.

Randolph Scott is effective as the young oil farmer, especially in the unromantic scenes, and Irene Dunne is pleasing in voice and performance. Jerome Kern and Oscar Hammerstein contribute five new songs, the best being the title number and "The Folks Who Live on the Hill," a romantic composition. Oscar Hammerstein also wrote the original and screen play. Ben Blue waits around, looking impatient for a chance to do one of his eccentric dances, and Raymond Walburn, as a medicine man, delivers quips here and there.

Previewed at the Astor Theatre, New York.—KERMIT KAHN.

Produced by Arthur Hornblow, Jr. Directed by Rouben Mamoulian. Photographed by Victor Milner. Original story and screen play, Oscar HammersteinII. Additional dialogue, George O'Neill. Running time, 114 minutes. Release date to be determined. P. C. A. Certificate No. 3254.

CAST

Sally Watterson	Irene Dunne
Peter Cortlandt	Randolph Scott
Molly	Dorothy Lamour
Doc Watterson	Raymond Walburn
Red Smith	Charles Bickford
Grandma Cortlandt	Elizabeth Patterson
Mac	William Frawley
Veresi	Akim Tamiroff
Samuel	Ben Blue
Brennan	Alan Hale
Zeke Smith	Stanley Andrews
Gabby Johnson	Frank Sully
Boy	Tommy Bupp
Mrs. Lippincott	Helen Lowell
Mr. Lippincott	Lucien Littlefield
Mr. Stark	Irving Pichel

Rocky Mountain Grandeur

(MGM)

Excellent Travelogue

For those who feel cabined and confined in these modern and metropolitan days, this excursion into the wide, open western spaces should prove to have a tonic effect. There are beautifully shot and gloriously colored glimpses of expansive mountain scenery, lonely and wild streams, to stir the travel urge in many a heart. Particularly impressive is the fine collection of sunset scenes. The narrative and the musical background compare equally with the subject's high pictorial excellence.—Running time, eight minutes.

The Song of Revolt

(MGM)

Historical

A handsome and expertly produced subject has been devised to show the birth and historical background of France's martial "La Marseillaise." Originally intended by its composer, Rouget de l'Isle, as a military tune to nourish the waning spirits of the army, the song was adopted by the fanatics of the French Revolution as their national anthem. How the author, an aristocrat, was saved from the guillotine when he was recognized as the writer of the revolutionary hymn makes for some strikingly pictorial moments. Mob scenes, mindful of shots from "A Tale of Two Cities," are used effectively to portray the hysterical atmosphere of the turbid times. Leon Ames plays the composer and sings the lyrics with robust and melodious effect.—Running time, 10 minutes.

Stranger Than Fiction, No. 39

(Universal)

Oddities

Miniature reproductions of furnished rooms, a kitten with 26 toes, a blind newspaper carrier, an international rock garden, a canary school, oyster trees and the new Census Bureau film record, make up this edition of oddities. The rooms, including Colonial, Jacobean and Venetian, were made in Chicago on a scale of one inch to the foot. The kitten was found in Buffalo; the blind newsboy works in Friars Point, Miss.; the rock garden, with stones from 22 countries and eight volcanoes, is owned by a Tacoma, Wash., resident; the boarding school for canaries is maintained in Atlanta, and the oyster trees are in Everglades, Fla. The oysters cling to mangrove trees and are above water at ebb tide. The remaining topic shows how the voluminous records of the Census Bureau in Washington are being re-recorded on film. Running time, 9 minutes.

Have Courage

(MGM)

Amusing

Using as a motto the saying that "courage is but another word for success," or words to that effect, Joe Cunningham subdues a belligerent wife, overawes the boss and stirs up a nice salary increase in the bargain. The cause of the metamorphosis is Cunningham's mistaken belief that he has won a prize in the Sweepstakes. Buoyed up by such good fortune, the worm turns on the little woman and the tyrant in the front office. The outcome becomes more slyly ironical when it is discovered that all the revolutionary activity has been conducted under the false impression of courage. The entire affair is handled adequately and amusingly. Kathleen Lochart is the shrewish spouse and Robert Middlemass the iron willed executive.—Running time, 10 minutes.

Going Places, No. 38

(Universal)

Educational

With Ireland as the setting, the camera traces the production of linen from the time the flax crop is harvested until the Irish linen, "The Cloth of Kings," is shipped to the far corners of the earth. Lowell Thomas does the narration and explains that the flax is harvested, immersed in water and spread over the fields to dry in the same manner as hundreds of years ago. Irish lassies are shown working in the mills where the flax is converted into cloth. They draw the warp and create the designs to decorate the finished material. From the factory the cloth is taken into the fields to be bleached by the sun. Pressing, with a huge stone installed more than 100 years ago, completes the story and the cloth is ready for shipment.—Running time, 10 minutes.

Nine Exhibitor Units Talk Over Product Situation

Independent exhibitors' contractual relations with Paramount Pictures came up for discussion this week in the Independent Theatre Owners' Association, New York; Allied States Association, New Jersey; Independent Theatre Owners, Ohio; Northwest Allied Exhibitors' Association, in Minnesota and the Dakotas; Independent Theatres Protective Association of Wisconsin and Upper Michigan; Independent Exhibitors' Association of New England, and unorganized exhibitors of Southern California and Arizona and, again in the United Motion Picture Theatre Owners, of eastern Pennsylvania, southern New Jersey and Delaware, which is sponsoring a "boycott" of all Paramount product during August. The basis of the owners' complaint is that Paramount withheld six completed features for the 1936-37 program, for distribution in 1937-38.

Allied Theatres of Connecticut has addressed a letter to Columbia Pictures protesting against the withdrawal of "The Lost Horizon" from 1936-37, for distribution in the new season.

The Connecticut organization told Columbia that its members "do not contest your legal right in the matter, but our disappointment in your company as a result of your action is keenly felt by our members.

Pursuing the "boycott" "unanimously" voted by its membership, the UMPTO, in Philadelphia, has rigged a truck with "an appeal to the public conscience" to be displayed in front of all local theatres "violating" the organization's date strike against Paramount. The boycott is aimed at features, short subjects and newsreel of Paramount alike.

The UMPTO now is sending daily "strike bulletins" to exhibitors in the territory. Declaring that there will be "No settlement of the strike without the approval of all exhibitors at a mass meeting," George P. Aarons, UMPTO secretary, charged that "Paramount is now in a desperate effort to break the united front by offering tempting deals to certain theatre men."

"Over 300 exhibitors in the Philadelphia zone (eastern Pennsylvania, southern New Jersey and Delaware), including every independent circuit," were said by Mr. Aarons to "have pledged not to buy or play Paramount features till the terms are revised."

Last Thursday, the UMPTO members were notified to "instruct Horlacher and New Jersey (film delivery) messenger not to pick up any Paramount pictures for your theatre, beginning August 1st."

The UMPTO has approved copy for newspaper advertisements, which will be inserted July 31st in Philadelphia papers. Some 300 trailers will be shown.

Warner Brothers, largest circuit in the Philadelphia territory, decided last week not to join in the protest.

The Ohio Independent Theatre Owners' Association, in Columbus, officially joined the "strike" this week, with the issuance of a "Paramount Strike Bulletin" from headquarters. The notice to Ohio owners asserted: "Four thousand theatres can make or break Paramount in so far as their profits are concerned. Don't buy Paramount now."

Allied States Association of New Jersey met last Thursday at Asbury Park to discuss Paramount's new and old pictures due on contracts. It was decided to send notices on the situation to all members, but action was deferred on the picketing of Paramount's New York exchange.

The Independent Theatre Owners' Association, in New York, brought up the same subject at its weekly meeting at the Hotel Astor, in New York, where Harry Brandt, president, told members that exhibitors can expect "a fair deal" from Paramount. At the same time, however, the ITOA's official bulletin, "The Independent," called on Neil Agnew, Paramount sales manager, to give the independents a first-run contract.

W. A. Steffes, head of Northwest Allied Exhibitors' Association, in Minneapolis, placed his organization in the move with the statement that "it is with the utmost reluctance that I must condone and carry through to a satisfactory termination the unanimous mandate of Northwest Allied that 'all independent exhibitors "pull" playdates, banner theatres and urge the public to stay away from theatres showing Paramount pictures starting August 1st."

Mr. Steffes is said to have lined up 200 houses in his territory in the campaign.

New England's Independent Exhibitors will meet in Boston Tuesday to discuss their proposed "strike" and the Independent Theatres Protective Association of Wisconsin and Upper Michigan will meet August 6th in Milwaukee to consider use of pickets and radio and newspaper advertising. In Los Angeles, exhibitors representing 112 Southern California and Arizona theatres voted Monday to "strike" and marched enmasse to Paramount exchange to cancel playdates.

MGM Asks Film Critics' Aid in Reader Poll on Short Subjects

Metro-Goldwyn-Mayer, with the avowed purpose of seeking public guidance for future production of short subjects, has launched a nationwide poll which calls for the cooperation of motion picture critics.

Requests that critics publish five questions and stimulate interest in them by offering theatre passes to the persons answering in the most interesting and constructive manner, have been forwarded to newspapers throughout the country.

The questions are:

1. **What is the best short subject you ever saw?**
2. **What series of shorts have you enjoyed most?**
3. **Would you care to see good dramatic shorts, comparable to the one-act play or the O. Henry type of short story? If not, why?**
4. **Can you suggest any new departure in shorts, or any improvement on those now being shown, which would build audience interest in this part of the screen program?**
5. **Do you ever inquire about what shorts are being shown before attending a theatre? If so, how do you find out?**

In its announcement of the canvass, the company stated:

"The purpose of the poll is to guide the film company in future production activities, to concentrate on the type of material which is designated by popular vote, and to avoid any shorts which apparently do not interest audiences nationally."

MGM also pointed out that: "From the standpoint of production technique, most short subjects now measure up to full length features in direction, music settings and photography. Some of the best acting talent discovered in recent years has been introduced through the medium of short features."

MGM, 20th-Fox, GB Leaders Talk

Efforts to settle existing differences between MGM, Twentieth Century-Fox and Gaumont British will be made at conferences of executives of the companies, to be held in England next month.

Joseph M. Schenck, chairman of Twentieth Century-Fox, sailed last week to attend the discussions, accompanied by Louis B. Mayer, Howard Strickling, Benny Thau, and Louis Wertheimer. Before attending the conference, Mr. Schenck and Mr. Mayer are going on a three weeks vacation at Carlsbad, where they will be joined by David Bernstein, J. Robert Rubin and I. Frey.

Mr. Strickling will remain in England to organize a publicity department for MGM's new British production. He is expected to return by September 1st, together with Mr. Mayer and Mr. Thau, the others later.

Columbia Subsidiary To Produce Six

Central Films, Ltd., Columbia subsidiary which produces pictures for the British quota, will complete six features at its studios in Victoria by December. Stories and casts are yet to be chosen.

MGM Continues Study Of Accessories Sales

Metro-Goldwyn-Mayer still is studying an accessory sales rental system proposed at the company's convention in May but no decision has been made, according to William F. Rodgers, general sales manager.

A THEATRE'S PROGRAM IS AS STRONG AS ITS WEAKEST LINK!

M-G-M Short Subjects insure complete satisfaction of your entire show because of their individual merit. They are made by the same personnel and at the same studio which produce the great M-G-M Features! They are built with sound exploitation ideas behind them to make certain of public attention. They bring added revenue to the box-office!

M-G-M won half the M. P. Academy Shorts Prizes of the Past Year!

M-G-M topped the Annual Exhibitor Vote of Jay Emanuel Publications taking two-thirds of all the subjects! M-G-M leads in all Shorts surveys!

M-G-M's GREATEST YEAR IN SHORTS

1937-1938

THE BUSINESS-BUILDING LINE-UP!

2-REEL SUBJECTS

6 M-G-M Musicals
6 Crime Doesn't Pay
Total 2-reel subjects—12

1-REEL SUBJECTS

15 Pete Smith Specialties
10 M-G-M Miniatures
10 Historical Mysteries
8 Robert Benchley
12 Our Gang (Hal Roach)
12 Fitzpatrick Traveltalks
(in Technicolor)
13 M-G-M Cartoons
1 Second Audioscopik
Total 1-reel subjects—81

Also

4 LAUREL-HARDY RE-ISSUES

Beau Hunks (4 reels)
Blotto (3 reels)
The Perfect Day (2 reels)
County Hospital (2 reels)

plus

104 Issues of the M-G-M Newsreel

"NEWS OF THE DAY"

AN INFORMAL PREVIEW OF M-G-M's SHORT SUBJECTS FOR THE NEW SEASON!

TWO-REEL PRODUCTIONS

6 CRIME DOESN'T PAY

Because of the popularity of the CRIME subjects, HIT AND RUN DRIVER, TORTURE MONEY, THE PUBLIC PAYS, and others, M-G-M will continue its successful policy of using factual CRIME material with themes that directly affect the public. The "Crime Doesn't Pay" series has proved itself the most sure-fire of all Shorts today!

6 M-G-M MUSICALS

These will be an entirely new and different type of 2-reel musical in which we will feature a young, romantic boy and girl with excellent voices supported by outstanding musical talent. These will be a cross between the ever-popular style of musical comedies and operettas of the type of MAYTIME, ROSE MARIE and NAUGHTY MARIETTA. The kind of music used will be similar to SWEETHEARTS from "Maytime", THE BLUE DANUBE, THE INDIAN LOVE CALL from "Rose Marie", and such other popular music in this classification that is always sure-fire with the public. Showmen will be very enthusiastic about this series, as it will be far superior from standpoint of music and entertainment to anything ever previously done in short musicals.

ONE-REEL PRODUCTIONS

15 PETE SMITH SPECIALTIES

A name that goes on the marquee with the Biggest Stars! Proven entertainment! Pete Smith's new series will present the same diversified type of material as the Pete Smith Specialties being released on the current season's program. And you know how your folks love 'em.

10 MINIATURES

This series will consist of unusual human interest stories, some with Carey Wilson. One of his subjects will be on psychology, and other material he will use will be similar to his subject WHAT DO YOU THINK?, which was based on mental telepathy.

Arrangements are under way, although not completed, to make 3 or 4 subjects with international personalities such as A DAY WITH MUSSOLINI, GENERAL CHANG OF CHINA, the material to consist of the outstanding things these international personalities do during one of their usual busy days.

Included in this series will be a fashion short with Adrian; 2 or 3 novel miniature musicals; together with many other unique ideas that are being developed.

10 HISTORICAL MYSTERIES

The first one will be titled WAS LINCOLN'S ASSASSIN EVER CAUGHT? According to the records, John Wilkes Booth escaped and lived in South America for a number of years, returning to Enid, Oklahoma in 1903. Upon his deathbed he called for a priest and asked for absolution, telling the priest that he was John Wilkes Booth, Lincoln's assassin. He submitted credentials to the sheriff which indicated that he was John Wilkes Booth. To corroborate his story, the sheriff was referred to Joseph Hazelton, a former program boy at the Ford Theatre, then working in motion pictures in Hollywood. The sheriff wired Hazelton and asked him if he could come to Enid to identify Booth. As Hazelton was unable to make the trip, he asked the sheriff to wire a description of the man's right thumb, which was mangled. Upon receipt of this information, Hazelton wired the sheriff that the man was John Wilkes Booth.

Charles Whittaker, one of M-G-M's noted feature writers, is preparing striking stories of this nature and at the end of each will be—WHAT DO YOU THINK?

8 ROBERT BENCHLEY PICTURES

Great news for the millions of Robert Benchley fans who howled at "How to Sleep" and others of his laugh films. M-G-M has 8 really outstanding ideas for the new Benchley stories, the first of which will be HOW TO RAISE A BABY. Robert Benchley, by virtue of his film fame and literary reputation, is definitely established as box office.

12 "OUR GANG" COMEDIES

(Produced by Hal Roach Studios)

They won the Academy Award for the Best One-Reeler last year! And Hail! Hail! The Gang's all back for 1937-38. Your public's waiting for Spanky McFarland, Carl "Alfalfa" Switzer, William "Buckwheat" Thomas, Darla Hood, Eugene Porky Lee, Baby Patsy May and the others. Hal Roach has a raft of sparkling new ideas for them.

12 FITZPATRICK TRAVELTALKS

IN TECHNICOLOR

The selection of a short subject on your program is often the factor that sells your show against competition. A Fitzpatrick Traveltalk in Technicolor with exquisite music is a breathing-spell of beauty and fascination on a well-balanced program. Big city or small town, the folks watch for the de luxe cruises to far-off places that are so enjoyable in the Fitzpatrick—M-G-M manner!

13 M-G-M CARTOONS

THE CAPTAIN AND THE KIDS

Something NEW in the cartoon field but backed by forty years of proven popularity in the newspaper strips. Created by famed Rudolph Dirks, this series has been a prime favorite since 1897 . . . longer than any comic published today.

Syndicated by United Features to 70 daily newspapers with total circulation of 1,075,342, and 96 Sunday newspapers with total circulation of 3,992,121, "The Captain and The Kids" spells BOX-OFFICE!

1-THE NEW AUDIOSCOPIK

Dialogue by Pete Smith

The box-office records tell the story of how M-G-M's first and original Audioscopik built business through the nation. Never has any short subject won such audience enthusiasm! And now, with the experience gained by our first effort, you will see "The New Audioscopik" bigger and funnier than the earlier triumph. Naturally Pete Smith will again lend his talents to the accompanying laugh lines!

104 M-G-M's "NEWS OF THE DAY"

The newsreel with the greatest worldwide news coverage plus live-wire new ideas and fresh presentations. The bright new make-up has won a host of friends and Jean Paul King, narrator, came from radio fame to repeat his popularity on the screen!

4 LAUREL-HARDY RE-ISSUES

The cream of the famed comics' best. By public demand and exhibitor suggestion, because the short subject field has no comedians to compare with these feature-draw artists! "BEAU HUNKS" (4 reels) "BLOTTO" (3 reels) "THE PERFECT DAY" (2 reels) "COUNTY HOSPITAL" (2 reels). A welcome bright spot on any program and a "must" in the ads. They'll bring you extra business!

SECURITY!

While theatres are gleefully riding the heat waves with M-G-M's Summer Releases:

(To mention just a few): "Day at the Races"... Marx Bros. • "Parnell"... Clark Gable, Myrna Loy "Captains Courageous"... F. Bartholomew, Spencer Tracy, L. Barrymore • "Emperor's Candlesticks"... William Powell, Luise Rainer • "Between Two Women"... Franchot Tone, Virginia Bruce, Maureen O'Sullivan "Topper"... Constance Bennett, Cary Grant, Roland Young, Billie Burke •, "Saratoga"... Clark Gable. Jean Harlow • "Good Earth"... Paul Muni, Luise Rainer • "The Firefly"... Jeanette MacDonald, Allan Jones, Warren William • "Broadway Melody of 1938"... Robert Taylor, Eleanor Powell and 15 more stars! Etc., etc.

it is a pleasure to report that the number of 1937-'38 New Season Contracts for M-G-M Features and Shorts, *signed and delivered,* has set a new all-time high for mid-summer, and is heading for the greatest final total in film history!

ASIDES and INTERLUDES

by JAMES P. CUNNNIGHAM

Edwin C. Hill, portraying "The Human Side of the News," bemoans the return of cattle rustlers in the west because they are of a new type—the city-gangster, as against the old hard-boiled, owl-hoot rider who was the picturesque villain of the day, and has been so glorified in the movies. Mr. Hill infers that the motion pictures of the old-school cattle rustler now are out of date.

Rustlers no longer come suddenly out of the black night, yelling wildly and cracking 45's, stampeding a hundred head o' cattle. The up-to-date rustler now works in fast motor trucks. He's out for calves, and when he finds an unguarded herd of beef he rounds them up and drives them into his trucks. He's away at 60 miles an hour, over good automobile roads. The modern rustler is a slick fellow, with forged bills of sale, fast automobiles and a ready market. And they laugh off the fine or short jail sentences when caught, whereas motion pictures still show the old rope over a branch of a cottonwood tree and something that had been a rustler turning gently in the breeze.

▽

Comes the revolution:

"A survey of Hollywood's feminine players reveals that 85 per cent of the greatest actors not only admit that red is one of their favorite colors, but declare that they are inspired by it."—Gail Patrick, in *Film Daily*.

▽

The Chamber of Commerce in the little Iowa town of Estherville decided that something should be done about plowing under the dandelion plants over-running the city. So, in his typical big-hearted manner, H. N. Schrodt announced he would give free admission to his Grand theatre on Saturday mornings to every child bringing in two bushels of dandelions. On the first morning, he took in at the boxoffice some 1,025 bushels, for 512½ free admissions.

▽

Robert Donat, observing on progress in motion pictures: "Then, suddenly, someone thought of Thought and everyone was stumped. Nobody had thought of thinking in those days. They had simply Gone After Things in a Big Way. What in hell did thought look like to them?"

▽

Sniff! Sniff! Department:

Paramount publicity from Hollywood, sent via the New York office, says Theodore Reed, directing Bing Crosby and Mary Carlisle in "Trouble or Nothing," tried odors to stimulate players—and it worked.

Mint at 4 P. M. had a stimulating effect, Paramount says, while Bing and Miss Carlisle made love better with heliotrope floating around, Martha Raye was funnier with geranium, and Andy Devine liked violet.

Unconfirmed reports indicate that the stage carpenters, electricians and set-movers perk up every hour on the hour with a whiff of rye blossom.

▽

Item in the New York Daily Mirror:

> "Press agents on the Twentieth Century-Fox lot are sprouting gray hairs trying to publicize Don Ameche. Mr. Ameche is a very swell, happily married gentleman who just doesn't do the things usually expected of movie stars. He doesn't eat crackers in bed nor chew tobacco during love scenes. The press agents are very discouraged."

Harry Brand must be slipping—why doesn't he try cookies.

Sidney Honeywell Rechetnik, Warner home office press agent and the inspiration for many a paragraph on this page—Sid is Broadway's champion herring giver-away—takes to the American airlanes for a looksee at Busby Berkeley's beauties at his company's Hollywood studio.

A prize consisting of cellophane fish-hooks and an all-rubber fishing pole goes to the RKO press agent in Hollywood who sent out this best fish-story of the week:

> "The way the usually snobbish big game fish in Mexican waters have been swarming around Fred Astaire during his present vacation at Ensenada, they could just as well be autograph-seekers who have witnessed his latest picture (title deleted).
>
> "There is no law of limit at Ensenada, but Mr. Astaire has succeeded in snaring so many piscatorial prizes in the past week, over and above his needs for taking photographs for visual proof, that he has been distributing them among the poorer fishermen of the neighborhood who have not the benefit of a $6,000-a-week personality to exert upon the fish."

▽

RKO Radio Pictures now is doing a feature motion picture on the life of Jim Fisk, who reached the heights of his money-making and sensation-creating career in the decade from 1860 to 1870, in that grandiloquent period of American history when vast fortunes were being made and lost in the wake of the Civil War.

Radio has engaged Edward Arnold to bring Jim Fisk to the screen, but minus the famous and flourishing handlebar mustache which was a distinctive feature of that spectacular financier's appearance. "It's a case of romantic license," RKO explains. "Whiskers are not so good for romantic appeal."

Sigmund Lubin, years ago, had the John Ince version of "The Battle of Shiloh" re-shot to eliminate General Grant's whiskers.

Ray Lewis, editor of the Canadian Moving picture Digest, and her husband (Joshua Smith, Canadian portrait painter), were presented to King George VI at Buckingham, at a Garden Party the other week.

A gentleman-in-waiting to the King noticed the miniature of a boy which Ray Lewis was wearing, commented on it and asked who the artist was. When Ray said the picture was that of her son and the painter was her husband, she was asked to present her husband, and in turn both were taken to the King.

Ray said the King was most affable, better looking than Edward VIII and just as democratic. He took time and was leisurely in conversing with them.

Ray Lewis also talked with Earl and Lady Stanley Baldwin, and asked the Earl if he was going to make the Empire Tour which had been reported in the newspapers. "Empire Tour?" replied Baldwin, "Why I haven't seen England in 10 years."

▽

Patrons at the Ohio theatre at Mansfield, Ohio, thought they were witnessing a publicity stunt when, with cause unknown to them, an electrical storm cut off the house lights at the very moment a trailer started on "Night Must Fall."

▽

"The literary critics gasped when 'Lost Horizon' was published under the signature of the man who had written 'The Postman Always Ring Twice.'"—*Washington (D. C.) Daily News*.

They should have heard the gasps of James M. Cain, who wrote "The Postman Rings Twice," and James Hilton, who wrote "The Lost Horizon."

▽

Harry Margolin, studio property man on the Condor-Grand National picture, "Love Takes Flight," dropped 3,000 feet in a parachute to lighten an overloaded plane and permit leading man Bruce Cabot to fly the ship at a speed of 300 miles an hour for a scene in the film.

The property man "bailed out" when he realized that the airship was too crowded for three passengers and camera equipment.

Conrad Nagel, who was directing at the United Airlines field in Burbank, announced Mr. Margolin's promotion immediately to 67th assistant directorship.

▽

Seems that David Selznick is looking for a Scarlett O'Hara for his "Gone with the Wind."

▽

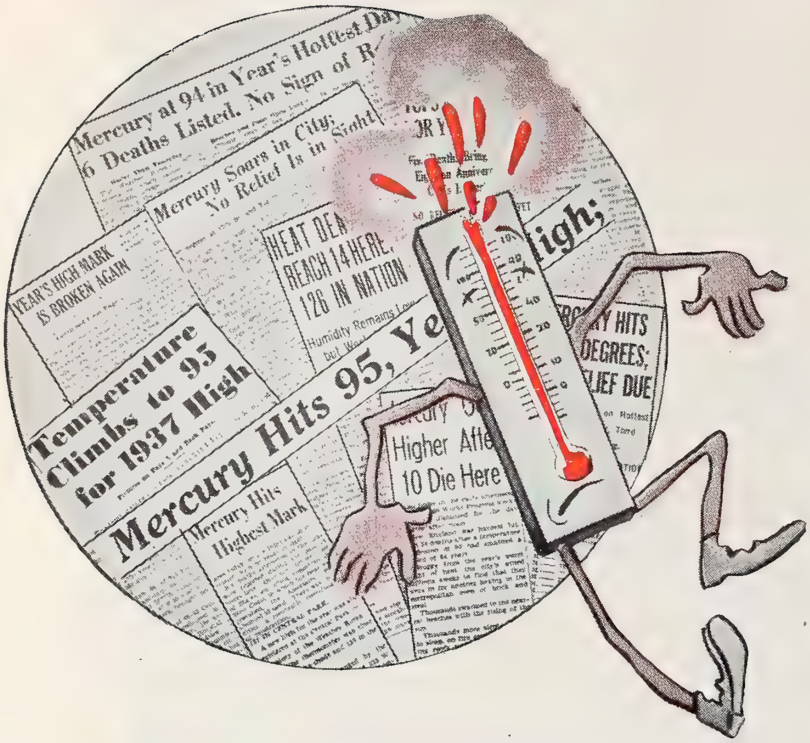
When people write dumb letters to business concerns, Mrs. Juliet Lowell collects them and puts them in books, on the radio and into short subjects for RKO—and the public roars at "Dumb Belle Letters" from dumb people. Prize of her collection was received only the other day, as follows:

> "TO THE CORONER, Honolulu, Hawaii. Dear Mr. Coroner: I received your letter acknowledging the death of my mother-in-law and asking what the complaint was. Let me hasten to reassure you, there was no complaint—everyone was entirely satisfied. Yours truly, Carl B.

And then there was the lady, Mrs. Ada B., in New York, who wrote to Corn (food) Products and complained, "Although I have taken six cans of your corn syrup, my feet are no better than they were when I started."

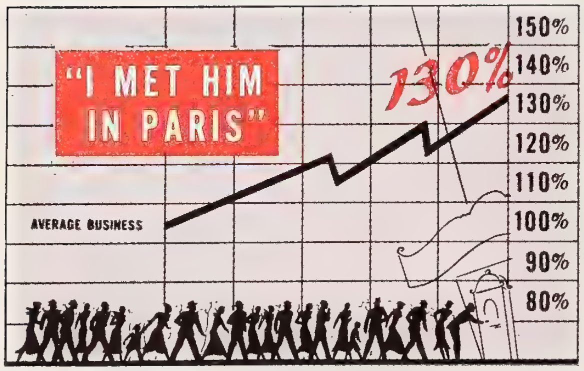
THE HOTTER, THE HIGHER

The Hotter the Weather, the Higher the Grosses with Paramount Pictures

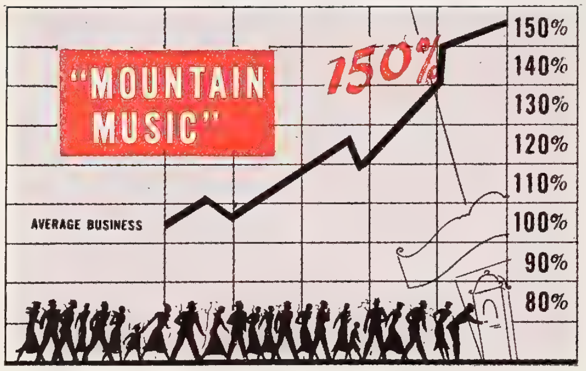


Mercury at 94 in Year's Hottest Day
6 Deaths Listed. No Sign of R
Mercury Soars in City; No Relief Is in Sight
YEAR'S HIGH MARK IS BROKEN AGAIN
HEAT DEA REACH 14 HERE; 126 IN NATION
Humidity Remains Low
Temperature Climbs to 95 for 1937 High
Mercury Hits 95, Ye
Higher Afte 10 Die Here
Mercury Hits Highest Mark
igh;
Y HITS DEGREES; LIEF DUE

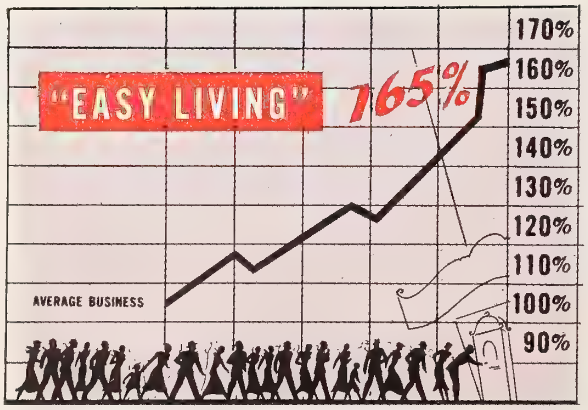
PROFITABLE PARADOX: Theatre records of past month and longer reveal astonishing situation: the higher the temperature, the higher went grosses in houses playing Paramount pictures. Explanation lies in fact that Paramount's summer releases were planned long in advance to capture fancy and shekels of populace. First of hot-weather bell-ringers was "I Met Him in Paris," followed by "Mountain Music," with "Easy Living" now current. (See graphs.) Next picture designed to maintain precedent for higher grosses regardless of weather is Paramount's "Exclusive"— sensational new-theme newspaper melodrama released July 30th—with Fred MacMurray, Frances Farmer and Charlie Ruggles in stellar roles. (See photos.)



Colbert Captivates! Audiences went in big way for little lady in "I Met Him in Paris." Receipts averaged **130 per cent in 30 key engagements.**



Ray! for Raye and Burns! "Mountain Music" hit Old Man Summer Slump right in solar plexus. Turned in average gross of **150 per cent in 18 key runs.**

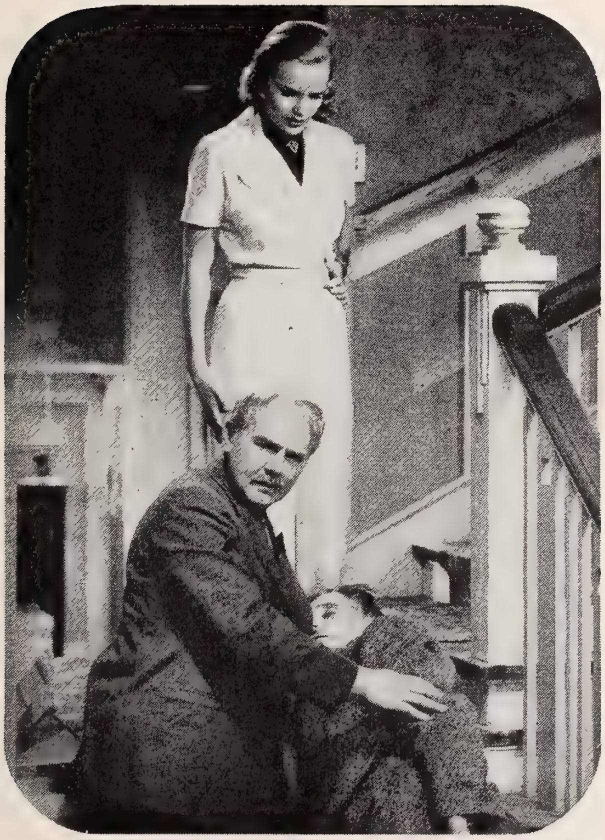


It's the Life! "Easy Living," funniest comedy of year, smashed New York Paramount house record in hottest weather in decades. First week's gross **165 per cent above average.**

Can't Always Tell: Frances Farmer plays reporter in Paramount's "Exclusive"—dynamite newspaper story. Looking at placid photo you couldn't be expected to know that around Miss Farmer revolves some of most startling action ever brought to life on screen.

New Ruggles: Charlie Ruggles, famed comedian, proves in "Exclusive" he's also dramatic actor of no mean ability. It's a rare combination of talents that can make audiences cry as well as laugh.

Revolt in Favor of Decency! What a scene! Thousands of townspeople take matters into their own hands when they march on and destroy gangster-controlled newspaper plant. As thrilling and rousing an episode as ever was written into a script.



Grim! You have to see this sequence live for you on the screen to realize the harm inherent in so-called "yellow journalism." One of the tense moments in a picture that presents one tense climax after another.

RUN OUR CITY
USINESS BA
OTE FO
NK MITC
THE SENTINEL
MITCHELL IS EX-CONVICT

Future Gone! In one brief, stunning scene, everything Ralph Morgan (as Mitchell, Mayoralty candidate) lives for is kicked out from under him by scandal resurrected by unscrupulous newspaper. "Exclusive" definitely is picture of strong melodramatic contrasts.

Battling Romantics: Things are not always as peaceful as this between Frances and Fred in "Exclusive." The young lady muddles things plenty for MacMurray and everybody else before she's finally brought to her senses.

FRED MacMURRAY
FRANCES FARMER
CHARLIE RUGGLES
in "EXCLUSIVE"
with LLOYD NOLAN
FAY HOLDEN, RALPH MORGAN
Screen Play by John C. Moffitt, Sidney Salkow and Rian James. A Paramount Picture. Directed by ALEXANDER HALL.

Films Wield Strong Influence On Buying, Advertisers Told

Radio and motion pictures, and particularly color films, are wielding a tremendous influence upon the tastes and habits of the American people, Joseph C. Gries, Manz Corporation, Chicago, told 75 members of the Kansas City Advertising Club last Monday.

Discussing specifically the "Influence of Motion Pictures on Selling," Mr. Gries said that of the two forms of entertainment, the motion picture wielded the most influence. People buy it—and get "tremendous value" for their money. He pointed out that movies are not only tremendously popular, which in itself would make them one of the strongest of modern influences, but that the producers spend a great deal of time and care in making them authentic. He cited the instance of the pulleys on the halyards in "Captain Blood." In pulleys as we know them today the rope goes around, in the time of Captain Blood they went through. *This attention to detail combined with their popularity gives to movies a very important educational force.*

Women today are dressing better because of fashions promulgated by movie stars; their homes are decorated with more taste. After "It Happened One Night" had been out for a while, international bus lines couldn't handle the traffic; everyone was looking for romance on a long bus ride.

"Why do you think the United States is so willing to cooperate in filming airplane stories, navy pictures, army dramas?" Mr. Gries asked. "Because after such a picture is shown they get so many recruits for that particular service they can hardly handle them."

All this is true of black and white movies, too, but the influence is multiplied a thousand times by color, Mr. Gries asserted. Clark Gable introduced a turtle neck sweater vogue when he wore one in a picture. If it had been a yellow *turtle neck, thinks Mr. Gries, "we'd all look like a bunch of galloping omelettes."*

Advertisers are going to have to study color in order to advertise intelligently, and Mr. Gries advised every advertising man to see every color picture twice; once for the drama, the second time to study what the picture is certain to create in the way of public demand for styles, things, etc., and for the way in which they are going to be appealed to.

Grand National Reelects Alperson and All Officers

Grand National officers were re-elected at a meeting of the board of directors held Wednesday in the home office, New York. Edward L. Alperson continues as president, with Edward J. Peskay as vice president in charge of distribution; Jack Barnstyn, vice-president in charge of foreign distribution; T. F. Murphy, secretary-treasurer; W. J. Neary, assistant secretary-assistant treasurer; Philip N. Krasne, assistant secretary-assistant treasurer, and Ann Rosenthal, assistant secretary.

A. Pam Blumenthal, whose employment contract was approved at the stockholders' meeting held on Tuesday at Wilmington, will become a vice-president as of August 1, 1937. At this meeting he was also elected to the board of directors, which now consists of Edward L. Alperson, Edward J. Peskay, T. F. Murphy, K. W. Todd and A. Pam Blumenthal succeeding Donald Stralem.

Mr. Alperson, who arrived in New York on Monday for the meetings, will return to Hollywood in three weeks when the company's first Anna Sten production starts.

Board Votes to Disband

The Chicago Film Board of Trade on Wednesday decided to disband unless the home offices of the large distributors want it to continue. Three companies were reported to have expressed a desire that the board carry on.

U. S. Suits Charge Ticket Tax Evasion

In a drive to stop leaks which are said to cost the government $1,000,000 in amusement tax losses annually, actions charging the sale of theatre tickets without the required indorsements for tax purposes were filed against nine ticket agencies, four owners and seven employees in U. S. district court Wednesday.

Defendants named were the Supreme Theatre Ticket Service, Inc.; Harry Shack, trading as the Rialto Theatre Ticket Service; Leo Newman's Theatre Ticket Office, Inc.; Michael Atlas and Walter Friedman, trading as the Acme Theatre Ticket Office; Ruth Alexander, trading as Alexander's Theatre Ticket Office; Jacob's Ticket Office, Inc.; Beckhardt's Theatre Ticket Office, Inc.; The Park Theatre Service, Inc., and the Mackey Theatre Ticket Service, Inc. Also named were Robert Baumgarten, of the Supreme; Thomas Burke, of the Rialto; Philip Guryan, of Newman's; Jesse Berlly, of Alexander's; Wilfred Betts, of Jacobs; Arthur K. Lemmon, of the Park Service, and John Dunleavy, of Mackey.

Attend Empire Convention

H. J. Yates, president of Consolidated Film Company, and two other Republic executives, J. J. Milstein and Edward Schnitzer are in Toronto for the convention of Empire Films Friday and Saturday.

Two New Moves On Trust Charges

Large distributors have been named defendants in a $225,000 trust suit filed in federal court in the southern district, New York, by Orange County Theatres, Inc., under the Sherman and Clayton Acts.

Elsewhere, distributors were questioning the legal standing of another trust suit, that of A. B. Momand, Oklahoma exhibitor, who seeks $3,000,000 in damages.

Named in the Orange County action were Twentieth Century-Fox, Paramount, Universal, RKO and United Artists, and George Walsh and Netco Theatres, both operating theatres in and around Newburgh, N. Y. The defendants were accused of conspiracy to form a theatre "pooling" and thus deprive the plaintiff of product for its Academy theatre in Newburgh.

Eugene Levy, also named a defendant, was charged with linking his Ritz and Park theatres in Newburgh with the Walsh-Netoco Paramount circuit subsidiary, and together with operating in conspiracy with the defendant distributors.

In Boston federal court, Columbia, RKO, Vitagraph (Warner Brothers), Universal and United Artists, entered identical answers to the $3,000,000 anti-trust suit brought some time ago by A. B. Momand of Oklahoma stipulating in the answers that "the causes of action alleged in the plaintiff's declaration did not accrue within the time permitted" by the law on limitations in Oklahoma, Massachusetts or within United States jurisdiction. George S. Ryan, who took charge of the plaintiff's action two years ago, is acting for him now in Boston.

Merian Cooper Signs As MGM Producer

Merian C. Cooper has been signed as producer at Metro-Goldwyn-Mayer.

Entering motion pictures after the World War as partner of Ernest B. Schoedsack, Mr. Cooper co-sponsored the expeditions which were responsible for "Grass" and "Chang," the former made in Arabia, and "Chang" in Indo-China.

After making another production with Mr. Schoedsack, "The Four Feathers," Mr. Cooper became a producer at RKO, and was placed in charge of all this company's productions on the Coast. In the fall of 1935 he formed Pioneer Pictures to popularize color films. The following year he became vice-president of Selznick International Pictures.

Seeks Burlesque License After Magistrate's Ruling

On the strength of the dismissal by Magistrate Anna M. Kross of the charge of presenting an indecent performance brought against Edward Goodman, manager of Minsky's Republic Theatre, New York, Joseph Weinstock, owner of the theatre, said that he would ask Commissioner of Licenses Moss for a license "without any strings." The theatre was closed in May, together with other burlesque houses, and was reopened as a "purified" vaudeville theatre.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 17, 1937, from 98 theatres in 17 major cities of the country was $952,402, a decrease of $68,051 from the total for the preceding week ended July 10, 1937, when 105 theatres in 18 large cities aggregated $1,020,453.

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Theatres		(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)		Current Week		Previous Week	
Boston	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston	3,246	25c-65c	$17,700	“Riding on Air” (RKO) and “Espionage” (MGM)	7,000	“Nobody’s Baby” (MGM) and “When Thief Meets Thief” (U.A.) (35c-65c)	6,800
Fenway	1,382	30c-50c	5,300	“Wild Money” (Para.) and “Charlie Chan at the Olympics” (20th Cent.-Fox)	4,000	“The Last Train from Madrid” (Para.) and “Hotel Haywire” (Para.)	3,800
RKO Memorial	2,907	25c-65c	13,600	“New Faces of 1937” (RKO) and “The 13th Chair” (MGM) (2nd week)	10,000	“New Faces of 1937” (RKO) and “The 13th Chair” (MGM) (1st week)	16,000
Loew’s Orpheum	2,970	35c-65c	14,500	“Captains Courageous” (MGM) and “Academy Award Review” (U.A.) (2nd week)	12,000	“Captains Courageous” (MGM) and “Academy Reward Review” (U.A.) (1st week)	19,000
Loew’s State	3,537	35c-65c	13,100	“Captains Courageous” (MGM) and “Academy Award Review” (U.A.) (2nd week)	10,500	“Captains Courageous” (MGM) and “Academy Award Review” (U.A.) (1st week)	13,000
Metropolitan	4,332	35c-75c	26,200	“Easy Living” (Para.) (stage: Phil Spitalny and Orch.)	18,000	“Sing and Be Happy” (20th Cent.-Fox) (on stage: Gus Van)	11,000
Paramount	1,793	25c-50c	8,000	“Wild Money” (Para.) and “Charlie Chan at the Olympics” (20th Cent.-Fox)	6,000	“The Last Train from Madrid” (Para.) and “Hotel Haywire” (Para.)	5,800
Buffalo							
Buffalo	3,489	30c-50c	14,000	“The Singing Marine” (W.B.)	8,700	“The Emperor’s Candlesticks” (MGM)	12,000
Century	3,000	25c	7,000	“Hotel Haywire” (Para.) and “Men in Exile” (F.N.)	6,000	“Manhattan Melodrama” (MGM) and “You Can’t Buy Luck” (RKO)	8,300
Great Lakes	3,000	25c-40c	10,100	“Slim” (W.B.)	7,000	“Captains Courageous” (MGM) (2nd week)	7,600
Hippodrome	2,500	25c-40c	9,000	“Woman Chases Man” (U.A.) and “Academy Award Review” (U.A.)	8,200	“Sing and Be Happy” (20th Cent.-Fox) and “Once A Doctor” (W.B.)	4,500
Lafayette	3,300	25c	8,300	“The Hit Parade” (Republic) and “Circus Girl” (Republic)	6,800	“Wings Over Honolulu” (Univ.) and “Oh, Doctor” (Univ.)	6,000
Chicago							
Apollo	1,400	35c-75c	7,100	“Another Dawn” (W.B.)	6,300	“Parnell” (MGM)	6,500
Chicago	4,000	35c-75c	35,500	“Easy Living” (Para.) (stage: Louise Massey and revue)	27,800	“Another Dawn” (W.B.) (plus stage show)	33,500
Garrick	900	35c-75c	6,800	“Dreaming Lips” (U.A.)	6,000	“Midnight Madonna” (Para.)	4,900
Oriental	3,490	35c-55c	17,500	“Born Reckless” (20th Cent.-Fox) (stage: Three Stooges and revue)	16,600	“Married Before Breakfast” (MGM) (plus stage show)	17,200
Palace	2,509	35c-75c	19,900	“New Faces of 1937” (RKO) (plus stage show) (2nd week)	15,000	“New Faces of 1937” (RKO) (plus stage show) (1st week)	23,000
Roosevelt	1,591	35c-75c	13,000	“The Emperor’s Candlesticks” (MGM)	14,900	“The Singing Marine” (W.B.) (2nd week)	10,300
State-Lake	2,776	20c-40c	14,800	“Love from a Stranger” (U.A.) (plus vaudeville)	13,200	“Her Husband’s Secretary” (W.B.) (plus vaudeville)	15,000
United Artists	1,700	35c-75c	17,500	“A Day at the Races” (MGM) (2nd week)	17,700	“A Day at the Races” (MGM) (1st week)	24,000
Cleveland							
Allen	3,300	30c-42c	5,700	“New Faces of 1937” (RKO) (6 days)	3,750	“Slave Ship” (20th Cent.-Fox)	6,000
Hippodrome	3,800	30c-42c	12,700	“The Singing Marine” (W.B.)	10,500	“New Faces of 1937” (RKO)	11,000
RKO Palace	3,100	30c-60c	17,800	“Angel’s Holiday” (20th Cent.-Fox) (stage: Major Bowes’ Unit)	14,000	“Meet the Missus” (RKO) (plus stage show)	16,000
State	3,400	30c-42c	17,200	“Mountain Music” (Para.)	11,000	“The Emperor’s Candlesticks”	15,500
Stillman	1,900	30c-42c	5,200	“Internes Can’t Take Money” (Para.)	4,500	“Captains Courageous” (MGM) (2nd week)	7,000
Denver							
Aladdin	1,500	25c-50c	3,400	“Another Dawn” (W.B.)	3,500	“Slave Ship” (20th Cent.-Fox)	4,000
Broadway	1,500	25c-40c	2,300	“Mysterious Crossing” (Univ.) and “Love in a Bungalow” (Univ.)	3,000	“Criminals of the Air” (Col.) and “The Frame-Up” (Col.)	2,500
Denham	1,500	25c-40c	6,700	“Mountain Music” (Para.) (2nd week)	5,000	“Mountain Music” (Para.) (1st week)	8,500
Denver	2,500	25c-50c	9,600	“The Singing Marine” (W.B.) (plus stage band)	10,000	“Another Dawn” (W.B.) (plus stage band)	12,000
Orpheum	2,500	25c-40c	7,300	“New Faces of 1937” (RKO) and “Outcasts of Poker Flat” (RKO)	8,000	“Captains Courageous” (MGM) and “You Can’t Buy Luck” (RKO)	9,500
Paramount	2,000	25c-40c	3,400	“Wings Over Honolulu” (Univ.) and “Let Them Live” (Univ.)	4,000	“The Go-Getter” (W.B.) and “Strangers On A Honeymoon” (GB)	3,000

Paramount Honored Twice

"REDBOOK MAGAZINE," two months in succession, picks a Paramount picture to present to its millions of readers as the "best picture of the month." In August, it was "HIGH, WIDE and HANDSOME." In September, "SOULS AT SEA."

REDBOOK
MAGAZINE
August
25¢
COMP

10

REDBOOK'S PICTURE OF THE MONTH

H. N. SWANSON

MAYBE it's different with you. Maybe you get such a big boot out of swing parlors dispensing scat tunes, that you have no time for any tempo slower than a riveting-machine. I dunno if I'm getting to be the detached type, just a little old man in my late thirties. Anyway, I'm here to tell you I'm fed to the molars with so much current fuss over hot orchestras, over ride-men who get off some swell licks with their push-pipes and grunt-irons when they really get in the groove. Yep, as for me and for my house, a jam session is no longer something to search out—it's something to run from.

Perhaps Paramount thought a large portion of the picture-going public felt the same way about it, when they signed Jerome Kern to write some sweet singing music, and Oscar Hammerstein to match it with lyrics that would disgust any whacky trumpeter or any lad with a snaky clarinet. "High, Wide and Handsome" was designed by its producer, Arthur Hornblow, Jr., to be another "Show Boat." I believe it has already been branded as a colossal musical by some nameless impartial press-agent—which is just so much Hollywood mumbo-jumbo. While it fails to achieve the dramatic strength of that hardy perennial, and while its score is not as heady with romance as the music this box-office team delivered for "Show Boat," at least it emerges as a nostalgic and engrossing chapter of American achievement. It cost a lot of money, and it will make an awful lot. Let's leave it at that.

The reason this show has gayety and verve is largely due to Irene Dunne and Randolph Scott, who also played the romantic leads in "Roberta." Miss Dunne and Dorothy ("Moonlight and Shadows") Lamour put over a series of songs which are marked by thoughtful lyrics and melodic simplicity: "Can I Forget You?" "The Folks Who Live on the Hill," "High, Wide and Handsome," "Allegheny Al" and "The Things I Want." These songs do not impede the action; rather they advance it. Only once before recently have we noted such a clever handling of songs: we mean the way those Gordon and Revel tunes advanced the story in "Wake Up and Live."

The period of this opus is western Pennsylvania in 1859, the time when the railroads were attempting to wrest control of the oil-fields from the independent farmers by boosting to prohibitive levels their freight-rates on petroleum. To combat this, the farmers began to lay a pipe-line from the oil-fields to the refinery. Gangs hired by railroad officials, as well as trucking teamsters losing revenue, attacked them. They even used locomotives to rip the pipe out of the earth. How the line eventually went thtough is the basis for this story.

Irene Dunne plays the rôle of a medicine-show

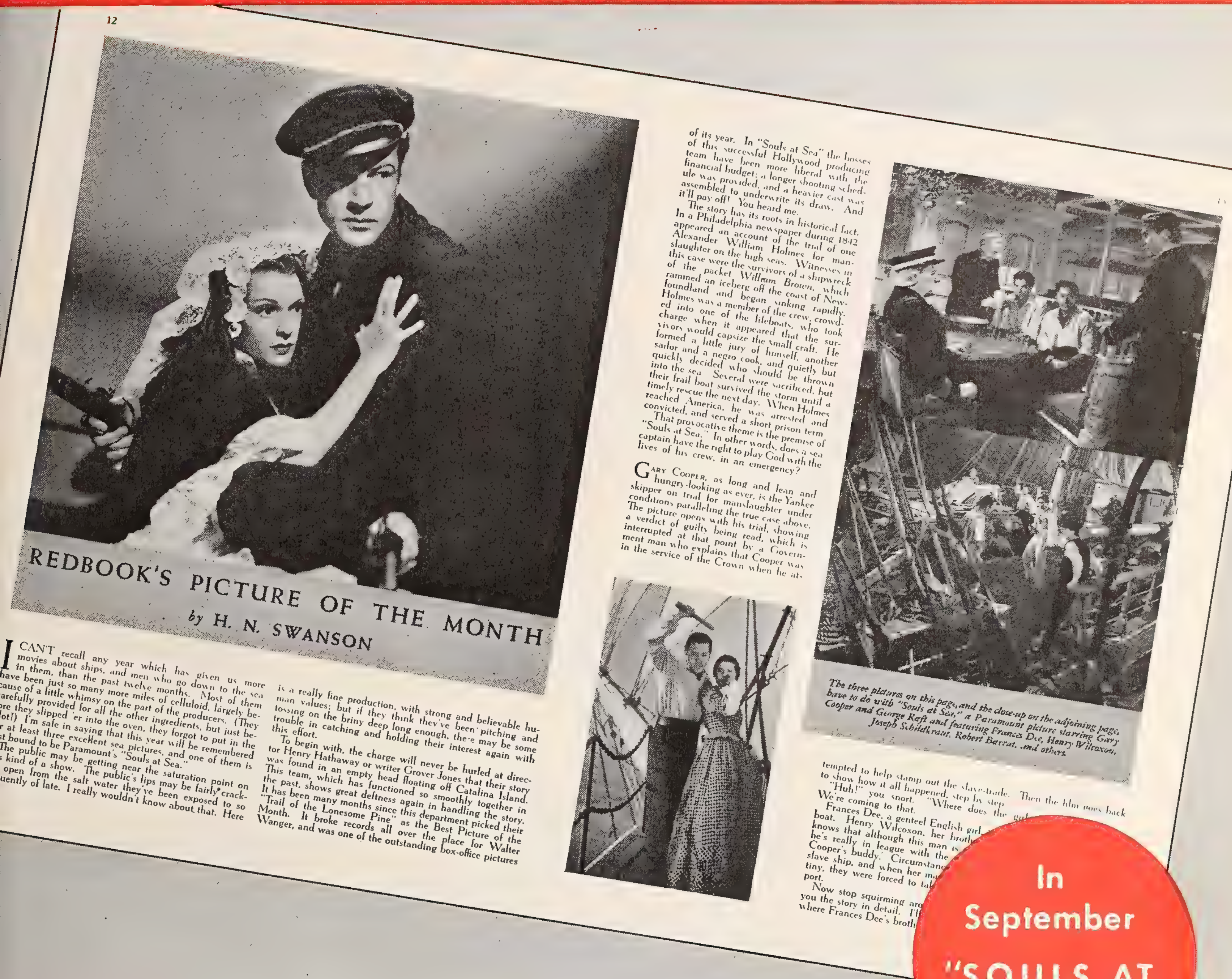
(Please turn to page 95)

"High, Wide and Handsom nne and Randolph Scott for the first time since "Rob

In August "HIGH, WIDE and HANDSOME"

IT LOOKS LIKE A

for Best Picture of Month!



12

REDBOOK'S PICTURE OF THE MONTH

by H. N. SWANSON

I CAN'T recall any year which has given us more movies about ships, and men who go down to the sea in them, than the past twelve months. Most of them have been just so many more miles of celluloid, largely because of a little whimsy on the part of the producers. (They arefully provided for all the other ingredients, but just be- ore they slipped 'er into the oven, they forgot to put in the lot!) I'm safe in saying that this year will be remembered r at least three excellent sea pictures, and one of them is st bound to be Paramount's "Souls at Sea."

The public may be getting near the saturation point on s kind of a show. The public's lips may be fairly crack- open from the salt water they've been exposed to so uently of late. I really wouldn't know about that. Here is a really fine production, with strong and believable human values; but if they think they've been pitching and tossing on the briny deep long enough, there may be some trouble in catching and holding their interest again with this effort.

To begin with, the charge will never be hurled at director Henry Hathaway or writer Grover Jones that their story was found in an empty head floating off Catalina Island. This team, which has functioned so smoothly together in the past, shows great deftness again in handling the story. It has been many months since this department picked their "Trail of the Lonesome Pine" as the Best Picture of the Month. It broke records all over the place for Walter Wanger, and was one of the outstanding box-office pictures of its year. In "Souls at Sea" the bosses of this successful Hollywood producing team have been more liberal with the financial budget; a longer shooting schedule was provided, and a heavier cast was assembled to underwrite its draw. And it'll pay off! You heard me.

The story has its roots in historical fact. In a Philadelphia newspaper during 1842 appeared an account of the trial of one Alexander William Holmes for manslaughter on the high seas. Witnesses in this case were the survivors of a shipwreck of the packet William Brown, which rammed an iceberg off the coast of Newfoundland and began sinking rapidly. Holmes was a member of the crew, crowded into one of the lifeboats, who took charge when it appeared that the survivors would capsize the small craft. He formed a little jury of himself, another sailor and a negro cook, and quietly but quickly decided who should be thrown into the sea. Several were sacrificed, but their frail boat survived the storm until a timely rescue the next day. When Holmes reached America, he was arrested and convicted, and served a short prison term.

That provocative theme is the premise of "Souls at Sea." In other words, does a sea captain have the right to play God with the lives of his crew, in an emergency?

GARY COOPER, as long and lean and hungry-looking as ever, is the Yankee skipper on trial for manslaughter under conditions paralleling the true case above. The picture opens with his trial, showing a verdict of guilty being read, which is interrupted at that point by a Government man who explains that Cooper was in the service of the Crown when he attempted to help stamp out the slave-trade. Then the film goes back to show how it all happened, step by step.

"Huh!" you snort. "Where does the gi

We're coming to that.

Frances Dee, a genteel English girl,
boat. Henry Wilcoxon, her broth
knows that although this man is
he's really in league with the
Cooper's buddy. Circumstanc
slave ship, and when her ma
tiny, they were forced to ta
port.

Now stop squirming aro
you the story in detail. I'l
where Frances Dee's broth

The three pictures on this page, and the close-up on the adjoining page, have to do with "Souls at Sea," a Paramount picture starring Gary Cooper and George Raft and featuring Frances Dee, Henry Wilcoxon, Joseph Schildkraut, Robert Barrat, and others.

In
September
"SOULS AT
SEA"

"Redbook" distributes an average of 1,175,000 copies a month. It is conservatively estimated that 4 people see and read each copy of "Redbook." This means that at least 4,700,000 readers of "Redbook" are waiting to see the best pictures of the month discussed in their favorite magazine.

PARAMOUNT YEAR!

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	“They Gave Him a Gun” (MGM) and “Sing and Be Happy” (20th Cent.-Fox)	10,957	“The Emperor's Candlesticks” (MGM) and “She Had to Eat” (20th Cent.-Fox)	13,629
Pantages	3,000	30c-65c	8,100	“New Faces of 1937” (RKO) and “Armored Car” (Univ.) (30c-55c) (6 days-2nd week)	6,000	“New Faces of 1937” (RKO) and “Armored Car” (Univ.) (1st week)	7,400
W. B. Hollywood	3,000	30c-65c	10,400	“The Singing Marine” (W.B.) and “The Devil Is Driving” (Col.) (2nd week)	6,100	“Singing Marine” (W.B.) and “The Devil Is Driving” (Col.) (1st week)	6,000
Indianapolis							
Apollo	1,100	25c-40c	4,400	“The Singing Marine” (W.B.)	2,100	“Slave Ship” (20th Cent.-Fox) (2nd week)	3,500
Circle	2,800	25c-40c	6,300	“Easy Living” (Para.) and “The Last Train from Madrid” (Para.)	7,500	“New Faces of 1937” (RKO) and “Behind the Headlines” (RKO) Memorial Day Riot (Para.)	4,000
Loew's	2,800	25c-40c	8,200	“A Day at the Races” (MGM) and “The Devil Is Driving” (Col.)	5,000	“A Day at the Races” (MGM)	9,500
Lyric	2,000	25c-40c	9,300	“Riding on Air” (RKO) (plus stage show)	8,600	“Wings Over Honolulu” (Univ.) (on stage: Cab Calloway and Cotton Club Revue)	11,500
Kansas City							
Mainstreet	3,100	25c-40c	9,300	“New Faces of 1937” (RKO)	8,100	“Mountain Music” (Para.) (8 days)	14,000
Midland	4,000	25c-40c	12,000	“The Emperor's Candlesticks” (MGM) and “Pick a Star” (MGM)	12,400	“Captains Courageous” (MGM) (2nd week)	8,000
Newman	1,900	25c-40c	7,300	“Mountain Music” (Para.)	5,100	“Riding on Air” (RKO) and “Behind the Headlines” (RKO)	4,500
Tower	2,000	25c-40c	7,400	“Born Reckless” (20th Cent.-Fox) (plus stage show)	7,400	“Wings Over Honolulu” (Univ.) (plus stage show)	11,000
Uptown	2,000	25c-40c	4,500	“Silent Barriers” (GB) and “Love from a Stranger” (U.A.) (8 days)	3,300	“Love from a Stranger” (U.A.)	4,800
Los Angeles							
Carthay Circle	1,518	50c-$1.50	11,800	“Wee Willie Winkie” (20th Cent. Fox) (3rd week)	9,200	“Wee Willie Winkie” (20th Cent.-Fox) (2nd week)	9,200
Four Star	900	50c-$1.50	4,000	“Make Way for Tomorrow” (Para.) (30c-55c)	4,189	“Lost Horizon” (Col.) (17th week-6 days)	5,900
Grand International	750	35c-40c	2,100	“Forever Yours” (G.N.) (4th week)	1,700	“Forever Yours” (GN) (3rd week)	1,900
Hillstreet	2,700	30c-65c	8,000	“New Faces of 1937” (RKO) and “Armored Car” (Univ.) (30c-65c) (6 days-2nd week)	6,000	“New Faces of 1937” (RKO) and “Armored Car” (Univ.) (1st week)	8,500
Loew's State	2,500	30c-55c	14,700	“They Gave Him A Gun” (MGM) and “Sing and Be Happy” (20th Cent.-Fox)	10,556	“The Emperor's Candlesticks” (MGM) and “She Had to Eat” (20th Cent.-Fox)	12,693
Paramount	3,595	30c-55c	18,400	“The Last Train from Madrid” (Para.) (plus stage show)	21,450	“Mountain Music” (Para.) (2nd week) (plus stage show)	15,250
W. B. Downtown	3,400	30c-65c	10,700	“The Singing Marine” (W.B.) and “The Devil Is Driving” (Col.) (2nd week)	7,800	“Singing Marine” (W.B.) and “The Devil Is Driving” (Col.) (1st week)	8,100
Montreal							
Capitol	2,547	25c-60c	9,300	“Mountain Music” (Para.) and “The Last Train from Madrid” (Para.)	7,500	“Slave Ship” (20th Cent.-Fox) and “Big Business” (20th Cent.-Fox) (2nd week)	5,000
Loew's	3,115	25c-40c	11,000	“The League of Frightened Men” (Col.) and “Behind the Headlines” (RKO)	5,000	“Wings Over Honolulu” (Univ.) and “Killer at Large” (Col.)	5,000
Palace	2,600	25c-65c	10,500	“Captains Courageous” (MGM) (2nd week)	6,000	“Captains Courageous” (MGM) (1st week)	11,000
Princess	2,272	25c-65c	7,600	“Kid Galahad” (W.B.) and “Everybody Dance” (GB)	6,500	“Night Must Fall” (MGM) and “That Man's Here Again” (F.N.)	6,000
New York							
Capitol	4,700	25c-85c	33,400	“The Emperor's Candlesticks” (MGM)	24,000	“A Day at the Races” (MGM) (3rd week)	23,000
Criterion	1,700	25c-$1.10	12,000	“The Great Gambini” (Para.)	5,800	“The Last Train from Madrid” (Para.) (3rd week)	6,000
Globe	1,274	55c-$2.20	17,800	“The Road Back” (Univ.) (4th week)	6,000	“The Road Back” (Univ.) (3rd week)	10,000
Paramount	3,700	25c-99c	36,100	“Easy Living” (Para.) (stage: Martha Raye)	58,500	“Mountain Music” (Para.) (2nd week) (plus stage show)	30,000
Rialto	594	25c-55c	7,700	“Three Legionnaires” (General) and “Killers of the Sea” (G.N.)	6,600	“League of Frightened Men” (Col.)	7,500
Rivoli	2,200	25c-99c	23,100	“Slave Ship” (20th Cent.-Fox) (5th week)	9,000	“Slave Ship” (20th Cent.-Fox) (4th week)	15,000
RKO Music Hall	5,954	40c-$1.65	79,000	“Knight Without Amorr” (U.A.) (plus stage show)	85,000	“New Faces of 1937” (RKO) (plus stage show)	73,000
Roxy	6,200	25c-75c	35,400	“Two Who Dared” (G.N.) (plus stage show)	23,000	“King Solomon's Mines” (GB) (plus stage show)	30,000
Strand	3,000	40c-99c	20,800	“The Singing Marine” (W.B.) (2nd week)	12,000	“The Singing Marine” (W.B.) (1st week)	27,231

"Ask the Boys who saw it at the Trade Shows!"

TOPPER

M-G-M's "TOPPER" Trade Shows

Oklahoma City, Okla.
Bellefontaine, Ohio
Tulsa, Okla.
Fort Worth, Texas
Portland, Ore.
Albany, N. Y.
New York, N. Y.
New Orleans, La.
San Antonio, Texas
San Francisco, Cal.
Wichita, Kan.
Detroit, Mich.
Charlotte, N. C.
Raleigh, N. C.
Columbia, S. C.
Seattle, Wash.
Milwaukee, Wis.
Salina, Kan.
Denver, Colo.
Memphis, Tenn.
Biloxi, Miss.
Atlanta, Ga.
Washington, D. C.
Columbus, Ohio
Dayton, Ohio
Houston, Texas
Buffalo, N. Y.
Cincinnati, Ohio
Madison, Wis.
Green Bay, Wis.
Wausau, Wis.
Los Angeles, Cal.
Kansas City, Mo.
Des Moines, Iowa
Omaha, Neb.
New Haven, Conn.
Boston, Mass.
Cleveland, Ohio
Rochester, N. Y.
Syracuse, N. Y.
Litchfield, Ill.
Salt Lake City, Utah
Ottumwa, Iowa
Davenport, Iowa
Grand Island, Neb.
Gloversville, N. Y.
Dallas, Texas
Mattoon, Ill.
Waterloo, Iowa
For Dodge, Iowa
Norfolk, Neb.
Benton, Ill.
Sioux City, Iowa
Lawrenceville, Ill.
Carroll, Iowa
Indianapolis, Ind.
Carbondale, Ill.
Sikeston, Mo.
Quincy, Ill.
and more!

"TOPPER" a Great Comedy starring

CONSTANCE BENNETT, CARY GRANT, ROLAND YOUNG, BILLIE BURKE, Alan Mowbray, Eugene Pallette. Directed by Norman Z. McLeod, Associate Producer Milton H. Bren. Screen Play by Jack Jevne, Eric Hatch and Eddie Moran. Based on the novel by Thorne Smith. A Hal Roach, Metro-Goldwyn-Mayer Picture.

egram from New Orleans!

Trade showing Topper State Theatre here last night great success. Representatives of over hundred ten theatres this territory and all local newspaper critics present. Topper laid them in the aisles and this no exaggeration. It is great entertainment.

"TOPPER" TODAY
SRO

Telegram from Detroit!

Topper previewed last night United Artists Theatre here to three hundred representatives theatre owners and managers and circuit executives. Novelty of plot and excellent performances by splendid cast evoked enthusiastic approval on parts of all. Swell entertainment and a natural for profitable showmanship. Congratulations!

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Oklahoma City							
Criterion	1,700	10c-55c	5,300	“Slave Ship” (20th Cent.-Fox)	5,300	“The Emperor's Candlesticks” (MGM)	4,800
Liberty	1,500	10c-25c	2,900	“Riding on Air” (RKO) and “The Soldier and the Lady” (RKO)	2,700	“Pick A Star” (MGM) and “Once A Doctor” (F.N.) (4 days) “Under Your Spell” (20th Cent.-Fox) and “Imitation of Life” (Univ.) (3 days)	1,800 1,100
Midwest	1,500	10c-55c	4,300	“Woman Chases Man” (U.A.)	3,500	“The Singing Marine” (W.B.)	4,100
Omaha							
Brandeis	1,200	25c-40c	4,900	“Ever Since Eve” (F.N.) and “Behind the Headlines” (RKO)	5,500	“New Faces of 1937” (RKO) and “The Case of the Stuttering Bishop” (F.N.)	4,700
Omaha	2,200	25c-40c	6,900	“Angel's Holiday” (20th Cent.-Fox) and “Oh, Doctor” (Univ.) (4 days)	5,600	“Mountain Music” (Para.) and “Night of Mystery” (Para.) (8 days)	5,500
Orpheum	3,000	25c-40c	9,200	“The Last Train from Madrid” (Para.) and “Manhattan Melodrama” (MGM-reissue)	7,600	“Kid Galahad” (W.B.) and “Pick A Star” (MGM)	9,000
Philadelphia							
Boyd	2,400	40c-65c	14,800	“Captains Courageous” (MGM)	15,500	“The Emperor's Candlesticks” (MGM)	13,000
Earle	2,000	25c-55c	14,400	“The Go Getter” (W.B.) (stage: Henry Armetta) (6 days)	13,000	“Married Before Breakfast” (MGM) (6 days-plus stage show)	11,000
Fox	3,000	40c-65c	17,000	“The Singing Marine” (W.B.) (2nd week)	12,000	“The Singing Marine” (W.B.) (1st week)	16,500
Karlton	1,000	25c-40c	2,700	“Mississippi” (Para.) (9 days)	4,200	“Sing and Be Happy” (20th Cent.-Fox) (5 days)	1,100
Keith's	2,000	30c-50c	2,800	“Slave Ship” (20th Cent.-Fox)	2,500	“Another Dawn” (W.B.)	2,100
Stanley	3,700	40c-65c	15,700	“New Faces of 1937” (RKO) (2nd week)	12,000	“New Faces of 1937” (RKO) (1st week)	13,000
Stanton	1,700	30c-50c	6,400	“Make Way for Tomorrow” (Para.)	6,100	“The Great Gambini” (Para.)	5,800
Portland							
Blue Mouse	1,700	30c-40c	2,100	“Mountain Music” (Para.) and “Talk of the Devil” (GB)	2,000	“I Met Him in Paris” (Para.) and “Criminals of the Air” (Col.) (3rd week)	2,000
Broadway	1,912	30c-40c	6,400	“The Emperor's Candlesticks” (MGM) and “Wings Over Honolulu” (Univ.)	7,900	“A Day at the Races” (MGM) and “The Mighty Treve” (Univ.) (2nd week)	6,000
Mayfair	1,700	30c-40c	4,800	“Captains Courageous” (MGM) (2nd week)	5,000	“Captains Courageous” (MGM) (1st week)	4,800
Orpheum	1,700	30c-40c	6,900	“The Singing Marine” (W.B.) and “Born Reckless” (20th Cent.-Fox)	8,000	“Another Dawn” (W.B.) and “The Great Gambini” (Para.)	7,000
Paramount	3,008	30c-40c	7,700	“Slave Ship” (20th Cent.-Fox) and “Big Business” (20th Cent.-Fox)	8,500	“Mountain Music” (Para.) and “Talk of the Devil” (G.B.)	8,000
Rivoli	1,060	25c-35c	....	“You're in the Army Now” (GB) (plus stage show)	5,200	“Melody for Two” (W.B.) (plus stage show)	5,000
United Artists	945	30c-40c	6,900	“Knight Without Armor” (U.A.)	7,500	“Woman Chases Man” (U.A.)	7,500
San Francisco							
Clay	400	15c-35c	1,100	“Forever Yours” (G.N.) (3rd week)	1,100	“Forever Yours” (G.N.) (2nd week)	1,200
Fox	5,651	15c-75c	11,000	“Slave Ship” (20th Cent.-Fox) and “Married Before Breakfast” (MGM)	22,000	“The Singing Marine” (W.B.) and “King of Gamblers” (Para.) (2nd week)	10,000
Golden Gate	2,850	15c-55c	16,600	“New Faces of 1937” (RKO) (plus vaudeville) (2nd week)	13,500	“New Faces of 1937” (RKO) (plus vaudeville) (1st week)	21,500
Orpheum	2,440	15c-40c	8,200	“It Can't Last Forever” (Col.) and “I Cover the War” (Univ.)	5,500	“Love in a Bungalow” (Univ.) and “Roaring Timber” (Col.)	6,800
Paramount	2,670	15c-75c	13,300	“Easy Living” (Para.) and “The Great Gambini” (Para.)	15,000	“Last Train from Madrid” (Para.) and “Fly Away Baby” (W.B.)	10,000
St. Francis	1,470	15c-55c	6,900	“The Go-Getter” (W.B.) and “Rhythm in the Clouds” (Republic) (6 days)	5,000	“A Day at the Races” (MGM) and “The Great Hospital Mystery” (20th Cent.-Fox)	5,500
United Artists	1,200	15c-55c	6,900	“Woman Chases Man” (U.A.)	8,600	“A Star Is Born” (U.A.) (10th week)	4,800
Warfield	2,680	15c-55c	15,300	“The Emperor's Candlesticks” (MGM) and “Sing and Be Happy” (20th Cent.-Fox)	15,000	“The Go-Getter” (W.B.) and “The Thirteenth Chair” (MGM)	13,400
Seattle							
Blue Mouse	950	30c-55c	3,700	“Outcasts of Poker Flat” (RKO) and “She Had to Eat” (20th Cent.-Fox) (15c-35c)	3,950	“A Day at the Races” (MGM) and “Girl Loves Boy” (G.N.)	3,100
Fifth Avenue	2,500	30c-55c	7,700	The Singing Marine” (W.B.) and “The Case of the Stuttering Bishop” (F.N.)	6,400	“Captains Courageous” (MGM) and “There Goes My Girl” (RKO) (2nd week)	6,800
Liberty	1,800	25c-55c	7,700	“Woman Chases Man” (U.A.) and “The League of Frightened Men” (Col.)	6,100	“Thunder in the City” (Col.) and “Motor Madness” (Col.)	4,400
Music Box	950	30c-55c	3,500	“Captains Courageous” (MGM)	4,100	“Mountain Music” (Para.)	3,300
Orpheum	2,450	30c-55c	6,000	“Slave Ship” (20th Cent.-Fox) and “Married Before Breakfast” (MGM) (2nd week)	4,900	“Slave Ship” (20th Cent.-Fox) and “Married Before Breakfast” (MGM) (1st week)	6,150
Palomar	1,500	15c-35c	4,700	“Affairs of Cappy Ricks” (Republic) (plus vaudeville)	4,650	“Draegerman Courage” (F.N.) (on stage: Three Radio Rogues plus vaude.)	3,900
Paramount	3,050	30c-55c	5,200	“Riding on Air” (RKO) and “King of Gamblers” (Para.)	5,700	“Another Dawn” (F.N.) and “Meet the Missus” (RKO)	4,900

NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

BRITISH QUOTA BASED ON RESULTS GAINS GROUND AS FINAL SOLUTION

Independents Reported Favorable to Quota Based Upon Amount of Booking of Foreign Product in England

by BRUCE ALLAN
in London

The Quota controversy, receding somewhat into the background since delivery to the Board of Trade of the industry organizations' reactions to the Government's draft proposals of legislation, still gives rise to a certain amount of not always too well informed rumor.

One of the stories that went 'round Wardour Street this week was that the Cinematograph Exhibitors Association had made approaches to the Kinematograph Renters Society, in the hope that yet another statement might be made to the Board of Trade, on the basis of an exhibitor-distributor agreement.

No confirmation of this report could be obtained in official quarters; the CEA view appeared to be that there was a fundamental clash in principle, and that exhibitors were unlikely to abandon advocacy of the Quality Clause immediately after reiterating it in an official statement to the Government.

Would Base Quota on Bookings

More probable was a story that the Independent Producers and Distributors would make common ground with the large distributors on a plan to compute Quota in relation to the amount of booking of foreign product in England. Substantially, the Independents' own proposals to the Board of Trade, already reported, are on this basis and are in harmony both with the views expressed by J. C. Graham, of Paramount, before the Moyne Committee and with the official policy of the KRS, the keynote of which is that liberty should be left to the distributor to make as few or as many films as he pleases, so long as he expends on one or two big films as much as he would have to spend, under a minimum cost clause, on a number.

Whether the Quota is on a footage basis, with the liberty to cancel footage by increasing individual costs, or it is stated as a straight ratio between receipts from foreign films and money spent in British production, is really of minor importance.

The important feature of this development is that it indicates a possible united front of all distributors, large and small, in opposition to a rigid footage quota, and over against the producers of the Film Group and exhibitors of the CEA, neither of whom are unanimous on the point, inasmuch as small producers oppose the cost clause and large (circuit) exhibitors dissent from the quality clause.

Outside the trade, interest in the British Film controversy daily is becoming more acute. A prolonged controversy in the correspondence columns of the *Times* has been conducted by such disputants as Lord Strabolgi, Basil Dean, John Grierson and Ken Nyman, vice-president of the CEA. Publications as august as the *Fortnightly Review* and as intellectual as the *New Statesman* have opened their pages to consideration, more or less disinterested, of the problem from a national angle. In the House of Commons a string of questions on the when, why and how of the new Films Act seem the preliminary rumblings of a first class dialectical storm when the measure is at last introduced by the Right Hon. Oliver Stanley.

SHORT PRODUCT PLAYING BROADWAY

Week of July 17

CAPITOL	Equestrian Acrobats	MGM
	The Hound and the Rabbit	MGM
	Battling Bettas	DuWorld
CENTRAL	Grand Hooter	Columbia
CRITERION	Lifers of the Party	Vitaphone
	Lennie Hayton and His Orchestra	Vitaphone
	Pictorial Review, No. 11	Vitaphone
PARAMOUNT	Popular Science, No. 5	Paramount
RIALTO	Grips, Grunts and Groans	Columbia
	Sweet Sioux	Vitaphone
RIVOLI	Magician Mickey	United Artists
ROXY	Coronation Film of King George VI and Queen Elizabeth	Twentieth Century-Fox
	Going Places, No. 36	Universal
STRAND	Pictorial Review, No. 12	Vitaphone
	Plenty of Money and You	Vitaphone

Finish Fight Planned

It is no secret that the CEA's determination to fight the bill through every stage of its Parliamentary course already has had considerable encouragement in political circles. A large number of M.P.'s voluntarily have interested themselves in the matter and have taken steps, by application to the Board of Trade, to prime themselves with facts and figures. Some, it is said, have already formed, and expressed to Mr. Stanley, views which have caused him to feel certain doubts about the wisdom of legislation on the lines of the Draft prepared by his permanent officials.

A great deal of this talk must be discounted but it does appear a fact that the volume and diversity of the criticism applied to the minimum cost clause is likely to cause a modification of the Government's plans. The most obvious concessions from the Draft plans would appear to be a reduction in the Quota scale and in the minimum cost of £15,000 ($75,000) a picture. Many estimates have been published of the reductions under both heads, but they are little more than guess work. In fact, the exact scale of these figures is of much less importance than the principle which they involve. The real battle on the Films Act will not turn on the difference between a 20 or a 15 per cent quota or a £15,000 or £10,000 minimum cost. It is much more likely to become a fight between those, chiefly on the producing side, who advocate these measures as means of getting bigger and better pictures, and those who think the Draft will operate to put the little folk in all departments out of business, and to deliver British production into "foreign" (meaning American) control.

Symptomatic was a House of Commons question on July 5th, from J. R. Remer, M.P., who asked assurances that the object of the new legislation would be "the development of British film production in Great Britain rather than the development of American film production in Great Britain."

The reply of Capt. Euan Wallace, Parliamentary Secretary to the Board of Trade, deserves to be quoted in full. He said:

"The object of the proposed legislation will be to encourage the production in Great Britain of films which conform to certain statutory requirements designed to secure that they are preponderatingly of British origin."

In a supplementary question, Mr. Remer made the suggestion that "American film producers were at present organizing themselves in such a way that American films would be produced in this country with very little British labor."

"If that is the case," said Capt. Wallace, "they will not conform to the statutory requirements and will not rank for Quota." He promised to consider any particulars Mr. Remer would send him in support of his allegation.

Cue to Line of Debates

It is a general expectation that Mr. Remer's question foreshadows the line of many future debates on the Films Act. The section of opinion which sees American control as an inevitable sequel to the present Government proposals are unlikely to be placated by an assurance that American-controlled productions comply with the letter of the law. Their argument is that, making pictures on an international scale in England, the American major companies will dominate the studio and distribution fields here even more completely than they do at present, and that their grip will be intensified in proportion to the extent to which they are allowed to escape from footage obligations into the super-feature field. This point may well be the major one discussed during Films Act debates. It will be urged very strongly in support of the CEA case for a Quality Clause which will admit large numbers of modest but usable films to quota.

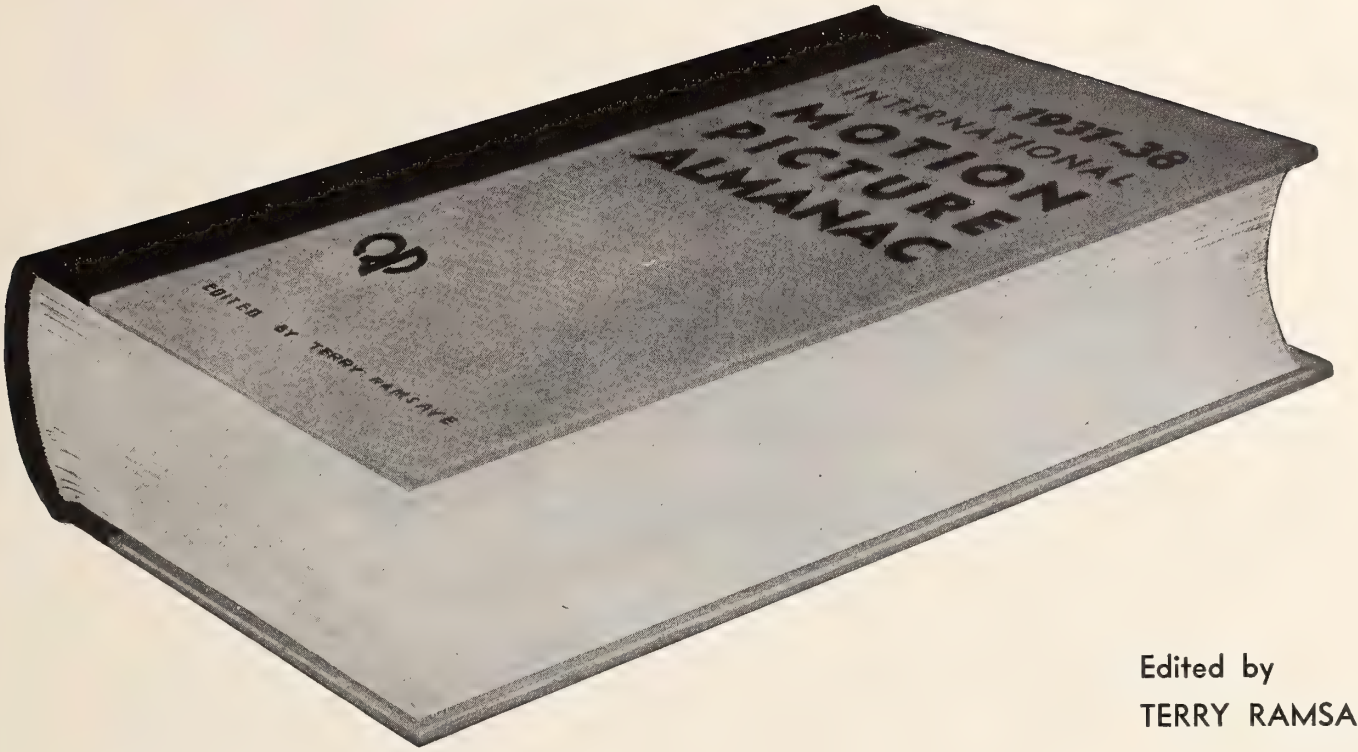
By way of almost humorous comment on the question of the hour, views expressed at a recent meeting of the Edinburgh panel of the CEA deserves to be recorded. The Scottish exhibitors went on record as demanding that provisions for "the special conditions of the Scottish field" should be made in the new Act. The special conditions then were defined, in the words of one speaker, as a state of public opinion which regarded British films as "Poison!" It was declared that a special viewing committee was necessary for Scotland. The same meeting went on record against a cost clause on the grounds that it would prevent the importation of the cheaper American films, including Westerns, which were described as "the bread and butter of many halls."

A New Newsreel

"National News," to make its first appearance in October, is a new British newsreel, with Victor Creer as executive director and

(*Continued on page 70, column 1*)

ACCLAIMED!



Edited by
TERRY RAMSAYE

The 1937-38 International Motion Picture Almanac is now in distribution. Already it has been acclaimed the most complete and up-to-the-minute reference manual of the motion picture industry.

The product of the world-wide staff of the Quigley Publications, it is the year's statistical record of the entire industry. The Who's Who section alone includes more than 14,000 biographies.

There is a limited number of the new Almanacs available. Order yours to-day . . . it will prove to be an invaluable reference for the next 365 days.

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INTERNATIONAL
MOTION PICTURE ALMANAC

A QUIGLEY PUBLICATION
ROCKEFELLER CENTER NEW YORK

QUESTIONS ON QUOTA

(*Continued from page 68*)

Cecil R. Snape as producer. Mr. Snape has been in control of "Universal Talking News" since its inception. Norman Loudon is behind the venture, and his company, Sound City Distributors, Ltd., will handle the newsreel, which will be processed by George Humphries, Ltd., from laboratories in the center of the West End.

Odeon Issue Oversubscribed

Opening at 9 A. M. on July 7th, the subscription lists in connection with the share issue of the £6,000,000 Odeon Theatres, ltd., closed at 9.5 A. M. The offer was of £1,800,000 first mortgage (5 per cent) debenture stock at 99 per cent and 180,000 ordinary (5 shillings) shares at par. It is understood that nearly £5,000,000 was offered, as against less than £1,900,000 asked.

Writs in "Insurance" Case

Three writs have been issued in connection with the refusal of certain Lloyds underwriters to settle loss claims arising out of reinsurance policies covering film production. The engagement by underwriters of W. R. Crocker, the famous lawyer who, for insurance interests, exposed the notorious "fire-raising" gang, was announced some time ago. It is known that he has made a searching investigation of "insurance" financing of films production and of assertions that intermediaries made misrepresentations whereby insurance interests lost heavily.

▽

General Theatres Profit

General Theatres Corporation reported profit of £337,041 for the year and declared a final dividend of six per cent, making a total dividend for the year of 15 per cent.

▽

The Ministry of Labor is to ask exhibitors to provide particulars of the wages and hours of labor in their theatres. If the returns suggest that further information or action is desirable, it may consider a formal inquiry.

This information was forthcoming in the House of Commons, in a reply from R. A. Butler, Parliamentary Secretary to the Ministry, to a question from Harry Day., M. P., who said that some employees at theatres were asked to work 80 hours a week for wages of 25 shillings (approximately $6.50).

▽

Writs in Finance Inquiry

Three writs, said to concern advances from insurance companies, have been issued as a sequel to the investigation which W. R. Crocker, lawyer, is conducting into British production finance.

Mr. Crocker is engaged by a group of Lloyds underwriters, who declined to pay certain reinsurance claims on the grounds that they had been led to advance the money for specific production plans but that in fact it was used wastefully for general expenditure.

▽

Liverpool County Magistrates approved the plans of the Ritz, a 1,700-seat house in Liverpool, in face of opposition of three existing theatres, which protested that available seating capacity was only 40 per cent occupied.

▽

Wilcox Plans Color Film

Herbert Wilcox is to make "Nippy," with Anna Neagle, as an all-Technicolor musical, in association with Ralph Reader. It will not go on to the floor until Mr. Wilcox's return from the United States, after the presentation of "Victoria the Great."

Francis Meynell has been appointed chairman of Palmer, Newbould & Co., Ltd., advertising and publicity agents for Gaumont-British, and controlled by that company. Mr. Meynell is director of publicity of GB.

▽

Reunion Films, Ltd., has suspended operations.

A receiver has been appointed for National Provincial Distributors, Ltd., the product of which has been taken over by British Lion Film Corporation.

Institute Selects Children's Films

A list of 85 feature pictures deemed suitable for showing at children's matinees has been published by the British Film Institute and is being distributed among exhibitors and licensing authorities. Accompanying the list, which includes 50 western pictures of American origin, is a questionnaire being used by the Institute to gather data on steps already taken to provide programs for children.

The information sought is the name and address of the theatre or theatres, the number of children's performances given, the time and average length of the program, the average number and age range of children attending, price of admission, whether the pictures are specially booked, and whether any active support is received from schools and churches.

Pictures placed on the list, a foreword explains, were viewed by a special committee composed of representatives of social organizations and cinema exhibitors with practical knowledge of children's film programs.

In the list are 12 comedies, 14 "story films" for young children, and nine for older boys and girls. In addition there are 20 short comedies.

Of cartoons, the committee reports some "are definitely unsuitable for children and great care should be exercised to avoid any which might frighten children or provide the content for a nightmare. . . . "

The entire list is qualified by the statement: "The films included in the list are not recommended as ideal films for children but as the best and most suitable films which are available for special children's performances."

Tournament Planned

An annual golf tournament will be held by the Connecticut Motion Picture Theatre Owners at Racebrook Country Club, New Haven, August 3rd. On the committee making arrangements are Irving C. Jacocks, Jr., chairman; Edward G. Levy, secretary; Edward S. Raffile, treasurer, and Harold Eskin, B. E. Hoffman, Arthur Lockwood, Harry F. Shaw, Max Tabackman, Al Pickus and William Vuono. Non-exhibitors on the committee include Abe Mattes, Morris Nunes, Barney Pitkin, I. H. Rogovin, Edward G. Ruff, Samuel Rosen, Ben Simon and Lester Tobias.

Standards Unit Extends Research On Film Stock

A seven-point program, which it is estimated will take three years to complete, has been adopted as a result of an extension of the Bureau of Standards' research project on the preservation of motion picture film.

The project is sponsored by the National Research Council and has been underway for almost two years. Dr. H. M. Lydenberg, director of the New York Public Library, is chairman of a committee in charge of the work.

By Private Contribution

Originally, the program was financed by the Carnegie Corporation of New York but it is now being carried on by private contributions, 50 per cent of which will come from United States government departments interested in the subject, and the remaining 50 per cent from private sources.

Contributions already have been made by Eastman Kodak Company, du Pont Film Manufacturing Corporation, and Agfa-Ansco Corporation.

Topics included in the extension program are, stability of new kinds of film, preservative and protective treatments, conditions of storage, accelerated aging tests, the effects of light on film, expansion and contraction of film, and specifications for emulsions, film bases, photographic papers and processing methods. The study will include both film for record purposes and commercial motion picture film.

"New kinds of film are being introduced and others are contemplated," the council points out in its program. "It is important that authentic information on the stability of these new products be made available."

Studying Protective Coatings

In explanation of the topic on preservative and protective treatments, the program explains there will be a systematic study of the effects of protective coatings and treatments on the stability and scratch resistance of films.

The storage of cellulose acetate film will be studied along with the effects of contaminated atmosphere on film during storage. As its fourth point, the council will continue its investigation of aging tests "with the possibility of predicting the life of film more conveniently and more exactly."

In its study of the effect of light on film, the council will include the effects of both light and heat of projection and reading apparatus on the properties and moisture content of film.

Under the sixth topic—expansion and contraction of film—the ultimate object, the council states, is to obtain a non-shrinking film for use in permanent master positives and negatives.

"The use of film and paper for reproduction of records," the program states, "requires a standardization of materials, processes and recommended practices. There are many applications often involving the copying of old and faded printing and utility suggests many reduction ratios. The emulsion requirements with respect to grain size, contrast, etc., are not well known. The newer color processes open up new problems in documentation."

Lehman Sold Fox Shares

Lehman Corporation, reporting for the quarter ending June 30th, disclosed the sale of 1,300 common shares of Twentieth Century-Fox Film, leaving the investment trust with film holdings only in Paramount and RKO.

WHAT THE PICTURE DID FOR ME

Columbia

FRAME-UP, THE: Paul Kelly, Jacqueline Wells—Not much. Hardly gets by. Running time, 59 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

NORTH OF NOME: Jack Holt, Evalyn Venable—For some unaccountable reason we did not do much for this attraction, although it pleased.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

CHEROKEE STRIP: Dick Foran, Jane Bryan—Wasn't as well liked as other Foran pictures. Why can't they make westerns without any historical connections. The people like them better. Running time, 56 minutes. Played July 2-3.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

PENROD AND SAM: Billy Mauch, Henry Watson—Very good program picture. This kept the audience in an uproar all the way through. A picture for the whole family. Running time, 64 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. Neighborhood patronage.

Metro-Goldwyn-Mayer

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—Okay. This type of down to earth story appeals to my patrons.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—Played late and during one of our very hot weather spells, but did record summer business. General opinion was that it was one of the best pictures of the season. All the stars and Leo take a bow for this one. Running time, 98 minutes. Played June 28.—Kenneth B. Parker, Tudor Super Cinema, Theatre Lane, Dewsbury, Yorks, England. General patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford, Franchot Tone—Enjoyed by all. Did good business despite the weather. Running time, 80 minutes. Played June 21.—Kenneth B. Parker, Tudor Super Cinema, Theatre Lane, Dewsbury, Yorks, England. General patronage.

MAD HOLIDAY: Elissa Landi, Edmund Lowe—A very good program picture. Elissa Landi is better as a comedienne than a tragedian.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAN OF THE PEOPLE: Joseph Calleia, Florence Rice—I thought Joseph Calleia was ready to bring them in on a Sunday. I was wrong.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—I was right. It flopped badly here as, I'll wager, it did in many small towns.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Cicely Courtneidge—If possible, do not play this. You'll regret it. If you have to, play it on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard—Had this one figured correctly and played it on the 4th of July weekend. I lost nothing because I wouldn't have made anything, no matter what I played. I regret, though, that my help didn't get to see the picture. I let them all have the weekend off.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

SONG OF THE CITY: Dean Jeffries, Margaret Lindsay—Very poor. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

UNDER COVER AT NIGHT: Edmund Lowe, Florence Rice—Good murder story presented in a new way.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Paramount

GIRL FROM SCOTLAND YARD, THE: Karen Morley, Robert Baldwin—About the poorest piece of entertainment ever forced on to us. Paramount knows how bad this is, why did they not advise us to eliminate it. We had people walk out on it and complain.—C. L. Niles Theatre, Anamosa, Iowa. General patronage.

HOTEL HAYWIRE: Leo Carrillo, Mary Carlisle—One of those crazy pictures that goes over big, if you can get a crowd in to enjoy it. It falls flat with just a few in the seats. It is one of the best comedy offerings that has been released in a long time, and it should be a success anywhere. Business fair for three days, last part of the week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Robert Young, Melvyn Douglas—We couldn't have gotten a better picture for the Fourth. Was well liked by all. A good comedy. Running time, 85 minutes. Played July 4-5.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

JUNGLE PRINCESS: Dorothy Lamour—We were compelled to secure a picture to replace one that was a flop and put this on cold (second run) with average business first night and above average the second. My experience shows me that this is one of the most unusual pictures in a long time. It pleased young and old alike.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MOUNTAIN MUSIC: Martha Raye, Bob Burns—Good show in any man's town. Box office all the way. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—Good show. The first Gene Autry picture played in our house and it must have satisfied. First western we played on Sunday, the town being deserted, and yet we have done average business. Thanks, Gene. Running time, seven reels. Played July 4.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CIRCUS GIRL: June Travis, Bob Livingston—A circus picture that is different but good. Photography very dark. Outside of that it is a very good program picture. Thrills and excitement. Running time, seven reels. Played July 2-3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

DON'T TELL THE WIFE: Guy Kibbee, Una Merkel—Good little picture well received.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MEET THE MISSUS: Victor Moore, Helen Broderick—For reel entertainment and belly laughs, here it is.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUMMY'S BOYS: Wheeler and Woolsey—Good show. Plenty of comedy, some romance and lots of action. Running time, seven reels. Played July 2-3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NIGHT WAITRESS: Margot Grahame, Gordon Jones—Another good little action picture with nobody in it to bring them in.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

RACING LADY: Ann Dvorak, Smith Ballew—Good little action picture. Ditto: "Criminal Lawyer" and "Park Avenue Logger."—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

SEA DEVILS: Victor McLaglen, Preston Foster—Of course after so long a time RKO had to designate a special. They might have closed their eyes, pulled a ticket and it was "Sea Devils."—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

SHALL WE DANCE?: Fred Astaire, Ginger Rogers—Very good. You can't go wrong on any of the Astaire and Rogers pictures. They are all good and make a little money for the exhibitor. Recording excellent. Running time, 115 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

SHALL WE DANCE?: Fred Astaire, Ginger Rogers—Splendid entertainment for all classes of people. Good for large or small towns. Different from their usual productions, but an extremely good show. Played July 10.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WE'RE ON THE JURY: Helen Broderick, Victor Moore—One of the best laughs of the season. We were disappointed in the attendance, however.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

WE'RE ON THE JURY: Helen Broderick, Victor Moore—Broderick and Moore mean nothing here. Silly picture.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown—This one moved along quite slowly until it was more than half way through and then it began to get quite lively and ended in a riot of laughs and action. Played June 26.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—Poorly produced. Too much slapstick and less good comedy.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—Another special they decided on by a raffle, I believe.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

Twentieth Century-Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—A picture that was enjoyed by all. The kids went wild over it, and the adults enjoyed it about as much. Did better business than on some of Fox's bigger pictures. Running time, 71 minutes. Played July 7-8.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Very poor. Jane is well liked but the picture terrible. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCree—Our patrons praised this presentation and we did normal business.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner

(*Continued on following page*)

WANTED TO BUY

16mm. educational, travel and cartoons. Also other shorts and features. Sound. Might take some silent subjects. No junk. Only legitimate subjects will be considered. Will pay cash. Am also interested in 16mm. sound and silent projectors.

S'RENCO FILM SCREENING COMPANY
3314 Olive Street, St. Louis, Mo.

Oland—People didn't like this as well as the other Charlie Chan picture, and it failed to draw. Running time, 71 minutes. Played July 6.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HOLY TERROR, THE: Jane Withers—This one drew more praise than any feature we have shown this year. Full of comedy, excitement, quick action and almost everything that makes a good small town show. Played June 19.—George Lodge, Green Lantern Theatre, Caymont, Del. Small town patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—Jane Withers is just one of those stars I'd rather not be without. I'll take whatever she makes. —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

LLOYDS OF LONDON: Madeline Carroll, Tyrone Power—One of the best, not the biggest box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power—A Buck Jones carried it through for me.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

NANCY STEELE IS MISSING: Victor McLaglen —Just an ordinary picture that was fairly well received, but hardly up to the average of the Fox pictures, ending with plenty of action. Played July 3.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—Those who came in liked it.—Ken Norwine; La France Theatre, Swanton, Ohio. General patronage.

THANK YOU, JEEVES: Arthur Treacher, Virginia Field—Plenty of comedy and thrills on a pursuit of two autos. The speed of the cars kept them on the edge of the seat. Average program picture. Running time, six reels. Played July 6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Universal

COWBOY AND THE KID, THE: Buck Jones—We made the mistake of trying this picture in the middle of the week. Buck Jones is a natural for weekend with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE SMART GIRLS: Deanna Durbin—The real thing in features. Everyone more than satisfied. Business above normal, as we did some special advertising.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NEW CONTRIBUTOR FROM ENGLAND

Kenneth B. Parker, of the Tudor Super Cinema, Theatre Lane, Dewsbury, Yorkshire, England, is one of three new contributors to "What the Picture Did for Me" this week.

Ken Norwine, of the LaFrance Theatre, Swanton, Ohio, also sends in his first reports.

Steve Farrar, of Egyptian Theatres, Inc., at Harrisburg, Ill., and a familiar figure in Illinois exhibitor organizational activities, returns to reporting after more than a year's absence.

Warner Brothers

BLAZING SIXES: Dick Foran—Another very fine western that makes customers.—Harland Rankin Theatre, Tilbury, Ontario, Canada. General patronage.

CALL IT A DAY: Olivia de Havilland, Ian Hunter, —I didn't think a picture with so many stars could be so weak. Comments were poor. No business.—Ken Norwine, La France, Swanton, Ohio. General patronage.

KING AND THE CHORUS GIRL: Fernand Gravet, Joan Blondell—My contract called it a special but I didn't. A good picture but not that good.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

LAND BEYOND THE LAW: Dick Foran, Linda Perry—Local patronage indicates Warner Westerns are the tops.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart—Will draw well if advertised correctly. Comments were good.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MELODY FOR TWO: James Melton, Patricia Ellis —Good little picture. I prefer this to a poor big picture.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MEN IN EXILE: Richard Purcell, June Travis—Nobody in it but good entertainment.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent—Medicine for my box-office. It got results.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

READY, WILLING, AND ABLE: Lee Dixon, Ruby Keeler—OK for any spot. Entertaining all the way through. Sold at a live-and-let-live price. Recording very good. Running time, 91 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

SLIM: Pat O'Brien, Henry Fonda—Good programer, liked by all. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THAT MAN'S HERE AGAIN: Mary Maguire, Tom Brown—Not the comedy you expect from Hugh Herbert. Drew fairly well, but I believe they were disappointed.—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

Short Subjects

Columbia

DIZZY DOCTORS: 3 Stooges—A masterpiece for slap stick comedy and how the average audience loves it, both high brow and low brow.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOXY PUP, THE: Color Rhapsodies—OK, but not up to the standard of this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCRAPPY'S MUSIC LESSON: Scrappy Cartoons—Just a black and white cartoon. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS: No. 8.—A very fine single reel filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHEN THE WEST WAS YOUNG: Columbia Tours—A fine colored travel reel with excellent singing. Belongs on your preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

LOVE IN ARMS: Niela Goodelle—Not so good, not too bad. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

SPRING IS HERE: Niela Goodelle—A good comedy with music and singing. Makes a nice filler on any program. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

ANNIE LAURIE: Tabloid Musicals—Very good, to be appreciated by the Scotch.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BOSKO AND THE PIRATES: Harman-Ising—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD: SECOND STEP: MGM Miniatures —A very interesting short subject which helps your variety.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPOOKY HOOKY: Our Gang—They just don't seem to make bad ones. This is no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Miscellaneous

BRADDOCK-LOUIS FIGHT PICTURES: We played this in four of our towns, and it's the biggest box office flop in years. The public was not interested in this picture and the result was that we lost money in each town in which we played it. Better pass this one up unless you can rent it at two reel comedy prices. Running time, 22 minutes.—Steve Farrar, Egyptian Theatres, Inc., Harrisburg, Ill. General patronage.

1936 NATIONAL CORN HUSKING CONTEST, THE: Good filler and very interesting. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Paramount

BLUE VELVET MUSIC: Mark Warnow and Orchestra—A very fine band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MY ARTISTICAL TEMPERATURE: Popeye the Sailor—Was good, although we've seen much better Popeyes. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

SWING, HUTTON, SWING: Ina Ray Hutton and Orchestra—Too much Hutton. A couple of good acts might get it by, but she does it all in this one, naked back and all. Our advise, leave it in the can.— C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

LALAPALOOSA: Headliner Series—Just a comedy to make a poor filler. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAJOR BOWES: Major Bowes Amateur Parade No. 6—Pretty good. Running time, 9 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

United Artists

DONALD AND PLUTO: Mickey Mouse—Very good. Running time, 8 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

THREE BLIND MOUSEKETEERS: Silly Symphonies—Good. All Mickey Mouse and Silly Symphony are good. Running time, 8 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

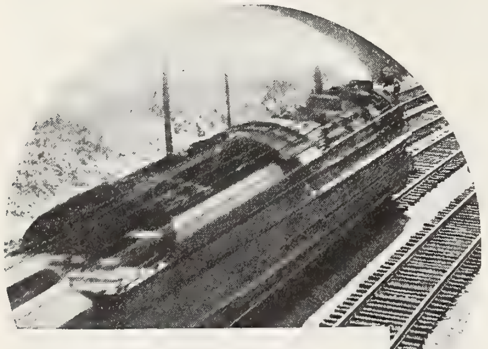
Warner Brothers

AIN'T WE GOT FUN: Merrie Melodies—Very good. These Warner Brothers color cartoons sure make the Silly Symphony go some. I like them better. The coloring is swell. Running time, 9 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

Vitaphone

ECHO MOUNTAIN: Fred Lawrence, Rosalind Marquis—A real smart color short of the mountain climbers with musical play to it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NICE WORK: Colortour Adventures—Very good and interesting. Photography not too good. Running time, nine minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.



NATION-WIDE TIE-IN

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NATION-WIDE RAIL-AIR SERVICE

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Annabella at Denham

Work has been started at Denham on the Robert T. Kane production, "Follow the Sun," with Annabella, again under the direction of Harold Schuster, who made "Wings of the Morning." The cast list is practically complete; it includes Paul Lukas, Romney Brent, Francis Sullivan, William Dewhurst, Stewart Rome, Frederick Leister and Tyrell Davies, with David Niven, here on holiday, signed to play the leading male role opposite Annabella. Phil Tannura, in charge of photography, will have a considerable amount of costume work to do, one of the intentions of the producers being to put over the French girl as a "best dressed star." Her wardrobe already has entailed calls on the resources of leading Parisian houses.

Yorkshire at Studio

The big exterior lot at London Films' studio at Denham, which was used for the spectacular scenes of "Things to Come," "Fire Over England" and "Knight Without Armour," has been transformed into an Agricultural Show for current scenes of the Victor Saville production, "South Riding." Pens of fat cattle and prize sheep, horse lines and judging rings have been imported with, as a background, an old-fashioned English Fair and its merry-go-rounds, shooting galleries and gypsy fortune-tellers. A tracking shot through this set covers very nearly a quarter-mile. The weather has been perfect for scenes showing the farm stock of "Squire Carne" (Ralph Richardson) being auctioned, with Edmund Gwenn also active in the character role of a hard-faced, hard trading local Councillor. Joan Ellum, the Yorkshire school-girl discovery of the picture, is also in the show-ground sequence.

Galsworthy Is Staged

Basil Dean's production of John Galsworthy's "The First and the Last," for London films, is close to completion. The current setting reproduces Soho street backgrounds and occupies the whole of one of the mammoth Denham floors. Its foreground is one of those open air street markets which still lend flavor to the hinterland of Wardour Street, and its realism ought to be beyond question, as stalls and their attendants were brought straight from Soho.

Three cameras were used on the market sequences, under the direction of Jan Stallich. One shot down from forty feet, giving a street background through a window framing. The others tracked Laurence Olivier and Vivien Leigh through the crowds, for the important scene in which the girl attempts to save her lover, in danger of punishment as a murderer. To be filmed is another typical London sequence showing holiday makers on the river steamer *Royal Eagle*.

MARGARET LOCKWOOD, taken from the London stage by Gaumont British to play the feminine lead in "Dr. Syn," a new George Arliss film, has been given a new contract.

A "period" scene shot for "The Return of the Scarlet Pimpernel" for London Films is a reproduction of an oldtime cricket match, with players in top-hats using bats curved like hockey sticks.

Studio In Theatre

Grosvenor Sound Films, for a background for the entertainment for Royalty which inspires the title of the Arthur Tracy "Command Performance," used the Golder's Green Hippodrome, in the Hampstead area, from early in the morning until the theatre was wanted for a public performance at night. The unit spent several days in the Hippodrome, staging a footlights presentation of "Carmen," with Tracy's singing of the "Toreador" song as its highlight. A full orchestra and chorus were recruited from the Old Vic and British National Opera companies.

Sinclair Hill, directing, is celebrating his twenty-fifth year in films; he first went on the floor in 1912 at the old Itala studio in Turin, where "Cabiria" was made. One of his extras at that time was named Valentino. "Command Performance" is Hill's seventy-sixth picture.

Chatterton for Wilcox

Ruth Chatterton's engagement by Herbert Wilcox for the starring part opposite Anton Walbrook in "The Rat" is her first in British films. The original Ivor Novello play has been a big box-office success in England; the screen adaptation has been done by Hans Rameau, who worked on Walbrook's big Continental success, "Maskerade"; Marjorie Gaffney is scripting it. Shooting starts at Denham in three weeks, under the direction of Jack Raymond. Walbrook has just finished the role of the Prince Consort in Wilcox's "Victoria the Great," now in New York.

Itemized

Roland Young will play in the next Jessie Matthews vehicle for G-B, "Full Sail," which goes on the floor at Pinewood this month. Barry Mackay, Noel Madison and Jack Whiting also are cast.

* * *

Erich von Stroheim is to be a German Secret Service man in "Mademoiselle Docteur," with Dita Parlo, a Max Schach Trafalgar production for United Artists release, to be directed by Edmond T. Greville, famous for "Remous." First shots were made at Pinewood last week.

* * *

William Collier, Jr., now of Warner-First National studio at Teddington, was presented with a daughter on Independence Day.

* * *

"London Melody" is the new title of the Herbert Wilcox production written by Ray Lewis. Originally the title was "Neapolitan Love Song."

* * *

Alexander Korda will produce a series of short subjects at Denham, featuring new players, with the idea of developing them for feature roles.

They will be shown at 250 Odeon theatres controlled by Oscar Deutsch, and patrons will be asked to fill in voting cards, to obtain the customers' evaluation of the players' abilities.

Comment Remains

Paramount British News has refused to withdraw a comment in its pictures of the recent Swanley train smash, which was protested by the Timber Development Ass'n. The comment stressed the loss of life due to wooden construction of railway cars.

G. T. Cummmins, Paramount editor, said: "The pictures speak for themselves. In rail smashes in all parts of the world the coaches that have stood the crash, and had less loss of life, have been made of steel."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"I'll Take Romance"	Director: Edward H. Griffith.	Grace Moore, Melvyn Douglas, Stuart Erwin, Andre Beranger, Helen Westley, Richard Carle, Walter Kingsford.	Editing
GRAND NATIONAL			
"Renfrew of the Mounted"	Original, Laurie York Erskine. Screen play, Charles Logue. Director: Al Herman.	James Newell, Phyllis Barry, Donald Reed, William Royle, Thundercloud, David Barclay, William Austin, Dennis Choldicott.	Shooting
METRO-GOLDWYN-MAYER			
"Big City"	Screen play, Dore Schary, Hugo Butler. Director: Frank Borzage.	Spencer Tracy, Luise Rainier, Victor Varconi, Oscar Shea, William Demarest, Russell Hopton, Andrew Toombs, John Arledge, Helen Troy, Janet Beecher, Ray Waler, Eddie Adams.	Shooting
"Black Lighting"	Original, "High Voltage" by J. Robert Bren, Houston Branch. Screen play, Harry Ruskin, Tom Reed. Director: Edward L. Cahn.	Bruce Cabot, Virginia Grey, Edward Norris, Cliff Edwards, Warren Hymer, John Hamilton, G. Pat Collins, Joe Caits.	Shooting
MONOGRAM			
"Atlantic Flight"	Original screen play, Scott Darling. Director: William Nigh.	Dick Merrill, John Lambie, Paula Stone, Weldon Heyburn, Milburn Stone, Ivan Lebedeff.	Shooting
PARAMOUNT			
"Partners in Crime"	Director: Ralph Murphy.	Lynne Overman, Roscoe Karns, Muriel Hutchinson, Porter Hall, Charles Wilson, Inez Courtney, Lucien Littlefield.	Shooting
"Bulldog Drummond Comes Back"	Director: Louis King.	John Barrymore, Louise Campbell, John Howard, E. E. Clive, Reginald Denny.	Shooting
"The Barrier"	Original, Rex Beach. Screen play, Bernard Schubert. Director: Leslie Selander.	Leo Carrillo, Jean Parker, Jimmy Ellison, Otto Kruger, J. M. Kerrigan, Robert Barrat, Andy Clyde, Sally Martin, Sara Haden, Addison Richards.	Shooting
REPUBLIC			
"Fools in Paradise"	Director: Hamilton MacFadden.	William Hall, Anne Nagel, Dean Jagger, Steffi Duna, Charles Waldron, Ward Bond, Murray Alper, George Meeker.	Shooting
RKO RADIO			
"Saturday's Heroes"	Original, George Templeton. Director: Edward Killy.	Richard Lane, George Irving, Frank Jenks, Walter Miller, Paul Guilfoyle, Alan Bruce, Crawford Weaver, Dick Hogan, Bob Hatch, Wister Clark, Jean Garrick.	Shooting
"Don't Forget to Remember"	Original, David Garth. Director: Joseph Santley.	Burgess Meredith, Ann Sothern, Onslow Stevens, Mary Boland, Louise Henry, William Brisbane, George Irving, Leona Roberts, Frances Gifford.	Shooting
"Fight for Your Lady"	Original, Jean Negulesco, Isabel Leighton. Screen play, Gertrude Purcell, Ernest Pagano, Harry Segall. Director: Ben Stoloff.	John Boles, Jack Oakie, Ida Lupino, Margot Grahame, Erik Rhodes, Paul Guilfoyle, Gordon Jones, Billy Gilbert, Georges Renavent.	Shooting
"A Love Like This"	Original, David Garth. Screen play, Charles Kaufman. Director: Al Santell.	Barbara Stanwyck, Herbert Marshall, Glenda Farrell, Eric Blore, Donald Meek.	Shooting
TWENTIETH CENT.-FOX			
"Ali Baba Goes to Town"	Suggested by a story by Gene Towne, Graham Baker, Gene Fowler. Screen play, Harry Tugend, Jack Yellen. Director: David Butler.	Eddie Cantor, June Lang, Roland Young, Tony Martin, Louise Hovick, John Carradine, Alan Dinehart, Douglas Dumbrille, Virginia Field, George Regas, Douglas Wood, Sidney Fields.	Shooting
"Wife, Doctor and Nurse"	Screen play, Kathryn Scola, Darrell Ware. Lamar Trotti. Director: Walter Lang.	Warner Baxter, Loretta Young, Virginia Bruce, Jane Darwell, Sidney Blackmer, Maurice Cass, Elisha Cook, Jr., Minna Gombell, Margaret Irving, Gordon Elliott, George Ernest, Brewster Twins, Lon Chaney, Jr., Ruth Peterson.	Editing
"In Old Chicago"	Based on a story by Niven Busch. Screen play, Lamar Trotti, Sonya Levien. Director: Henry King.	Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Brian Donlevy, Tom Brown, Phyllis Brooks, Berton Churchill, June Storey, Paul Hurst, Tyler Brooks, J. Anthony Hughes, Gene Reynolds.	Shooting
"Life Begins at College"	Director: William A. Seiter.	Ritz Brothers, George Murphy, Fred Stone, Joan Davis, Nat Pendleton, Joan Marsh, Jed Prouty, Phyllis Brooks, Maurice Cass, Dixie Dunbar, Elisha Cook, Jr., Brewster Twins.	Shooting
UNITED ARTISTS			
"The Adventures of Marco Polo"	Screen play, Robert Emmett Sherwood. Director: Archie Mayo.	Gary Cooper, Sigrid Curie, Ernest Truex, Verree Teasdale, Basil Rathbone, George Barbier, Lotus Lin.	Shooting
"Stand-In"	Original. Clarence Budington Kelland. Screen play, Gene Towne, Graham Baker. Director: Tay Garnett.	Leslie Howard, Joan Blondell, J. C. Nugent, Tully Marshall, William Mong, Jack Carson.	Shooting
"I Met My Love Again"	From the novel "Summer Lightning" by Allene Corliss. Screen play, Arthur Ripley, Joshua Logan, David Hertz. Director: Arthur Ripley, Joshua Logan.	Henry Fonda, Joan Bennett, Alan Marshall, Dame May Whitty, Tim Holt, Louise Platt, Dorothy Stickney, Florence Lake, Alice Cavenna, Genee Hall, Bentley Hewitt.	Shooting
UNIVERSAL			
"Carnival Queen"	Original, Richard Wormser. Director: Nate Watt.	Dorothea Kent, Robert Wilcox, Hobart Cavanaugh, David Oliver.	Shooting
"Merry-Go-Round"	Original screen play, Monte Brice, Dorian Otvos. Director: Edward Buzzell.	Bert Lahr, Billy House, Mischa Auer, Jimmy Savo, Alice Brady, John King, John Hodges, Louise Fazenda.	Shooting
"Behind the Mike"	Original, Thomas Ahearn, Walton Butterfield. Screen play, Barry Trivers. Director: Sidney Salkow.	William Gargan, Judith Barrett, Don Wilson, Sterling Holloway.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Tonight's Our Night"	From the play by Jacques Deval. Screen play, Casey Robinson. Director: Anatole Litvak.	Claudette Colbert, Charles Boyer, Basil Rathbone, Anita Louise, Melville Cooper, Alan Conrad.	Shooting
"Two Platoons"	Original story and screen play, Carleton Sand. Director: John Farrow.	Dick Foran, Ann Sheridan, Robert Armstrong, Hugh O'Connell, Veda Ann Borg.	Shooting
"Sh! the Octopus"	From the play by Ralph Murphy, Don Gallaher. Screen play, George Bricker. Director: William McGann.	Hugh Herbert, Allen Jenkins, Marsha Ralston, John Eldredge, George Rosner, Eric Stanley.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"CITY OF OURS"

The problem often uppermost in the minds of conscientious subsequent-run managers, especially in the bigger cities, is how to compete successfully and within budget limitations for additional business with nearby houses playing ahead. There are obstacles, no doubt, and not always imaginary. But cases are known where theatremen running behind first and even second runs within reaching distance refuse to consider their policy limitations as insurmountable obstacles to higher grosses. In other words, these men figure there is extra patronage to be gotten and they go after it as though the nearest opposition situation was miles away.

Well, and why not? In the first place, as one member put it, if theatregoing is a habit, then why cannot more of the neighborhood folks be educated to patronize the theatre nearest their homes? Assuming that everything else is equal in two nearby situations, with the exception of policy, should the fact that one house plays behind the other provide an acceptable reason for the manager to throw up his hands and call it a day? Hardly, we opine.

Some years back, confronted with a similar situation, your Chairman conceived the device of marking out upon a large scale map definite boundaries around the district from which the theatre drew. Across the face of this newly-created zone was boldly lettered the words "City of Ours", and the map hung prominently where it could not escape the notice of the entire staff.

From then on, every date was treated as a first-run in the "City of Ours", the entire district publicized persistently and consistently from that angle. Merchants were sold on the idea, the neighborhood businessmen's association enthused and in due time was obtained a fair share of the business which until then had proceeded regularly across town to district theatres playing ahead.

More current is the case of Jack Finck, at the last-run Sunset Theatre in a highly competitive section of Brooklyn, New York. Seeking about for ways and means to stimulate his takings, Finck struck on the smart idea—but let Jack tell it in his own way:

"Running a last-run house on top of wide-awake first and second runs is a tough proposition. Therefore, in selling my pictures, I thought the best thing would be to organize, to sell my house to the neighborhood merchants and let them help sell the theatre. The first thing I did was to organize the Sunset Merchants' Association, choosing merchants within a few blocks radius.

"I had to sell the women; so, with the association's cooperation, sponsored a 'Ladies' Household Matinee' which doubled my Friday matinee grosses. Then the men started to complain, they wanted a break, too; so we put on a special Friday night event for them and now my Friday business has come up to where it is one of my best nights.

"I thought this might be interesting to subsequent-run houses. If you can't contact your patrons direct, contact the merchants they buy from."

Your big city is nothing else than a number of joined "smaller cities". Theatremen operating in the "smaller cities" might profitably regard their situations in the same manner essentially as do managers in less congested spots unhampered by opposition the metropolitan showman chooses to find unduly restrictive.

▽ ▽ ▽

NO ARGUMENT TO THAT

In their ceaseless digging for angles productive of sock publicity, do all theatremen work to the full those ore-bearing veins immediately to hand? Which thought is brought to mind by a tearsheet from the Cleveland *News* featuring in Howard Beaufait's widely-read "Here Today" column an interview on ticket-selling and its ramifications with Natilda Powers, Loew's Stillman cashier. That the theatre is apt to receive important breaks on other slants besides pictures is indicated by the accompanying note from Manager Jack Lykes, wherein he points out these possibilities in the departments of the theatre proper.

"There is plenty of publicity to be had other than routine stuff," writes Jack. "Every theatre has material for unusual stories which the papers are only too glad to use, what with readers showing keen interest in theatre news. The cooling plant, backstage, projection room, service staff, all make good copy for human interest stories."

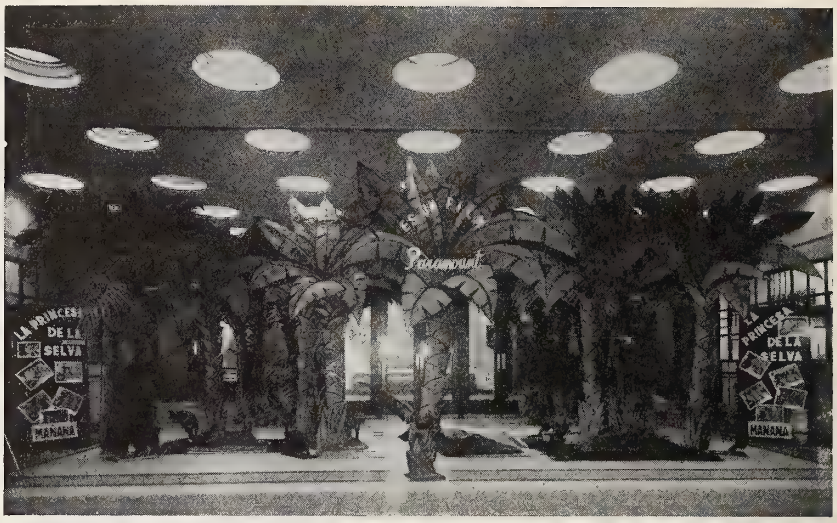
There may be varying opinions as have to do with dollar-and-cents results from institutional advertising. But there can be little argument on the worth of intelligently directed institutional publicity.

Columnists plagued by daily deadlines ofttimes are as willing to be sold as are managers anxious to sell them.

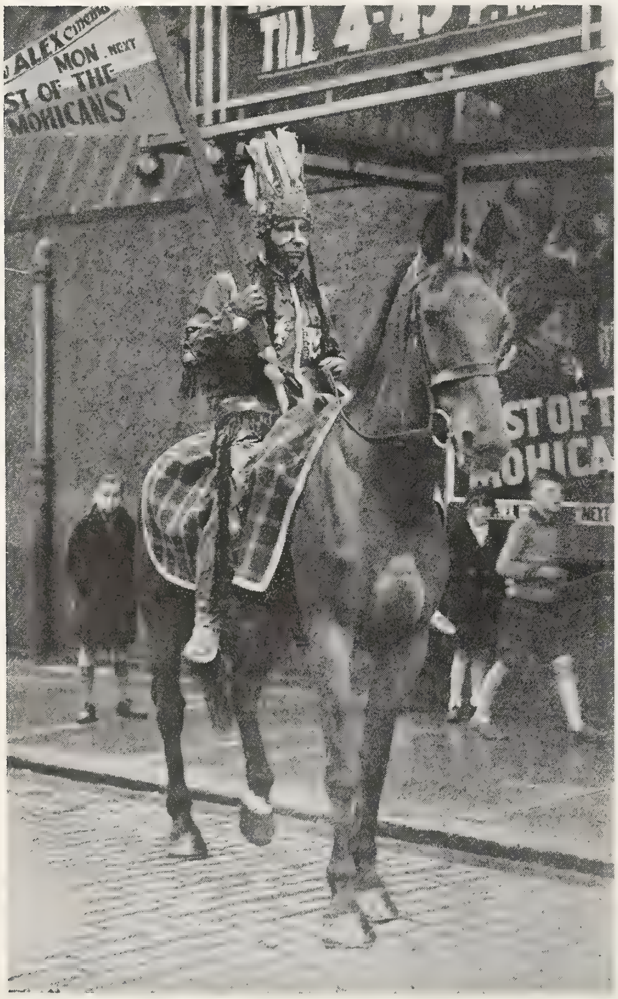
A-Mike Vogel

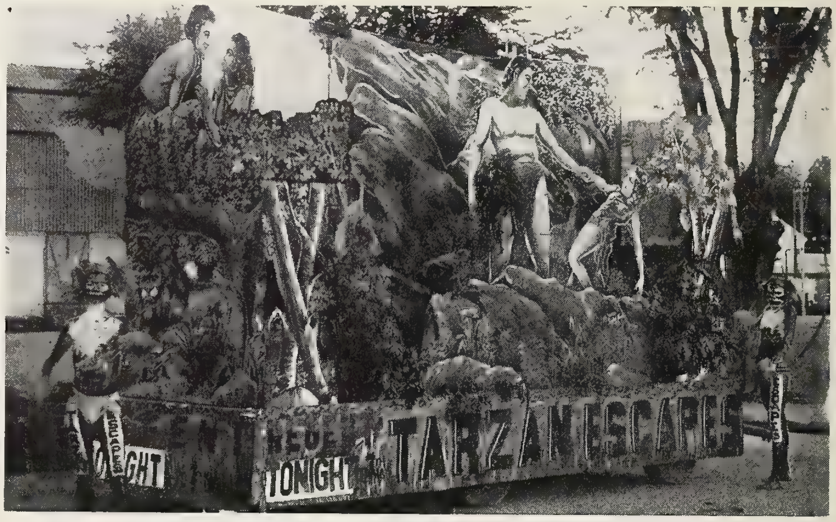
Round Table In Pictures

Palm trees and various denizens of the jungles, mounted, and panels of action scene stills were used extensively for the atmospheric lobby display arranged at the Santiago Theatre, Santiago, Chile, for the engagement on Paramount's "Jungle Princess". The decorations were created by Benito del Villar, general manager.

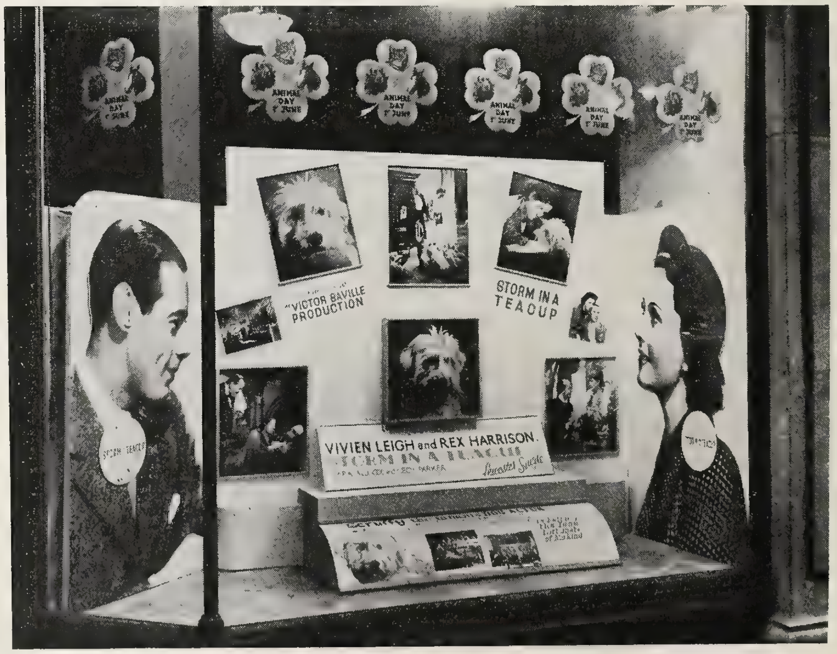

LA PRINCESA DE LA SELVA
MANANA
Paramount
LA PRINCESA DE LA SELVA
MANANA

In addition to the wide attention given his effective horse-and-Indian-rider ballyhoo on "Last of the Mohicans", Manager W. Hinks, Alex Cinema, Paisley, Scotland, secured first prize with the stunt in a local Fancy Dress contest. Rider made the main streets of the city and stopped off at schools to give the youngsters a closeup of an Indian chieftain.


ALEX Cinema
MON. NEXT
ST OF THE MOHICANS
TILL 4-45
ST OF T MOHICA


TONIGHT
REGENT
TONIGHT
TARZAN ESCAPES

Decorative street float that featured the exploitation on "Tarzan Escapes" at the Regent Cinema, in Nagpur, India. Boys painted in vivid colors were also used by N. J. Nayudu, who arranged the campaign. . . . Trained dog in "Storm In A Teacup" was tied in with window at animal dispensary on the date at the Leicester Square Theatre, London. Blowups of the talented pooch featured the center of the display.


ANIMAL DAY 1st JUNE
A VICTOR SAVILLE PRODUCTION
STORM IN A TEACUP
VIVIEN LEIGH and REX HARRISON
STORM IN A TEACUP
Leicester Square

Quigley Plaque Winners for June

The first Arkansas theatreman and the first of his circuit to win a Quigley Plaque, W. Clyde Smith, City Manager in Hot Springs for Malco Theatres, was voted the Bronze for June for his entry on "Mountain Music", at the Paramount, in the resort city.

The fourth Canadian showman to win Plaque honors, H. C. Deacon Main, manager, Grand Theatre, Sudbury, Ontario, was awarded the Silver for June on "Silent Barriers". Details of campaign on following page include tiein with the Mayor for Open Letter reproduced at left.

An Open Letter From the Mayor to the Citizens of Sudbury

To

The Citizens of Sudbury—

It is a pleasure for me, as Mayor of Sudbury, to identify myself with the celebration of "C.P.R. WEEK" in Sudbury.

The outstanding motion picture "SILENT BARRIERS" which plays at the Grand Theatre all next week, tells in a stirring manner the vivid story of the building of the Canadian Pacific Railway across Canada.

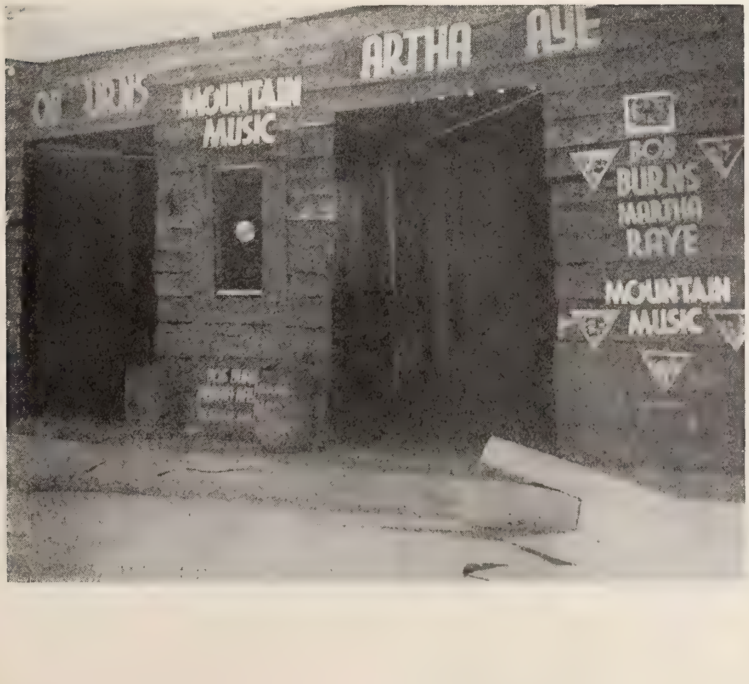
The motion picture record of this page of Canadian history is being made the occasion for celebrating "C.P.R. WEEK" in our city. Local merchants have arranged special sales attractions, and every effort is being made to make next week a tribute to the Canadian Pacific Railway, and an outstanding spring buying week in the local stores.

I hope Sudbury citizens will do their part to make this occasion a memorable one for all concerned.

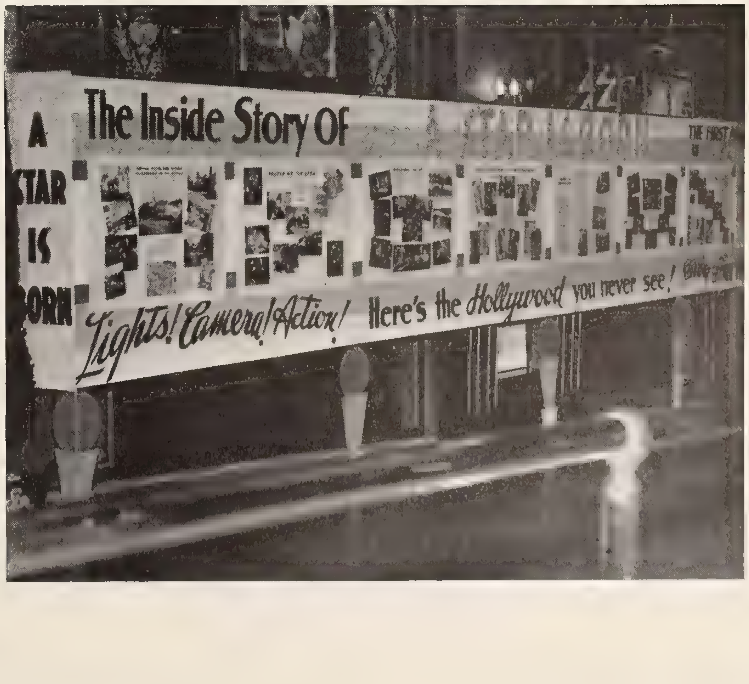
As Mayor of Sudbury I would also like to extend a warm welcome to all those out-of-town visitors who are coming into town on the C.P.R. excursion, which has been arranged to coincide with "C.P.R. WEEK."

JOHN RUDD
Mayor

Smith's realistic front at the Paramount, Hot Springs, composed of bark slabs and railing fence at edge of sidewalk. Detailed account of the campaign will be found on a following page.



Thirty-foot display showing photographs of "Star Is Born" while in production proved to be one of the lobby highlights in the campaign put on by C. T. Spencer, manager, at the Capitol, in Hamilton, Ontario, Canada.



QUICK REPORTS FROM THE FIELD

Marine Stuff

Week ahead of "Singing Marine" at the New York Strand song plugger dressed in uniform covered sheet music departments of various stores singing hits from the picture. Blue satin banner hung from floor, standard was placed in each location with tiein copy. Another advance stunt was distribution in the midtown section of Powell roses by girls dressed in sailor blouses and white slacks.

For attention at beaches sailboats covered metropolitan water resorts with title copy painted on sails. Preview screening was held for marine corps officers and on opening night reserve officers in full dress uniform paraded to the theatre carrying banners.

Contest

Arrangements were made by Louie Lamm, Palace, Lorain, Ohio, for a twins-contest in connection with his "Prince and the Pauper" date. Held on the stage week ahead of opening, with 18 sets competing, audiences judged the winners on the basis of the ones who looked most alike. Cash prize went to winner and tickets to runnersup. Papers cooperated with stories and photos of entrants.

Parade

Special permission was obtained from local Wilkinsburg, Pa., high school for use of school band to help sell "Maytime" for Dick Brown, Rowland Theatre. Boys paraded main streets opening day, ending at theatre where special concert was given. Two boys carried banners at head of parade reading "Join the parade, see" etc. Brown also promoted full co-op page, selling merchants the ads himself, each store's ad including cut of either MacDonald or Eddy. Doorknob hangers paid for by merchant's ad on reverse side were distributed house to house and local florist also cooperated distributing heralds attached to roses reading "a bouquet of romance from Jeannette MacDonald and Nelson Eddy," etc., etc.

Revues

Found by Frank Harpster, Warner's Ohio, Mansfield, Ohio, to be a consistent grosser in his high school revue which he usually spots about six weeks after school opens. Harpster selects his talent from among the students and finds the returns sufficiently encouraging for recommendation in other spots.

MONOGRAM PROMOTES ACE STAR DISPLAY

Smart window at the New York Gimbel department store was arranged by Manny Reiner of Lou Lifton's Monogram publicity staff for tiein of various of the company's stars and Moviematic cameras. Display featured Movita and Warren Hull in "Paradise Lost"; Jack Randall, Owen Davis, Jr., and Joan Woodbury, in "Luck of Roaring Camp".

"Goofygrams"

Several co-op ads featured Charlie Winchell's "Woman Chases Man" campaign at the Century, Minneapolis, with prominent shoe store taking large ads on the gag "chase yourself into this store for Miriam Hopkins' new shoe." Store used art of stars and playdates in ads. Fashion shop topped off co-op ad with banner streamer and beauty chain concentrated on counter displays of Miriam Hopkins and daily demonstrations plugging the makeup and picture.

Columnist used the "goofygrams" idea explaining the gags with liberal mention of picture and awarding guest tickets for best material submitted on names of goofy people and the things they do. Five humorous rules for avoiding bill collectors advanced in pressbook also got big play. Inquiring reporter stunt was used.

School Tiein

Tieup with all neighborhood schools was effected on "Romeo and Juliet" by Don Williams, Colonial, Brooklyn, N. Y., whereby guest tickets went to those students correctly answering list of questions pertaining to the picture. Principals got behind the contest, distributing folders and blotters to the students and sanctioning announcements which were made on bulletin boards and in English classes. Two schools made up matinee parties. PTA's and various church organizations were contacted and public libraries displayed stills with credit copy two weeks in advance.

Ushers' Card

On "Make Way For Tomorrow" at the Olympia Theatre, Miami, publicist Jonas Perlberg reports card signed by ushers which purported to be the lowdown on the picture. Copy headed "from the bottom of my heart. Cards were distributed by ushers to patrons at theatre.

Editorial

Four smart newspaper breaks were obtained by Joe DiPesa for date on "Star Is Born" at Loew's State and Orpheum, Boston, first of which was editorial dwelling on chances of extras obtaining stardom in which picture and theatres were mentioned. Second was break on William Wellman, director of the picture being local boy featured with story and photos. Third was story dwelling on same theme which included synopsis on picture and fourth was series of giant co-op ads.

Merchant Show

Neatly conceived was special display booth at Keokuk Chamber of Commerce Manufacturers and Merchants Show devoted to buildup on "Mountain Music" at the Iowa Theatre. Space was decorated with scene stills and for further atmosphere manager K. C. Whetstein dug up old squirrel rifle, jug of mountain dew and also some of the amusing ads on the picture that Paramount ran in Esquire.

Prop Elephant

The fact that live elephants are scarce around Miami at this time of the year did not deter publicist Jonas Perlberg who, with Manager Joe Abercrombie of the Rex constructed huge pachyderm with some old bicycle parts, grey cloth, tin and nails. Used as a bally, gag was found effective in promoting Elephant Boy."

Profit

Two full page co-op ads were obtained by Joe Miklos, Joe Borrenstein's assistant at the Embassy, New Britain, Conn. Miklos not only did a nice job of selling "Maytime" and "This Is Your Affair," but also turned in a slight profit to the theatre. Though newspaper charged regular rates, theatremen were able to promote merchants to pay the higher rate.

Local Angle

On "Hit Parade," Harry VanNoy seized on the local angle for the date at the Paramount, Anderson, Ind. It seems that a local boy appearing in the picture had previously worked for General Motors and his appearance in the picture was considered good enough for a page one story in the Company's house organ which also plugged the picture.

CIVIC HEADS EXTEND COOPERATION TO JUNE AWARDS PLAQUE WINNERS

Promotions Organized by Main And Smith Furthered by Aid Of Mayors and Other Leaders

Since the city of Sudbury, in Ontario, Canada, owes its existence to the Canadian Pacific, the community being started as a construction camp by the railroad, it was fitting that Manager H. C. Deacon Main's campaign on "Silent Barriers" at the Grand, in that spot, be promoted through the cooperation of the road executives. And with such cooperation obtained, the C. P. name and the railway angles of the picture were made the outstanding features of the campaign. Other points emphasized were the historical and educational angles, the Canadian locale of the screening, the drama and the star, Richard Arlen.

Further reasons for the strong campaign behind the date included the knowledge that many of the men now employed locally aided in the early construction of the road, the prestige of the C. P. name which gave the engagement a higher level of attention than is usual, and publicity to be secured through the Canadian Rockies portrayed in the picture.

The railroad officials won over, Deacon was able to obtain further cooperation from the Sudbury *Star*, leading paper, previously not given to motion picture and theatre publicity. Station CKSO also extended its facilities more generously for the occasion.

Railroad Cooperates on Drive

To open the campaign, a "C. P. R. Week" was decided upon ahead of the date and leading merchants invited to participate. Special reverse slugs were made up, copy reading "this is an official C. P. R. Week Store," followed by a box carrying title and theatre. Main reports the inclusion of the word "official" brought in merchants dealing with the railroad who otherwise would not have been interested. These slugs were planted extensively in newspaper ads by the merchants, who also gave key windows for elaborate displays. Stores also used window stickers and banners incorporating the same copy, the entire idea tied to special sales, excursion rates arranged by the C. P., etc. Civic aid was rendered by the Mayor of Sudbury in an open letter wherein locals and visitors were invited to take part in the event, body of the letter featuring the picture.

The special excursion set by the road was publicized by thousands of heralds distributed over many miles of C. P. territory for three weeks ahead and in which the show was billed heavily. Dates of the excursion coincided with regular monthly payday at the mines.

Top newspaper tiein was a photo contest, prizes of cash and guest tickets given for the best old-time photos of the city and those having to do with the railroad's activities in that sector. Judging was based on historical interest and the theatreman reports over 50 received, all over 25 years of age with entries received from as far away as Toronto. Paper gave the tiein lots of publicity and wound up with a full page of reproductions showing the winners. Radio announcements also kept interest high.

MONTH'S CAMPAIGNS ONLY ARE ELIGIBLE

Entrants in the Quigley Awards are cautioned that entries for any single month must be on pictures played during that month. From time to time, entries are received found ineligible for this reason. The only exception made occurs when through no fault of the entrant campaigns are delayed in the mails. July deadline is midnight, Saturday, Aug. 7.

Successful campaign in the schools was put on with letters written to all principals stressing the educational and historical value of the picture, though these angles were not plugged in the general advertising for obvious reasons. Special children's matinees were set, street cars and busses chartered to bring children in from all over the district, the youngsters paying their own transportation.

To impress the date upon the educators, Main employed the device of sending a second letter two days later, the second enclosing guest tickets and written as though to make good for the error of not sending the ducats in the first note. Results showed a high attendance from the schools with 60 per cent of all students in the district over eight years of age reported to have purchased admissions for the special matinees.

Other advertising included full-page co-op with five of the old established stores participating center of the layout showing early photo of the city with special story written by the publisher. Another large co-op display was taken by the railroad which used the locale of the picture to publicize the C. P. resort hotels. In addition to the individual ads on the special "week" Main started his own campaign some nine days ahead with small copy leading up to an eight-column smash.

For the attention of those patrons inclined more to strong action in their picture fare, Deacon had throwaways made up stressing the drama in the picture and these were distributed house-to-house in the foreign language sections of town. Another novelty was made up by printing picture copy on regulation train order forms obtained from the railroad. These were given out among the better-class homes in Sudbury and the district, the copy stressing the historical and Empire angles.

Featured exploitations in both the Main and Smith are illustrated in the Round Table photo section of this issue.

Entirely prepared to welcome the date on "Mountain Music," as the theme of the picture had to do with Arkansas, W. Clyde Smith worked out a comprehensive campaign for the opening at the Paramount, in Hot Springs, Ark., featured by the Southern premiere of the feature. This was put on in typical style, guests including the mayor, federal officials, civic heads, etc. Invited also were relatives of Bob Burns.

In advance, there was a parade by Boy Scouts and Boys' Bazooka Band, theatre banners being carried by the marchers and permission for the event obtained from the mayor. The bazooka players also were featured at local celebrations during the week ahead. In keeping with the picture and for the attention of the local socialites, Smith arranged a Mountain Music Hill Billy Party at the theatre, couples coming to the theatre appropriately costumed. Prizes were awarded for best dressed couples and an extra feature was a mock Hill Billy marriage.

These activities were reported fully in the local press which also featured another tiein on the date, an Old Fiddlers' Mountain Music contest held on Saturday night before the opening at a central spot near Hot Springs and broadcast over KTHS.

Many Ballys Used

Ballyhoos were plentiful and interesting. Week ahead, Smith planted a small mountain cabin in the lobby with costumed boys sitting on kegs and whittling in approved Arkansas manner. Ushers, too, were garbed in hillbilly apparel, cashiers in gingham with hair in pigtails. On opening night an authentic six-piece hillbilly band was brought down from the mountains to give a concert in front of the theatre. Boys similarly clad made the main streets carrying theatre posters and two other juveniles carrying squirrel rifles attracted attention by objecting loudly to the new city parking meters.

The famous "Wafford," the Bob Burns piggie, was introduced to the home folks through a local porker who was placed in a pen in front of the theatre and named "Bob Burns Wafford II." The piglet was decorated with ribbons and fed from a bottle. Mountain donkey drawing bannered cart about town was another attention-arrester. Found effective, too, was a series of special nights honoring towns within 30 miles of Hot Springs. Windows were planted featuring the jumbo Western Union wires with blowups of the stars, 60-foot banner hung from building in best spot in town, old barns and buildings roughly lettered with theatre copy as were fences, and walls. Sidewalks were stenciled in the same manner.

Securing the slabs from local saw mill, Smith built special log cabin front with railing fence built across sidewalk. Heads of the stars and the title in cutout block letters were added. Extra copies of Clyde's weekly *Movie News* were distributed within a radius of 30 miles, the special issue containing many co-op ads. All newspaper copy emphasized the Arkansas setting of the picture and put over neatly by Smith was a teaser campaign using copy and layout with cut of Bob Burns similar in style to the star's regular syndicated column.

Exploitation in Holland Shows Definite Progress

American Publicity and Advertising Methods Find Favor With Dutch Theatremen

by PH. DE SCHAAP
in Amsterdam

It is undoubtedly interesting to give some details of the publicity situation in Holland where the extended American publicity-campaigns as same reached Europe did not fail to influence the methods of making publicity for pictures and to be of great importance for the exploitation of pictures.

Properly speaking, film publicity in Holland is still in a status of development. Many exhibitors who saw decreasing their business during the last few years, now try indeed to make better business by better exploitation, but of course immediate results must be awaited. I don't want to say that real good publicity did not exist in Holland until the present moment: the big Amsterdam theatres, for instance, always tried to sell a picture to the public by any kind of publicity and generally made profits of their campaigns. The American film-publicity in the first place spoke to the heart of the Dutch theatre-managers, far more than that of other countries importing their productions into Holland.

Publicity Methods Detailed

It is undoubtedly worth stating the different subdivisions Dutch publicity has been based on first: Front stunts and lobby display. As to this, Holland can stand comparison to other countries by putting often modern effects and original poster display at the theatre-entrance. This kind of publicity is always of attraction to the picture-goer. The patrons are accustomed to it, and if it happened sometimes that lobby displays really were untasteful, generally same are most attractive for the picture-goer.

Window display in shops: The exhibitor plans, e. g., a tie-up with well known stores and shops in order to expose stills, posters, etc., of the picture in question, whereas the owner of the store takes profit of this display as a publicity for the article he sells. This kind of publicity is well known in America, too.

Publicity by cars: Posters on both sides of a big car driving through the city and announcing the coming performances of the picture. The costs of hiring such cars are about fl. 35, weekly.

Advertisements in the Dutch press are published on Thursday, as the cinema week begins at Friday. These ads are very expensive. The prices of each newspaper are different, but generally the average price for cinema ads is fl. 0,45 per line (8 lines=1 inch), under special conditions with the theatres. For a country like Holland this publicity remains always most attractive.

For an important picture special publicity is used with advance ads on Wednesday, Tuesday and sometimes even on Monday or Sunday. Advertisements are also inserted in weekly and monthly periodicals, giving always a lot of free publicity by general articles forwarded to them by the publicity departments of the booking offices.

LITTLE PUBLICITY ALLOWED ON RADIO

By government regulation, radio publicity and the usual tieups open to theatremen on this side are not available in Holland, the only air exploitation allowed being broadcast of music from the various theatres and sometimes dramatizations based upon a picture. AVRO, VARA, KRO and NCRV are the leading Dutch radio stations.

Free publicity in the newspapers is generally obtained by these booking offices. The most important Amsterdam newspapers are: "De Telegraaf," with special reduced edition "De Courant-Het Nieuws van den Dag" (more popular) with 100,000 readers. The number of newspapers bought on the street is only few; most people have a regular subscription. This paper is read all over the country, and is of first importance for the theatre-manager. Further: "Het Volk" (The People) the social-democrat organ, with several other editions out of Amsterdam, and with a total edition of 200,000 copies. This paper shows many interests into theatre trade; "Algemeen Handelsblad," a liberal daily, with about 60,000 copies; "De Tijd" (The Times) and "De Maasbode," both Catholic papers, the latter at Rotterdam, but read also in Amsterdam. When publishing their criticisms on the pictures, these newspapers give their opinions in accordance with the opinion of the Catholic Board of Censorship.

One week before releasing a picture its trailer is shown. The composition of a Dutch picture program consists of American, French or German newsreel (America prominent), Dutch newsreel in nearly all theatres), cartoons, sometimes two-reel or one-reel short, trailer, advertising of several films (the theatre itself has nothing to do with this, as the screening rights are paid for by an advertising office), and stage-show (in some theatres only), and the feature.

Throwaways Found Effective

For some pictures throwaways are printed and distributed in several ways: at the box-office of the theatre, in the street, in the houses, etc. These throwaways may not be distributed in the Amsterdam city, and so much of their value is lost. However, when the folder has a good and attractive composition, it is used.

Dutch posters. For an important picture a Dutch two-sheet poster is made, and bought by the theatre in the capitals. These posters are subdivided among several firms, shops, etc., to display at their front-door.

The important theatres have their own house organs with several notes and items on the picture, synopsis and general articles. Throughout the whole town (I take Amsterdam as an example) fences are rented, mostly for two weeks or a month, and only for big pictures.

Besides the before-mentioned subjects a special publicity is made by a special exploitation campaign for a picture. This campaign of course always differs. As an example the "Rose Marie" campaign proved to be very effective. This campaign began with Canoe Races on one of Amsterdam's canals; the topic of the day (Sunday afternoon) was Jeanette McDonald and Nelson Eddy being pursued by Indians. The campaign itself took its summit by an illumination with decoration with flowers of the well known Mint-tower for which permission of the municipality of Amsterdam was obtained. With big figures the name "Rose Marie" was announced to the public passing by this tower by thousands.

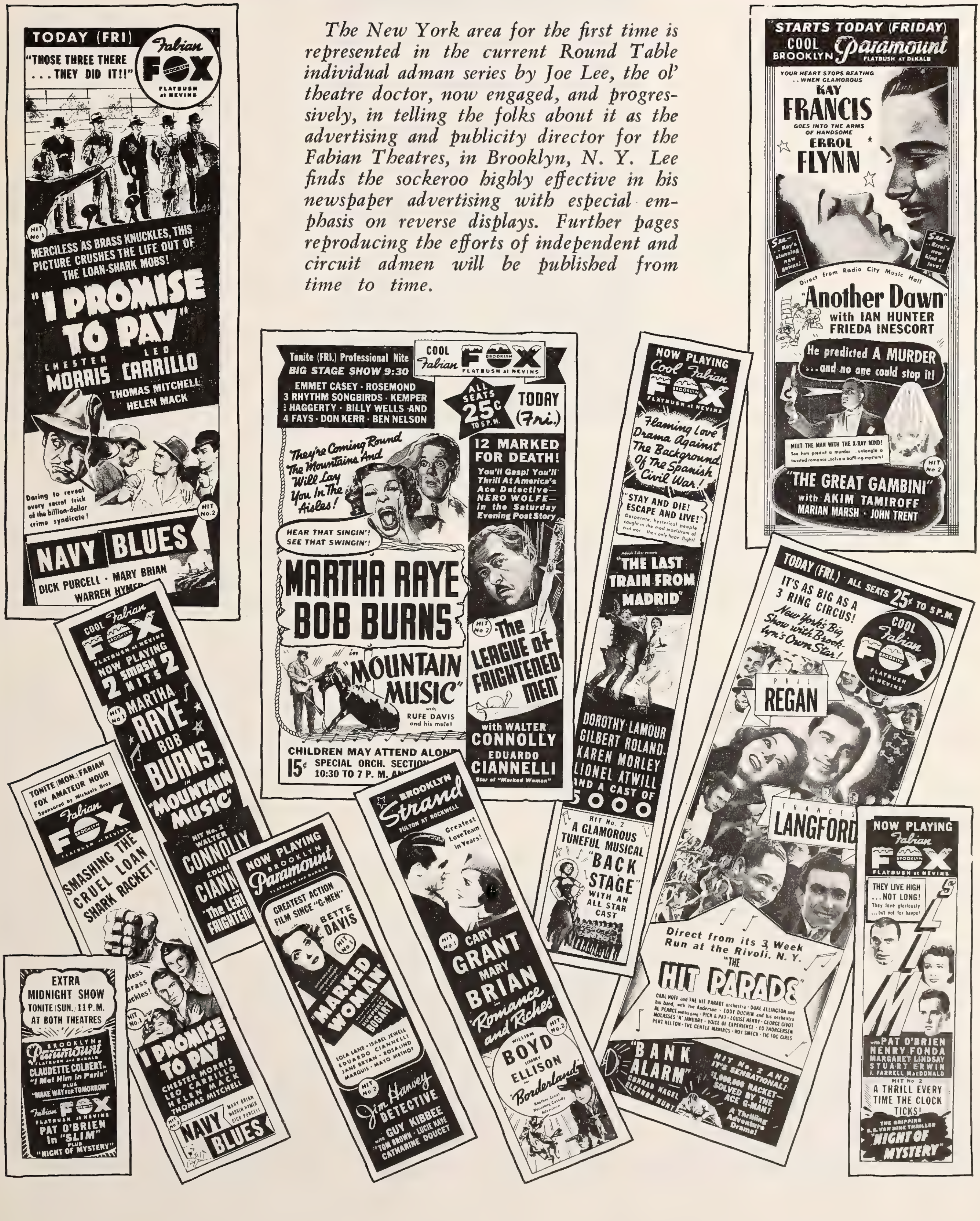
Rose Day Organized

Further, a Rose-day was organized, in cooperation with the Initiative Committee Amsterdam. The decoration of the Mint-tower also was effected under the patronage of the said committee. This Rose-day among others contained a window contest with big free advertisement and window display throughout the whole town. Many picture enlargements were used and excellent stunts were made. Several shops handed out little bouquets to their customers, and roses were distributed on a large scale. Of course, the radio companies continuously played music from the picture. Roses also were handed out in the theatres, Rose-Marie bonbons, Rose Marie in fruits, Rose Marie cake have been made, poster stamps distributed. A mounted Indian crossed the town "looking for Rose Marie," a flower boat crossed the several canals, of course provided with ad-shields, rose cars were riding along the whole day, excellent fences were hired, newspaper advertisements beginning already on Monday, and at last the organization of a Rose-ball in a well known Amsterdam music hall, Bellevue, that metamorphosed all its rooms into a flower garden.

Holland is not accustomed to real big publicity campaigns, but examples like this certainly will be followed by others. The newspapers gave an enormous free publicity every day, with several stills of Mint-tower, canoe-races, etc., and the theatres on the country also profit from the experiences of the Dutch capital, as even the papers out of Amsterdam daily provided their readers with news of this publicity. Generally the theatres in the country are launching their pictures without a special publicity, limiting their propaganda to the distribution of folders, sometimes posters and window displays. Steadily a change is coming.

FABIAN BROOKLYN THEATRES ADS

The New York area for the first time is represented in the current Round Table individual adman series by Joe Lee, the ol' theatre doctor, now engaged, and progressively, in telling the folks about it as the advertising and publicity director for the Fabian Theatres, in Brooklyn, N. Y. Lee finds the sockeroo highly effective in his newspaper advertising with especial emphasis on reverse displays. Further pages reproducing the efforts of independent and circuit admen will be published from time to time.



TODAY (FRI)
"THOSE THREE THERE . . . THEY DID IT!!"
Fabian FOX BROOKLYN FLATBUSH at NEVINS
HIT No 1
MERCILESS AS BRASS KNUCKLES, THIS PICTURE CRUSHES THE LIFE OUT OF THE LOAN-SHARK MOBS!
"I PROMISE TO PAY"
CHESTER MORRIS LEO CARRILLO
THOMAS MITCHELL HELEN MACK
Daring to reveal every secret trick of the billion-dollar crime syndicate!
HIT No. 2
NAVY BLUES
DICK PURCELL · MARY BRIAN WARREN HYMER

STARTS TODAY (FRIDAY)
COOL BROOKLYN Paramount FLATBUSH AT DEKALB
YOUR HEART STOPS BEATING .. WHEN GLAMOROUS
KAY FRANCIS
GOES INTO THE ARMS OF HANDSOME
ERROL FLYNN
See—Kay's stunning new gowns!
See—Errol's new kind of love!
Direct from Radio City Music Hall
"Another Dawn"
with IAN HUNTER FRIEDA INESCORT
He predicted A MURDER ...and no one could stop it!
MEET THE MAN WITH THE X-RAY MIND!
See him predict a murder ... untangle a twisted romance ... solve a baffling mystery!
HIT No 2
"THE GREAT GAMBINI"
with AKIM TAMIROFF
MARIAN MARSH · JOHN TRENT

Tonite (FRI.) Professional Nite
BIG STAGE SHOW 9:30
EMMET CASEY · ROSEMOND
3 RHYTHM SONGBIRDS · KEMPER & HAGGERTY · BILLY WELLS AND 4 FAYS · DON KERR · BEN NELSON
COOL Fabian FOX BROOKLYN FLATBUSH at NEVINS
ALL SEATS 25c TO 5 P.M.
TODAY (Fri.)
They're Coming Round The Mountains And Will Lay You In The Aisles!
HEAR THAT SINGIN'! SEE THAT SWINGIN'!
MARTHA RAYE BOB BURNS
in "MOUNTAIN MUSIC"
with RUFE DAVIS and his mule!
CHILDREN MAY ATTEND ALONE
15¢ SPECIAL ORCH. SECTION 10:30 TO 7 P. M. AN
12 MARKED FOR DEATH!
You'll Gasp! You'll Thrill At America's Ace Detective—NERO WOLFE—in the Saturday Evening Post Story
HIT No 2
"The LEAGUE of FRIGHTENED MEN"
with WALTER CONNOLLY
EDUARDO CIANNELLI
Star of "Marked Woman"

NOW PLAYING
Cool Fabian FOX BROOKLYN FLATBUSH at NEVINS
Flaming Love Drama Against The Background Of The Spanish Civil War!
"STAY AND DIE! ESCAPE AND LIVE!"
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They love gloriously ... but not for keeps!
SLIM
with PAT O'BRIEN
HENRY FONDA
MARGARET LINDSAY
STUART ERWIN
J. FARRELL MacDONALD
HIT No 2
A THRILL EVERY TIME THE CLOCK TICKS!
THE GRIPPING S. S. VAN DINE THRILLER
"NIGHT OF MYSTERY"

COOL Fabian FOX BROOKLYN FLATBUSH at NEVINS
NOW PLAYING 2 SMASH HITS 2
HIT No 1
MARTHA RAYE BOB BURNS
IN "MOUNTAIN MUSIC"
HIT No. 2
WALTER CONNOLLY
EDUA
CIANN
IN
"The LEA
FRIGHTEN

TONITE (MON.) FABIAN FOX AMATEUR HOUR
Sponsored by Michaels Bros
Fabian FOX BROOKLYN FLATBUSH at NEVINS
SMASHING THE CRUEL LOAN SHARK RACKET!
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"I PROMISE TO PAY"
CHESTER MORRIS
LEO CARRILLO
HELEN MACK
THOMAS MITCHELL
HIT No 2
NAVY BLUES
MARY BRIAN WARREN HYMER DICK PURCELL

EXTRA MIDNIGHT SHOW
TONITE (SUN.) 11 P.M.
AT BOTH THEATRES
BROOKLYN Paramount FLATBUSH and DeKALB
CLAUDETTE COLBERT in "I Met Him in Paris"
PLUS "MAKE WAY FOR TOMORROW"
Fabian FOX BROOKLYN FLATBUSH at NEVINS
PAT O'BRIEN in "SLIM"
PLUS "NIGHT OF MYSTERY"

NOW PLAYING
BROOKLYN Paramount FLATBUSH and DeKALB
GREATEST ACTION FILM SINCE "G-MEN"
BETTE DAVIS
HIT No 1
"MARKED WOMAN"
HUMPHREY BOGART
LOLA LANE · ISABEL JEWELL
EDUARDO CIANNELLI
JANE BRYAN · ROSALIND MARQUIS · MAYO METHOT
HIT No 2
Jim Hanvey DETECTIVE
with GUY KIBBEE
TOM BROWN · LUCIE KAYE
CATHARINE DOUCET

BROOKLYN Strand FULTON AT ROCKWELL
Greatest Love Team in Years!
HIT No 1
CARY GRANT MARY BRIAN
in "Romance and Riches"
HIT No. 2
WILLIAM BOYD JIMMY ELLISON
in "Borderland"
Another Great Hopalong Cassidy Adventure

YOU ARE INVITED TO JOIN UP

JACK HAZLETT

manages the Dickinson Theatre, Junction City, Kan., and entered showbusiness in 1919 as usher and later was sent to operate in booth. After the usual jobs around theatres Hazlett signed up with the Dickinson Circuit in Kansas to manage two of the outfit's theatres. The only other circuit Jack has been connected with is the Dresch and Frankle outfit in Cincinnati.

A. S. WHITTAKER

is the publicity director of the Sound City Films and Distributors in London, England, and since our entire membership is always interested in reading of the activities of their overseas brothers, we extend a very cordial welcome to you, Whittaker, to keep us posted on things exploitation in London.

FRED CROSS

is assistant to Round Tabler Joe Stribling at the Kiowa Theatre, Hobart, Okla., who recommends him for membership. With the two of you signed up, there's certainly no reason why the Kiowa shouldn't be well represented. Can we count on the two of you?

THOMAS M. ZEIDMAN

is the assistant manager of the Sam Harris Theatre, New York City, only a few blocks removed from club headquarters so we certainly expect that he shall drop in one of these days to say hello. We haven't heard from you since you signed up, Zeidman; that's not the true club spirit, you know.

REX BELL

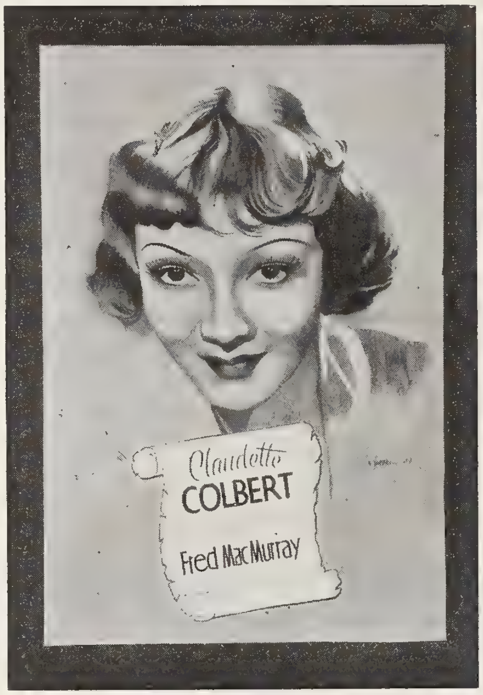
manages the State Theatre in Waterloo, Iowa, the newest theatre to be erected in that city. Bell says for the past three years he has been an assistant manager for the Kaplan Theatres, of which the State is one, and has just received his promotion as manager. In addition, Rex tells us he reads our section weekly; that being the case, how about showing your reciprocity by sending along some stunts that other member-readers can adapt to their own situations?

R. H. SHAFFER

manages the Palace Theatre in Canton, Ohio, for the Inter-State Theatres to which job he was promoted six months ago, from the Palace Theatre, Canton. Shaffer has also been at the State Theatre in East Liverpool from which spot we received many contributions, so let's hear from you soon again, Shaffer.

R. F. WILBERN

is the partner-manager of the Palace and Folly Theatres in Duncan, Okla., which is part of the Griffith Amusement Company organization. Since Wilbern's activities have already been reported in our section, we shall take this means of formally welcoming him and expressing the hope that he shall continue to keep us posted.



Above poster for "Maid of Salem" was created by Bill Venable, staff artist for Clyde Smith at the Malco Paramount in Hot Springs, Ark. Display was done in pastels on velour background.

Birthday Greetings

B. F. Adcock
George O. Allen
E. D. Ardavany
Russell W. Barrett
Nat Blank
Lloyd H. Bridgham
Harry Browning
Wallace J. Butler
Jack Campbell
Lawrence Cleary
E. L. Dilley
Hudson Edwards
Marty Finger
Joseph Forster
Harold Friary
Melville Galliart
Robert Gibbs, Jr.
Thomas C. Grace
Wilbur B. Grant
Ty Grasiano
Edd J. Haas
Gilbert Hainline
DeWitt Haley
Sam L. Handler
W. F. Harris
J. W. Hill
Harry Hirsh
Harry Hofman
Walter E. Jancke
W. J. Johannsen
J. D. Johnstone
George L. Jonas
David Kaplan
Harry F. Karasik
H. E. Kelly
Harvey Kuhn
Hamilton R. Kupper
G. O. Lea
Frank Lewis
Roy Liebman
Emerson Long
J. J. McCarthy
Byron McElligott
Lester T. MacWalters
Joseph S. Mahoney
Richardson M. Mells
Herbert Mueller
John Nahalka, Jr.
Morrie G. Neminer
John Revels
J. H. Ross
Arnold Rubin
Harry A. Pappas
Charles E. Phelps
A. E. Post
Ken Prickett
Howard Ralston
Arthur L. Reuter
Bert Rhonheimer
Nat Rothstein
Louis A. Schaefer
Earl S. St. John
Andy M. Samuels
Robert Schmidt
Leon B. Sternberger
L. Stanley Telch
William J. Tubbert
Frank Vesley
Jacob Vidumsky
Abe Wasserman

JAMES G. DAVIS

is the assistant manager of the M. & P. Olympic Theatre, Chelsea, Mass., and Jim started in showbusiness at the age of sixteen as part-time usher at the Olympia, Lynn, Mass. Worked there a year and was promoted to doorman and soon made chief of service. After a few years in that job, Davis was promoted to assistant manager and then transferred to his present spot.

M. W. CANTRELL

manages the Wilby-Kincey Imperial Theatre in Lenoir, N. C., and with so many of his circuit's managers active Round Tabler members we are anticipating another newcomer to our club to be an active contributor. How about telling us something about your recent exploitation stunts at the Imperial, Cantrell?

HARRY SKLARIN

is out in Englewood, N. J., managing the Skouras Englewood Theatre and he is close enough to club headquarters to come in and pay us a visit so that we might get personally acquainted on that next day off. Can we expect to see you here soon, Sklarin?

KENNETH BLACKLEDGE

is in Wellington, Texas, managing the Ritz and Texan Theatres for the Griffith Amusement Company. Your circuit also boasts of many active members, Ken, and so we extend a cordial welcome to you and remind you that your obligation to the club only starts when you sign on the dotted line, so we shall look forward to hearing from you at not too infrequent intervals.

SPENCE PIERCE

advertising director of Warners' Theatre, Memphis, Tenn., comes well recommended to us by zone manager Howard Waugh, whose okay is good enough for us. Since Waugh speaks so highly of Pierce's ability we are looking forward with keen interest to his first contribution to the section.

WALTER HORN

is in Newark, N. J., managing the American Theatre for the P. Juze Playhouses, Inc. Newark isn't so far away you know, Walter, that you can't make a promise to yourself to come up and see us next time you're over this way. And remember, signing on the dotted line just starts your obligation to the club, so get ready to send along accounts of your recent activities at the American.

T. E. LOPATO

is the exchange manager for 20th Century-Fox Fed., Inc., Tientsen, China, and if he but knew how interested his Round Table brothers are in the activities of overseas showmen, he most certainly would keep us posted on what's what there. We have quite a few contributors from China and we are hoping that Lopato will swell the ranks by an additional new member that we shall hear from often.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	68	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Chances	Kermit Maynard			
Silent Sinclair	Kermit Maynard			
Trooper X13	Frankie Darro			

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36†	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36†	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil is Driving, The	Richard Dix-Joan Perry	June 25,'37†	68	
(See "In the Cutting Room," Feb. 27,'37.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†	60	
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†	68	
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36†	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36†	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37†	57	
League of Frightened Men	Walter Connolly-Irene Hervey	May 25,'37†	65	
(See "In the Cutting Room," Mar. 20,'37.)				
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36†	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36†	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36†	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†	59	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36†	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36†	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†	65	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36†	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
(See "In the Cutting Room," July 17,'37.)				
College Hero	Jimmy Durante			
Counsel for Crime	Otto Kruger-Jacqueline Wells			
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37†		
Flashing Skates	Chas. Quigley-Rita Hayworth			
I'll Take Romance	Grace Moore-M. Douglas			
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours	Francis Lederer-M. Carroll	Sept. 1,'37		
(See "Thanks for Everything," "In the Cutting Room," July 17,'37).				
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt		135	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37†	61	
Park Avenue Dame	Fay Wray-Richard Arlen			
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37†	*60	June 19,'37
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†		
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36†	60	Oct. 17,'36
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10,'36†	90	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Radey-Szoke	Nov. 1,'36†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25,'36†	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	
Sister Mary	Szerenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26,'36†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Three Spinsters	Emilie Markus-Rajnay	Dec. 1,'36†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kliou, The Killer	Technicolor	Oct. 1,'36	60	June 1,'35

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysteries of Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

FIRST NATIONAL

(See also Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36†	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthal	July 10,'37†		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37†	*80	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36†	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37†	62	June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36†	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation	Joan Blondell-Pat O'Brien	Sept. 25,'37†		
(See "Angle Shooter," "In the Cutting Room," May 29,'37.)				
Campus Scandals	Frank McHugh			
Confession 158	Kay Francis-Ian Hunter	Aug. 28,'37†		
(See "One Hour of Romance," "In the Cutting Room," Apr. 10,'37.)				
Cornered (G) 164	Boris Karloff-Beverly Roberts		*65	July 17,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37†	64	May 1,'37
First Lady	Kay Francis-Preston Foster			
(See "In the Cutting Room," July 10,'37.)				
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Gold Is Where You Find It	George Brent-O. de Havilland			
Grand Opera Goes West	Dick Foran-Jean Dale			
Great Garrick, The	Brian Aherne-O. de Havilland			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After	Leslie Howard-O. de Havilland			
(See "In the Cutting Room," May 29,'37.)				
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard		120	July 10,'37
Mr. Dodd Takes the Air 159	Kenny Baker-Jane Wyman	Aug. 21,'37†		
(See "In the Cutting Room," July 10,'37.)				
Pit and the Pendulum, The	Patric Knowles-Mary Maguire			
Prairie Thunder	Dick Foran-Ellen Clancy	Sept. 11,'37†		
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37†	70	Apr. 3,'37
Slight Case of Murder, A	Edward G. Robinson			
That Certain Woman	Bette Davis-Henry Fonda	Sept. 18,'37†		
(See "In the Cutting Room," May 29,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustale	Nina Afentaki	Oct. 11,'36†	95	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16,'36	70	Dec. 8,'36
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12,'36
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1,'36†	74	Sept. 12,'36
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	July 17,'37†	80	July 3,'37
(See production article, May 22,'37, p. 16.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36†	69	Mar. 31,'36
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	63	May 30,'36
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1,'36	66	Oct. 10,'36
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 16,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15,'36†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29,'36
Two of Us	Jack Hulbert-Gina Malo	July 10,'37†	64	
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20,'36†	64	Apr. 4,'36
(Reviewed under the title, "Once in a Million.")				
Where There's a Will	Will Hay	July 26,'37†		
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
Non Stop New York	Anna Lee-Desmond Tester			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36†	66	
Damaged Goods	Pedro de Cordoba		60	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37	76½	May 29,'37
Gold Racket, The (G) 138	Contrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36†	61	Dec. 12,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37†	71½	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37†	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July 9,'37	63	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'36†	79½	Sept. 19,'36
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14,'36, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36†	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15,'36
(Revieewd under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36†	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36†	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd			
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Gorgeous	Anna Sten			
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37†	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Aug. 20,'37		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37		
Make Up (G)	Nils-Asther-June Clyde		70	July 10,'37
Murder at the Rancho	Ken Maynard			
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37†		
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Mounted				
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37		
Snow Covered Wagons				
Something to Sing About	James Cagney-E. Daw	Sept. 3,'37		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes	Tex Ritter			
Tex and the Boy Scouts	Ken Maynard	Aug. 27,'37		
Trailing Trouble 208				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36†	63	

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Oil Raider, The	Buster Crabbe	Nov. 1,'36†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		
White Ivory	Jack Mulhall	Dec. 1,'36†	69	
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36†	82	
Uncle from America	Czeck Film	Dec. 15,'36†	90	
Voice of India	Hoefler Expedition	Nov. 1,'36†	70	
Wedidng of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37
Coming				
Crime of Voodoo	Fredi Washington		83	

HUNGARIA

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Exception Granted	I. Raday-Klari Tolnay	June 11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37†	8 rls.	
Honeymoon On Cut-Rate	P. Javor-I. Agai	Feb. 6,'37†	8 rls.	
Pay, Madame	P. Javor	May 30,'37†	8 rls.	
Coming				
Affair of Honor	Gy. Kabos	Sept. 11,'37	9 rls.	
Bride from Torocko	Paul Javor	Oct. 1,'37	10 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37	9 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37	10 rls.	

IMPERIAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36†	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	
Coming				
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36†	96	

METRO-GOLDWYN-MAYER

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,'36†	112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36†	82	Feb. 13,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37†	89	July 3,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,'36†	108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37†	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37†	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89.)				
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18,'36	92	Sept. 12,'36
(Exploitation: Oct. 17,'36, p. 73; Dec. 26,'36, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37†	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36†	72	Oct. 31,'36
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4,'36†	180	Apr. 6,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66; Oct. 10,'36, p. 92; Nov. 28,'36, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36†	51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36†	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Married Before Breakfast (G)	Robt. Young-Florence Rice	June 18,'37†	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69.)				
Mister Cinderella 707	Jack Haley-Betty Fruness	Oct. 23,'36†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Our Relations (G) 710	Laurel and Hardy	Oct. 30,'36†	74	Nov. 21,'36
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37†	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91.)				
Saratoga 742	Clark Gable-Jean Harlow	July 23,'37†	94	
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36†	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36†	78	July 11,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8,'36†	89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Topper (G) 738	Constance Bennett-Cary Grant	July 16,'37†	97	July 17,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Coming				
Big City	Spencer Tracy-Luise Rainer			
Black Lightning	Bruce Cabot-Virginia Grey	Aug. 20,'37		
Bride Wore Red, The	Joan Crawford-Franchot Tone			
Broadway Melody of 1938	Eleanor Powell-Robt. Taylor	Aug. 27,'37†		
(See "In the Cutting Room," June 12,'37.)				
Double Wedding	William Powell-Myrna Loy			
Firefly, The	Jeanette MacDonald-Allan Jones	Aug. 13,'37†		
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37†	138	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87.)				
London By Night 740	George Murphy-Rita Johnson	July 30,'37†		
(See "In the Cutting Room," July 17,'37.)				
Marie Walewska	Greta Garbo-Charles Boyer			
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35

MONOGRAM

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37		
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37	62	July 3,'37
Legion of Missing Men	Ralph Forbes	June 28,'37		
Paradise Isle	Warren Hull-Movita	July 21,'37		
Riders of the Dawn	Jack Randall	July 14,'37		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37		
Coming				
Atlantic Flight	Dick Merrill-Paula Stone	Aug. 20,'37		
Boy of the Streets	Jackie Cooper	Aug. 30,'37		
Bride for Henry, A				
Federal Bullets				
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Aug. 11,'37		
Marines Are Here, The				
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37		
Romance of the Limberlost				
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37	65	Feb. 15,'36
Telephone Operator				
Where the West Begins				

PARAMOUNT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36†	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9,'36†	100	Oct. 10,'36
(Exploitation: Oct. 24,'36, p. 69; Oct. 31,'36, p. 75; Nov. 28,'36, pp. 96, 98; Dec. 5,'36, p. 78; Dec. 12,'36, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12,'36
Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,'36†	87	Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37†	77	Jan. 30,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36†	67	
(See "In the Cutting Room," Oct. 3,'36.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exclusive	F. MacMurray-Frances Farmer	July 16,'37†		
(See "In the Cutting Room," June 12,'37.)				
Forlorn River (G)	June Martel-Larry Crabbe	July 2,'37†	*55	July 3,'37
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36†	98	Sept. 2,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37†		
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36†	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The	Akim Tamiroff-Marian Marsh	June 25,'37†		
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36†	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36†	75	Aug. 22,'36
Hotel Haywire (G)	Leo Carrillo-Mary Carlisle	June 4,'37†	*65	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	*75	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36†	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Last Train from Madrid (G)	Lew Ayres-Dorothy Lamour	June 11,'37†	*75	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Midnight Madonna (G)	Warren William-Mady Correll	July 2,'37†	*60	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19,'36
Mountain Music (G)	Bob Burns-Martha Raye	June 18,'37†	*75	June 19,'37
(Exploitation: July 17,'37, p. 89.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25,'36†	71	Sept. 6,'36
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37†	*65	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30,'36†	80	Oct. 24,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37†	*60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36†	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wild Money	Edward Everett Horton	July 9,'37†		
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall	Sept. 24,'37		
Artists and Models	Jack Benny-Gail Patrick			
(See "In the Cutting Room," July 10,'37.)				
Barrier, The	Leo Carrillo-Jean Parker			
Blonde Trouble	Eleanore Whitney-Johnny Downs	Aug. 27,'37†		
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell			
Double Or Nothing	Bing Crosby-Mary Carlisle	Aug. 27,'37†		
(See "In the Cutting Room," July 17,'37.)				
Easy Living (G)	Jean Arthur-Edw. Arnold	July 30,'37†	*90	July 10,'37
Ebb Tide	Oscar Hamolka-Frances Farmer			
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10,'37.)				
Hopalong Rides Again	William Boyd-George Hayes	Aug. 27,'37		
On Such a Night	Karen Morley-Grant Richards	Aug. 20,'37†		
Partners in Crime	Lynne Overman-Roscoe Karns			
She Asked for It	Wm. Gargan-Orien Heyward	Sept. 10,'37†		
She's No Lady	Ann Dvorak-John Trent	July 30,'37†		
Souls at Sea	Gary Cooper-George Raft	Sept. 3,'37†		
(See production article, Jan. 30,'37, p. 16.)				
Texas Trail	William Boyd-George Hayes			
This Way Please	C. (Buddy) Rogers-Betty Grable	Sept. 17,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36†	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5,'36
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36†	58	
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36†	68	Oct. 31,'36
Dangerous Holiday 6026	Ra Hould-Hedda Hopper	June 7,'37†	57	
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†	53	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
(Exploitation: Nov. 7,'36, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36†	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37†	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36†	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36†	63	Nov. 29,'36
Meet the Boy Friend 6018	Carol Hughes-David Carlyle	July 12,'37†	63	
(See "In the Cutting Room," June 12,'37.)				
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36†	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36†	78	Oct. 8,'36
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30,'37†	56	
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37†	62	July 3,'37
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30,'36†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36†	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24,'36†	56	
(See "In the Cutting Room," Sept. 12,'36.)				
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37†	60	June 26,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Bulldog Drummond at Bay 6025	John Lodge-Dorothy Mackail	July 31,'37†		
Double Trouble	Olsen and Johnson			
Fools In Paradise	Wm. Hall-Anne Nagel			
Sea Racketeers	Weldon Heyburn-Jeanne Madden	Aug. 9,'37†		
Sheik Steps Out, The	Ramon Novarro-Lola Lane			
(See "In the Cutting Room," July 10,'37.)				

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12,'37
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
(Exploitation: Nov. 14,'36, p. 90; Dec. 19,'36, p. 88.)				
Big Shot, The 735	Guy Kibbee-Cora Witherspoon	July 23,'37†		
(See "Take the Heir," "In the Cutting Room," May 22,'37.)				
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	*65	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16,'36†	77	Oct. 31,'36
(Exploitation: Oct. 31,'36, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†	64	
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36†	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	*65	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37†	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36†	57	Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37†	*65	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36†	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	*70	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
(Exploitation: June 19,'37, p. 85.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Super Sleuth (G)	Jack Oakie-Ann Sothern	July 16,'37†	*65	July 17,'37
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67; Oct. 10,'36, p. 91; Oct. 24,'36, pp. 70, 72; Oct. 31,'36, pp. 76, 77; Nov. 7,'36, pp. 82, 84, 87; Nov. 21,'36, pp. 109, 110; Nov. 28,'36, p. 99; Dec. 5,'36, p. 83; Dec. 12,'36, p. 82; Dec. 19,'36, pp. 91, 92, 94; Dec. 26,'36, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26,'36
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36†	64	Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36†	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37†	*60	June 5,'37
You Can't Buy Luck (G)	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
(See "In the Cutting Room," June 26,'37.)				
Don't Forget to Remember	Burgess Meredith-Ann Sothern			
Fight for Your Lady	John Boles-Ida Lupino			
Fit for a King	Joe E. Brown-Helen Mack			
(See "In the Cutting Room," July 10,'37.)				
Flight from Glory	Chester Morris-Whitney Bourne	Aug. 20,'37		
(See "In the Cutting Room," July 10,'37.)				
Forty Naughty Girls	James Gleason-Zasu Pitts			
(See "In the Cutting Room," July 17,'37.)				
Hideaway	Fred Stone-Marjorie Lord	Aug. 13,'37		
(See "House in the Country," "In the Cutting Room," June 12,'37.)				
Life of the Party, The	Gene Raymond-Harriet Hilliard			
Love Like That, A	Barbara Stanwyck-H. Marshall			
Make a Wish	Bobby Breen-Marion Claire	Aug. 27,'37		
(See "In the Cutting Room," July 17,'37.)				
Music for Madame	Nino Martini-Joan Fontaine			
(See "In the Cutting Room," July 17,'37.)				
Saturday's Heroes	Richard Lane			
Stage Door	Kath. Hepburn-Ginger Rogers			
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37†	*109	July 17,'37
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth	Aug. 6,'37		
(See "In the Cutting Room," May 29,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16,'36	72	Oct. 10,'36
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'3
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21,'36.)					
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15,'36	69½	Mar. 28,'36
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Zamboanga (G)				*65	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,'36†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36†	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G)	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Born Reckless (G)	Rochelle Hudson-Brian Donlevy	July 9,'37†	*60	June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G)	Ricardo Cortez-Marjorie Weaver	July 16, '37†	*55	July 10,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36†	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36†	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29,'36
Crack-up (G) 727	Peter Loree-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	Oct. 17,'36
(Exploitation: Nov. 28,'36, p. 97; Dec. 12,'36, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	64	Oct. 3,'36
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37†	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†	97	Oct. 19,'36
Lady Escapes, The (G)	Gloria Stuart-Michael Whalen	July 23,'37†	*65	June 5,'37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36†	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 26,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23,'36†	93	Oct. 24,'36
(Exploitation: Nov. 28,'36, pp. 96, 97; Dec. 12,'36, p. 87; Dec. 19,'36, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article: July 4,'36, p. 16; exploitation: Dec. 5,'36, p. 85; Dec. 19,'36, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36†	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4,'36†	101	June 6,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat	Rochelle Hudson-Jack Haley	June 11,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy	Anthony Martin-Dixie Dunbar	June 25,'37†		
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37†	*95	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36†	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	87	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37†	*90	May 22,37
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36†	63	Nov. 14,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36†	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town	Eddie Cantor-June Lang			
Charlie Chan on Broadway	Warner Oland-Joan Marsh	Oct. 8,'37		
Danger—Love at Work	Ann Sothern-Jack Haley	Sept. 17,'37		
(See "In the Cutting Room," July 10,'37.)				
Heidi	Shirley Temple-Jean Hersholt	Nov. 5,'37		
Hot Water (G)	Jed Prouty-Spring Byington	Oct. 22,'37	*60	July 17,'37
In Old Chicago	Tyrone Power-Alice Faye			
Lancer Spy	Peter Lorre-Dolores Del Rio	Sept. 24,'37		
(See "In the Cutting Room," July 17,'37.)				
Life Begins in College	Ritz Bros.-George Murphy			
Love Under Fire 803	Loretta Young-Don Ameche	Aug. 20,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven 802	Claire Trevor-Michael Whalen	Aug. 13,'37		
(See "In the Cutting Room," Apr. 17,'37.)				
Thin Ice 805	Sonja Henie-Tyrone Power	Sept. 3,'37		
(See "In the Cutting Room," May 29,'37.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37	66	Apr. 17,'37
Wee Willie Winkie (G)	Shirley Temple-V. McLaglen	July 30,'37†	*95	July 3,'37
(Exploitation: July 10,'37, p. 88.)				
Wife, Doctor and Nurse	Loretta Young-Warner Baxter			
Wild and Wooly	Jane Withers-Robt. Wilcox	Sept. 10,'37		
(See "In the Cutting Room," July 10,'37.)				
You Can't Have Everything 801	Alice Faye-Don Ameche	Aug. 6,'37		
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

..Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36†	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36†	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29,'36
(See production article, Aug. 8,'36, p. 16; exploitation: Oct. 3,'36, p. 78; Oct. 24,'36, p. 77; Oct. 31,'36, p. 77; Nov. 7,'36, p. 87; Nov. 14,'36, p. 92; Dec. 5,'36, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36†	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36†	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37	107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36†	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie			
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Sept. 10,'37†		
Dead End	Sylvia Sidney-Joel McCrea	Aug. 27,'37		
(See "In the Cutting Room," July 17,'37.)				
52nd Street	Kenny Baker-Pat Paterson	Sept. 24,'37		
(See "In the Cutting Room," July 17,'37.)				
Goldwyn Follies	Phil Baker-Ritz Bros.	Dec. 25,'37		
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall	Nov. 1,'37		
I Met My Love Again	Joan Bennett-Henry Fonda	Oct. 8,'37		
Nothing Sacred	Carole Lombard-Fredric March			
Prisoner of Zenda	Ronald Colman-M. Carroll	Sept. 3,'37		
(See "In the Cutting Room," July 3,'37.)				
Stand-In	Leslie Howard-Joan Blondell			
Stella Dallas	Barbara Stanwyck-John Boles	Aug. 6,'37		
(See "In the Cutting Room," June 26,'37.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Walter Wanger's Vogues of 1938	Warner Baxter-Joan Bennett	Sept. 17,'37		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36†	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36†	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36†	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	74	Sept. 26,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37†	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37†	*65	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36†	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36†	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36†	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36†	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66; Oct. 10,'36, p. 91; Nov. 21,'36, pp. 109, 115; Nov. 28,'36, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20,'36†	60	Dec. 5,'36
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20,'36†	63	Nov. 28,'36
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†	82	Oct. 10,'36
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Mike	Wm. Gargan-Judith Barrett			
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
Carnival Queen	Dorothea Kent-Robert Wilcox			
Idol of the Crowds	John Wayne-Judith Barrett			
(See "In the Cutting Room," July 10,'37.)				
Lady Fights Back, The	Irene Hervey-Kent Taylor			
Law for Tombstone	Buck Jones-Muriel Evans			
Man Who Cried Wolf, The	Tom Brown-Barbara Reed			
Merry-Go-Round	Bert Lahr-Alice Brady			
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
(See "In the Cutting Room," July 10,'37.)				
Reported Missing	Wm. Gargan-Jean Rogers	Aug. 1,'37†		
Road Back, The (G)	Richard Cromwell-John King	Aug. 1,'37†	103	June 26,'37
(See production article, Apr. 24,'37, p. 16.)				
That's My Story	Claudia Morgan-Wm. Lundigan			
(See "In the Cutting Room," July 3,'37.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37†		
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36†		
Winning Stroke, The	Herman Brix	June 15,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Oct. 3,'36, p. 83; Oct. 17,'36, p. 75; Oct. 24,'36, pp. 69, 72, 75; Oct. 31,'36, p. 76; Nov. 7,'36, p. 84; Nov. 21,'36, pp. 111, 112, 115; Dec. 5,'36, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16; Oct. 17,'36, p. 75; Oct. 31,'36, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	Oct. 31,'36
(See production article, Aug. 29,'36, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36†	58	Oct. 31,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64; Oct. 24,'36, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37†	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	60	Sept. 5,'36
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
(Exploitation: Dec. 5,'36, p. 80.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	*100	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36†	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl 116	Frank McHugh-Mary Boland	July 1,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36†	65	Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 6,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37†	105	July 10,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37†	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Song	Frank McHugh			
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37†		
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
Food for Scandal	Fernand Gravet			
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Inside Story	Ronald Regan-June Travis			
Missing Witnesses	Dick Powell-Jean Dale			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Sh! the Octopus	Hugh Herbert-Allen Jenkins			
Submarine D-1	Pat O'Brien-George Brent			
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tonight's Our Night	Claudette Colbert-Charles Boyer			
Two Platoons	Dick Foran-Ann Sheridan			
Varsity Show	Dick Powell-Fred Waring	Sept. 4,'37†		
(See "In the Cutting Room," May 29,'37.)				
Wine, Women and Horses	Barton MacLane-Ann Sheridan	Sept. 11,'37†		
(See "Lady Luck," "In the Cutting Room," May 3,'37.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18,'36†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15,'36†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37.
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11,'36	95	Dec. 13,'36
Cloistered (G)		Best	May 9,'36	80	Nov. 7,'36
(Exploitation: Mar. 27,'37, p. 78.)					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6,'36	90	Oct. 17,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5,'36
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigelia di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Asso. British		80	July 10,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4,'36	70	Nov. 14,'36
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2,'36	96	Nov. 14,'36
Ora Ponciane (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84	July 17,'37
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Asso. British		70	July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25,'36	94	Oct. 8,'36
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17,'36	90	Dec. 5,'36
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Happy Days	Sept.30,'36†	

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Bury the Hatchet	Aug. 6,'37†	
Calling All Doctors	July 22,'37†	
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36†	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36†	18
From Bad to Worse Charlie Chase	June 4,'37†	17
Goofs and Saddles	July 2,'37†	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	18
Loves Comes to Mooneyville (1-2-37)	Nov. 14,'36†	18
My Little Feller Andy Clyde	May 21,'37†	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Wrong Miss Wright, The Charlie Chase	June 18,'37†	17

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14-36)	Oct. 28,'36†	7½
Bon Bon Parade	Nov. 26,'36†	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
Indian Serenade	July 16,'37†	8
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7-36)	Oct. 2,'36†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	8
Two Lazy Crows (11-28-36)	Nov. 26,'36†	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Gold Quest of the Ages (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	9½
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	9
Star Gazers (11-7-36)	Oct. 15,'36†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Runaway Marriage, The (1-16-37)	Dec. 18,'36†	11
Wedding Deal, The	Feb. 26,'37†	11½

FEATURETTES

Title	Rel. Date	Min.
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	10
Community Sing (No. 4)	June 18,'37†	10½
Community Sing (No. 5)	July 24,'37†	10½
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18,'36†	9

HAPPY HOUR

Title	Rel. Date	Min.
Geese Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36†	7
16. Merry Cafe (1-23-37)	Dec. 26,'36†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time (6-26-37)	May 6,'37†	7
19. Masque Raid, The	June 25,'37†	7

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14-36)	Sept.25,'36†	10
Little Champs (8-29-36)	Aug. 10,'36	10
Plane Devils (1-9-37)	Nov. 28,'36†	9½
Riding the Waves	June 4,'37†	10
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14-36)	Oct. 26,'36†	10
Sport of the Seasons	June 18,'37†	
Sport's Greatest Thrills	July 18,'37†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
I Want To Be An Actress	July 18,'37†	
Dizzy Ducks (12-19-36)	Nov. 28,'36†	6½
Looney Balloonists (11-28-36)	Sept.24,'36†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	7

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14-36)	Sept.11,'36†	10
No. 2—(11-21-36)	Oct. 23,'36†	10
No. 3—(1-9-37)	Nov. 28,'36†	10
No. 4—(2-6-37)	Dec. 28,'36†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No. 9—	May 22,'37†	10
No. 10—	June 4,'37†	9
No. 11—	June 25,'37†	10½
No. 12—	July 23,'37†	

SPECIAL

Title	Rel. Date	Min.
Belgium (3-6-37)	Dec. 25,'36†	8½
Castle Town of France (2-20-37)	Nov. 1,'36†	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36†	8½
Robinson Crusoe (12-5-36)	Sept. 7,'36†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23,'36†	10
Pink Lemonade (9-24-36)	Sept.18,'36†	11
Play! Girls	Nov. 6,'36†	11
Pot Luck	Aug. 6,'37	1 rl.
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11,'36†	11

TERRY-TOONS

Title	Rel. Date	Min.
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10-36)	Sept.18,'36†	6
Cleaning Day, The	Sept.17,'37	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa in Trailer Life	Aug. 20,'37	1 rl.
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	7
Kiko Foils the Fox (11-7-36)	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36†	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36†	7
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	7
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	1 rl.
Pink Elephants	July 9,'37†	7
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Villian Still Pursued Her, The	Sept. 3,'37	1 rl.

TREASURE CHEST

Title	Rel. Date	Min.
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29-36)	Aug. 7,'36†	10
Krazi-Inventions (10-31-36)	Oct. 9,'36†	11
Legend of the Lei (1-2-37)	Dec. 4,'36†	11
Nature's Songsters (9-23-36)	Sept. 4,'36†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10-36)	Sept.11,'36†	9
Symphony in Snow (11-7-36)	Oct. 16,'36†	9

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Affairs of Pierre, The	Aug. 6,'37	19
Amuse Yourself	Nov. 27,'36†	20
Any Old Port (1-2-37)	Nov. 6,'36†	18
Bashful Buddies	Aug. 7,'36†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy (9-22-36)	Aug. 14,'36†	19
Chemist, The (9-24-36)	Oct. 9,'36†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept.25,'36†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3-36)	Sept.11,'36†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	16
Happy Heels (8-22-36)	Aug. 1,'36†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4,'36†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19-36)	Nov. 20,'36†	17
Modern Home (11-28-36)	Nov. 13,'36†	19
Montague the Magnificent	Aug. 27,'37	17
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20,'36†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19-36)	Dec. 13,'36†	19
Slacks Appeal	Aug. 13,'37	
Spring Is Here	Oct. 30,'36†	20
Sweeties	Sept. 3,'37	
That's the Spirit	June 25,'37†	17
Transatlantic Love	Dec. 25,'36†	20
Wacky Family, The (9-26-36)	Sept. 4,'36†	20
Who's Crazy?	Aug. 20,'37	
Whose Baby Are You? (11-7-36)	Oct. 2,'36†	18

HOFFBERG

Title	Rel. Date	Min.
Bamboo (5-29-37)		10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers (6-5-37)	Aug. 15,'36†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)		12
Isle of Paradise	Sept.15,'36†	20
Spanish Interlude, A		11
Sport of Flying	Sept.12,'36†	

IMPERIAL

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
City of the Sun		9
Last Resort		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 8—The Public Pays (11-14-36)	Oct. 10,'36†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan	July 24,'37†	8
Hong Kong, Hub of China (6-26-37)	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14,'36†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept.12,'36†	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36†	9
Rocky Mountain Grandeur	June 26,'37†	8
Serene Siam (6-26-37)	May 29,'37†	9
Yellowstone Park (12-19-36)	Oct. 24,'36†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
26—Pups' Christmas (12-26-36)	Dec. 12,'36†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37†	8
32—Wayward Pups	July 10,'37	9

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9,'36	11
Have Courage	June 12,'37†	10
Hollywood Extra (11-7-36)	Sept.19,'36†	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36†	10
How to Be a Detective (1-23-37)	Oct. 17,'36†	9
How to Vote (9-5-36)	Sept. 5,'36†	10
Rainbow Pass, The		11
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival in Paris (6-26-37)	May 29,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7-36)	Sept.26,'36†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5-36)	Sept. 5,'36	21

OUR GANG

Title	Rel. Date	Min.
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Pay as You Exit	Oct. 24,'36†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet (6-26-37)	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5,'36†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7-36)	Sept.26,'36†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5-36)	Sept.12,'36†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Equestrian Acrobatics	Aug. 14,'37†	8
Gilding the Lily	Feb. 6,'37†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Golf Mistakes (6-26-37)	June 12,'37†	10
Grand Bounce, The (6-26-37)	May 22,'37†	11
Hurling (1-9-37)	Nov. 14,'36†	10
Olympic Ski Champions (11-7-36)	July 3,'37†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Pigskin Champions	Aug. 14,'37†	
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26,'36†	10
SPECIAL		
Servant of the People (3-20-37)	Apr. 9,'37†	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28,'36†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
New Shoes (6-6)	Sept. 5,'36†	11
Song of Revolt	May 29,'37†	11
Swing Banditry (9-5-36)	Sept. 19,'36†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20,'36†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me (9-22-36)	Aug. 21,'36†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The (7-3-37)	June 18,'37†	7
Making Friends	Dec. 18,'36†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept. 18,'36†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A (7-3-37)	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36†	8
Play Safe	Oct. 16,'36†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites (7-3-37) Rudolf Friml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22-36) Yasha Bunchuk and Orch.	Aug. 7,'36†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18,'36†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,36†	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36†	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywoood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36†	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept. 11,'36†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20,'36†	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11,'36†	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14,'36†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9,'36†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23,'36†	10
Straight As an Arrow (11-21-36)	Sept. 18,'36†	10
That's Their Business	Nov. 13,'36†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9
PARAMOUNT PICTORIAL		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22-36)	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18,'36†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36†	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36†	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar. 12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—(7-3-37)	July 2,'37†	10
POPEYE THE SAILOR		
Hold the Wire	Oct. 23,'36†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25,'36†	7
Little Swee' Pea	Sept. 25,'36†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club (6-26-37)	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug. 28,'36†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36†	17
Spinach Roadster, The	Nov. 27,'36†	7
Twisker Pitcher, The	May 21,'37†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1 (8-22-36)	Aug. 28,'36†	11
No. 2 (11-28-36)	Oct. 30,'36†	10
No. 3	Dec. 25,'36†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
I Can't Escape from You Joe Reichman and Orch.	Sept. 25,'36†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came to My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 27—Neptune's Scholars (8-22-36)	Aug 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36†	10
No. 31—Chimp Champs	Dec. 4,'36†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37†	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37†	

RKO RADIO

Title	Rel. Date	Min.
EASY ACES		
Etiquette	Nov. 29,'36	9
HEADLINER SERIES		
1—Lalapaloosa	Nov. 20,'36†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
4—Swing Fever	July 25,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Tramp Trouble	Aug. 6,'37†	16
Vocalizing (10-10-36)	Oct. 23,'36†	20½
MARCH OF TIME		
No. 3	Nov. 3,'36†	21
No. 4 (12-12-36)	Nov. 27,'36†	22
No. 5	Dec. 25,'36†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11	June 11,'37†	18
No. 12	July 9,'37†	
No. 13	Aug. 6,'37	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4,'36†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4,'36†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3-36)	Oct. 9,'36†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36†	7
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18,'36†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept. 18,'36†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)		18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30,'36†	11
Golf Timing	July 23,'37†	
High, Wide and Dashing	Sept. 4,'36†	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36†	11
Pardon My Spray (10-10-36)	Oct. 2,'36†	10
Putting On the Dog	Feb. 12,'37†	
Royal Steeds	July 2,'37†	
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26-36)	Nov. 20,'36†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13,'36†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Jungle Playmate	July 30,'37†	
Swamp Land	Sept. 18,'36†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
One Live Ghost	Nov. 6,'36†	21
Wife Insurance	July 9,'37†	16
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25,'36†	11
Graveyard of Ships (1-2-37)	Nov. 27,'36†	11
Heart of the Sierras	Nov. 6,'36†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept. 11,'36†	10
Washington in Virginia (10-3-36)	Oct. 9,'36†	10
Workshops of Old Mexico	July 9,'37†	

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13,'36†	10
Looking for Trouble	Dec. 18,'36†	10
Pacing the Thoroughbreds	Sept. 25,'36†	
Scouring the Skies	Aug. 14,'36†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22-36)	Aug. 7,'36†	9½
Land of Genghis Khan (2-6-37)	Dec. 18,'36†	10
Memories of Spain (10-3-36)	Sept. 18,'36†	10
Philippine Fantasy (11-7-36)	Sept. 25,'36†	
Touring Brazil (12-18-36)	Nov. 13,'36†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
102. Mickey's Rival (8-15-36)	Aug. 27,'36	9
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.
SILLY SYMPHONIES		
35. Toby Tortoise Returns (8-22-36)	Sept. 23,'36†	8
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	8½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	8½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 25 (8-15)	Aug. 3,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 26	Aug. 17,'36	10
No. 27 (10-10-36)	Sept. 14,'36†	9
No. 28 (10-17-36)	Oct. 19,'36†	8
No. 29	Oct. 26,'36†	9
No. 30	Nov. 23,'36†	10
No. 31	Dec. 21,'36†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38	July 26,'37†	10
No. 39	Aug. 23,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37†	7
Country Store	July 5,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28,'36†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30,'36†	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7-36)	Oct. 28,'36†	10
Gus Van's Garden Party (10-10-36)	Sept. 2,'36†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10-36)	Sept. 30,'36†	11
Royal Cafe	Nov. 25,'36†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes with Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The (7-3-37)	July 7,'37†	10
Television Highlights	Dec. 23,'36†	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Beachcombers (10-3-36)	Oct. 5,'36†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30,'36†	7
Kiddie Revue	Sept. 21,'36†	7
Music Hath Charms (8-8-36)	Sept. 7,'36†	8
Night Life of the Bugs (10-3-36)	Oct. 9,'36†	8
Playful Pup, The	July 12,'37†	7
Puppet Show (10-13-36)	Nov. 2,'36†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36†	8
Wily Weasel, The	June 7,'37†	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 25—Novelty (8-1-36)	Aug. 10,'36	10
No. 26—Novelty (8-8-36)	Aug. 24,'36	9
No. 27—Novelty	Sept. 28,'36†	8
No. 28—Novelty (9-24-36)	Oct 12,'36†	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36†	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty (7-3-37)	June 21,'37†	8½
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty	Aug. 16,'37†	9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Hollywood Screen Test	Aug. 30,'37†	
King Edward the VIII	Dec. 14,'36†	9½
You Can't Get Away With It	Nov. 30,'36†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Internationals Holtz-Lee	Oct. 17,'36†	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36†	11
Vaude-Villians Marty May	Dec. 12,'36†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37†	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37†	
Vaudeville Hits Elaine Arden	July 17,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Joe Palooka in "Punch and Beauty" Shemp Howard-Robert Norton	Aug. 15,'36	20
Dough-Nuts Yacht Club Boys	Nov. 14,'36	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
When You're Single Cross and Dunn	July 18,'36	20
Shake Mr. Shakespeare (7-11-36) Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	20
Rush Hour Rhapsody (9-19-36) Jean Sargent	Sept. 5,'36†	19
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard-Robert Norton	Sept. 12,'36†	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36†	21
Say It with Candy Virginia Verrill	Oct. 3,'36†	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36†	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7,'36†	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36†	18
"Give Me Liberty" John Litel	Dec. 19,'36†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37†	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	
Rhythm Roundup, The Estelle Taylor	June 19,'37†	
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37†	
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37†	
Flowers from the Sky Josephine Huston	July 24,'37†	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11-36)	Sept. 5,'36†	10
Colorful Occupation (9-19-36)	Oct. 3,'36†	10
Northern Lights	Oct. 31,'36†	10
Along the Mediterranean	Dec. 5,'36†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa (6-12-37)	June 12,'37†	10
Land of the Magyar (7-10-37)	July 3,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 27—Little Beau Porky	Oct. 24,'36†	7
No. 28—Village Smithy, The	Nov. 14,'36†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37†	8
No. 36—Porky's Building	June 19,'37†	
No. 37—Porky's Super Service (7-10-37)	July 3,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra (7-14-36)	Sept. 5,'36†	11
Harry Reser and Eskimos	Sept. 26,'36†	9
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36†	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36†	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37†	10
Lennie Hayton & Orch. (7-10-37)	July 10,'37†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 24—Sunday Go to Meetin' Time (9-5-36)	Aug. 8,'36	7
No. 25—At Your Service, Madame	Aug. 29,'36	7
No. 26—Toy Town Hall (9-19-36)	Sept. 19,'36	7
No. 27—Boulevardier of the Bronx	Oct. 10,'36†	7
No. 28—Don't Look Now	Nov. 7,'36†	7
No. 29—Coocoonut Grove	Nov. 28,'36†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37†	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37†	
No. 40—Egghead Rides Again	July 17,'37†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 13—For Sport's Sake	Aug. 8,'36	10

PEPPER POT

Title	Rel. Date	Min.
When Fish Fight	July 11,'36	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	
No. 11—Milk—Rugs	June 19,'37†	
No. 12—Pianos-Art	July 17,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21,'36†	10
Logging Along	Sept. 26,'36†	10
Ounce of Invention, An Ray Gross	Oct. 24,'36†	10
Oklahoma As Is Cal Tinney	Dec. 19,'36†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale He (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37†	10

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Cruose of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36†	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 epsiodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36†	2 rls. (each)
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	2 rls. (each)
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37	2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Last week we were driving in Iowa and calling on the boys and trying to straighten 'em out and it was 104 in the shade, and April Shower doesn't furnish much shade, and it finally occurred to us that a man who would drive around when it was 104 ought to have his head examined. We had ours examined and they couldn't find anything but sawdust, so we headed for Omaha, where we met a lot of our old friends, all just as sober as we were.

One of 'em came up and put his arm around our neck and said, "Say, Colonel, my subscription to the Herald is about expiring. Will you renew it for me?" What a question. Would we renew it for him! Renewing subscriptions is about the most pleasant thing we do.

This fellow sells pictures for Columbia Pictures Corporation; that is, we believe he is with Columbia, anyhow—

There is a chap we know quite well
And he's an up-to-date stem-winder;
He sells the pictures to beat ——,
And his name is Izzy Weiner.

▽

There are some young boys in this town, the same as there are in every town, who ought to be steered in the right direction. For parents to raise them in idleness and to mingle with bad company is not the surest road that leads to higher things, but rather to a seat on the garbage wagon. That old saying, "As the twig is bent the tree inclines," is a pretty true saying. You remember what happened to "Old dog Tray," don't you? Tray didn't kill any sheep but he was caught in bad company, and this reminds us of that old proverb which says "He who lies down with the dogs will get up with the fleas."

▽

Yesterday we had an invitation to go with a committee to hunt up the "shelter belts" and make an investigation, but we didn't go; we hadn't lost any shelter belts, and besides that the weather is too hot to hunt jackrabbits (at government expense), and further than that we are having plenty to do looking after these —— grasshoppers.

But speaking of grasshoppers reminds us to inquire if you have ever known a grasshopper to go on a diet. We wish our doctor would prescribe the same diet for 'em that he did for us. You can believe it or not, but one old hopper ate up our hoehandle and has now started on our wire fence, and if they were down in Washington they would probably eat Lincoln's monument. The most of 'em are politicians; they don't give a continental ding dong for anybody just so they can get plenty of feed.

▽

A bulldog is all right if you know how to treat him, but you have to treat him right. Now you take Bill Weaver of the Herald for instance. When Bill went to call on old man Smith's hired girl that time the old man's friendly bulldog met him at the front gate and Bill's feet suddenly got chilly and he went back home. He failed to remember that a faint heart never won a bulldog. But it was different with A-Mike Vogel of the "Round Table" department. When A-Mike went to coon some of the old man's watermelons he took along some beefsteak seasoned with arsenic to treat the dog to. You simply got to treat 'em right and A-Mike knows how to treat 'em.

▽

We pride ourselves on our independence, but is there such a thing as "Independence?" It is true we broke away from England on July 4th, 1776; that is, we believe that was the date, although we weren't there at that time and can't speak positively, but that is the date as we remember it.

We can remember when we were a boy back in Indiana they used to celebrate July 4th every year and it was our privilege, as well as duty, to recite "Darius Green and His Flying Machine" and read the "Declaration of Independence" for the uplift of the community, although at least 99 per cent of the audience didn't seem to want to be "uplifted." Anyhow, that was our part of the program and it seemed to be necessary to arouse the proper enthusiasm before time for fried chicken and lemonade.

We believe that everybody ought to read the "Declaration of Independence."

We remember old man Watkins' boy Elmer tied a bunch of crackers to the tail of Jim Ferguson's Airedale and set them afire and he ran into his Uncle's barn and set the barn afire, and that night Elmer had to go to bed without any supper, and ever since then we have felt sorry for Elmer.

Every person is dependent to a certain degree upon someone else. Every nation is dependent to a certain degree upon some other nation, but we, of this nation, pat ourselves on the back and boast of our "Independence." The only person we ever knew who was absolutely independent was Jake Smart's hired girl Myrtle. We took Myrtle to a celebration once and she was so independent that she got out of the buggy and walked back home.

▽

We see by a recent issue of the Herald that our old college chum, Bill Weaver, has been transferred from the New York Herald office to the Hollywood office. Hollywood is to be congratulated.

If we are not too late for introductions we would like to introduce Bill to one of Hollywood's fair ladies, Miss Mildred Early. Bill, meet Mildred. Mildred, meet Bill. But say, Mildred, we want you to remember that Bill is already married, so don't try to pull any of that Hollywood stuff on him, for he is very easily persuaded.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The Herald Covers the Field Like an April Shower.

IN THE NEWSREELS

MOVIETONE NEWS—No. 88, Vol. 19.—Coast Artillery on Maine shore fires at targets 12 miles off Portland coast....New type autogyro demonstrated in Germany....Air fighters soar above southern Alps....Fashions....Cow movie star....Stars at play....Sonja Heine....Lew Lehr....Sports in France, Jones Beach, N. Y., Australia, Goshen, N. Y.

MOVIETONE NEWS—No. 89, Vol. 19.—More Russian flyers make hop over North Pole....Nation mourns passing of Senator Robinson....Doctor Piccard escapes death in fire of his balloons....Fashions....King George and Queen Elizabeth....Religious feast in Nola, Italy....Cardinal Pacelli arrives in Paris....Peace hoped for in Palestine....Lew Lehr....Hollywood stars in baseball game.

NEWS OF THE DAY—No. 286, Vol. 8.—The Spanish war's trail of tragedy....Tennis a la Hollywood....Speedy trotters open season....Death takes hand in court battle as Senator Robinson dies....The Woman's Page: 1—Katharine F. Lenroot; 2—Fashions; 3—Chinese nurses who attended "iron lung boy" interviewed; 4—15 lion cubs arrive at lion farm; 5—Bathing belles of 70 and over parade.

NEWS OF THE DAY—No. 287, Vol. 8.—"Doc" Piccard hops with 80 balloons....Screen stars play baseball for charity....The Woman's Page: 1—Queen Elizabeth; 2—Chicago's Good Samaritans bring joy to crippled children; 3—World's smallest street car—for children....Burning oil sprays 200 in explosion....Soviet flyers hailed as heroes.

PARAMOUNT NEWS—No. 99.—Trotters take spotlight in turf season....Fascist march keeps British Bobbies busy....Senator Robinson of Arkansas dies at 64....U. S. hails Soviet polar air heroes....Fight cricket plague in Utah....Unusual tennis match performed in Hollywood....They covered the year's big stories....Newsreel award to Arthur Menken.

PARAMOUNT NEWS—No. 100.—King, queen, conclude visit to Scotland....Asleep on the deep, mattress puts to sea....Doctor Piccard goes up—95 balloons high....20 killed in "safety mine" blast....Ancient autos make a big day of Paris race....State school tries "dates" as social test....Rodeo season on with a bang....Russian flyers start on tour of the U. S.....Movie stars go to bat—for charity.

PATHE NEWS—No. 103, Vol. 8.—Nation mourns Senator Robinson's death....Fall hat preview....War peril flares in far east....Gold found in city's streets....Sea-going raft embarks on voyage....Five orphaned skunks give Washington suburb something to turn up its nose at....Fair sex shows the way in trotting race.

PATHE NEWS—No. 104, Vol. 8.—Actors star on diamond....Fatal mine blast....Second Soviet polar flight....Nation mourns passing of Senator Robinson....Soap boxes on wheels....Stratosphere flight ends....Elks honor Will Rogers....$100,000 oil fire in Atlantic City....Rodeo thrill derby in California.

UNIVERSAL NEWSPAPER NEWSREEL—No. 580, Vol. 9.—Russians in record hop over pole....Death claims Senator Robinson....War clouds glower in east....Champ trotters off again....Grandma parades her wiles....Earhart rescue hopes fade....Old sport takes to water....Raft carries new Columbus....One way to keep cool.

UNIVERSAL NEWSPAPER NEWSREEL—No. 581, Vol. 9.—Piccard balloon in flames....300 hurt in gas blast fire....Collegians at reform hop....English beat U. S. trackmen....Scots honor king and queen....Nation pays homage to Senator Robinson....Crowd cheers Russian airmen....Trainer in Vienna puts lions through dangerous stunts....West's best in bronco riding test....Old vehicles tie up city.

Ray Hall Is Named Pathegrams Editor

Ray Hall, former editor of *Pathe News*, has joined *Pathegrams* as editor and sales head. The company plans to release one 16 mm. film a month.

Mr. Hall started in the industry as the first editor of Hearst-Selig *News Pictorial*, in 1913. He organized and edited *Hearst-Vitagraph* and *International News Pictorials*. After the war, he became editor of *Screen Telegram* and later editor of *Kinograms*, and subsequently produced *Fox Varieties* before joining *Pathe News*.

Dawson Joins National

Ed T. Dawson has joined National Studios to handle special sales promotions.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

NEW EQUIPMENT

SPECIAL DIVIDEND VALUES TO THEATRE owners. Our big Clearance Event is on now! Savings 20 to 50% on projectors. sound equipment, chairs, screens, air conditioners, accessories, supplies, etc. Send today for bargain catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

GENERAL EQUIPMENT

YOU DON'T NEED TELEVISION TO "SEE" these values. Rewind booth tables, $19.50 up; Magic-Aire vacuum cleaners, $49.50; Automatic curtain control, $58.50; GE Motors, $9.95; Gyro-Stabilizer soundheads, specially priced. Theatre equipment catalog free. S. O. S., 636-AC Eleventh Ave., New York.

SLIP COVERS—HAVE ON HAND 5,000 OR WILL make new 20c each and up. HARRY HACKER, 21 West 45th St., New York. BRyant 9-9245.

HAVE YOUR CHAIRS REACHED RETIREMENT age? Get our list 15L, showing all types veneer and upholstered chairs, refinished, reconditioned, 15,000 from 75c up. S. O. S., 636-AC Eleventh Ave., New York.

BOOKS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THEATRES

THEATRE FOR SALE OR RENT. 500 SEATS. Town 5,000. HARRY FAIRALL, Danville, Ill.

WANTED—THEATRE IN SUMMER RESORT, not more than 300 seats, for play tryouts. Will take long term lease if reasonable. BOX 788A, MOTION PICTURE HERALD.

USED EQUIPMENT

FOR VARIETY, FOR LOW PRICES, FOR REAL values, pick your used equipment here. Standard makes giant exponential horn units, $5 up. Amplifiers, Operadio, Webster, Radiart, Mellaphone, RCA, $19.50 up. Soundheads for Simplex, Powers, $15 up. Many others. S. O. S., 636-AC Eleventh Ave., New York.

NEW CHAIRS, RECONDITIONED CHAIRS, parts and accessories. Trade-in allowance on your old chairs or cushions. ALLIED SEATING CO., INC., 358 W. 44th St., New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

REBUILT EQUIPMENT AT ATTRACTIVE prices. Real values: complete rebuilt Simplex projectors at $250 each and up. Peerless and Strong low-intensity lamphouses at $100 each. Super Morelite and Brenkert low intensity lamphouses at $85 each. Morelite de Luxe lamphouses at $55 each. 30 ampere Forest rectifiers without tubes at $50 each. 15 ampere rectifiers without tubes at $35 each. Motor generator sets from $75 each and up. Other projection room equipment and accessories at attractive prices. Tell us your needs. Trades accepted. AMUSEMENT SUPPLY CO., INC., 341 W. 44th St., N. Y. C.

THEATRE SUPPLIES. THE BIGGEST STOCK. Save 50%: blowers $25, large speakers $18.50, Simplex machines $150, 2,000 ft. reels 75c, fire extinguishers $6.50, motors $1.50 up, lenses $2 up, projector parts 50%. Startling new discovery snow white screen coating make the finest screen $3.50. Thousands of bargains. Send for literature. WESTERN MOTION PICTURE CO., Danville, Ill.

HOLMES PORTABLE TALKIES. POWERS WITH late Mellaphone sound. Trades upholstered opera chairs accepted. BOX 620, Memphis, Tenn.

440 UPHOLSTERED CHAIRS; GOOD CONDITION, priced reasonable. STRAND THEATRE, Crawfordsville, Indiana.

700 USED SPRING EDGE SEATS 65c! EACH. Quick action necessary! No dealers! Address BOX 897, MOTION PICTURE HERALD.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

BUSINESS OPPORTUNITIES

MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. With or without services. State everything in letter for interview with principal. BOX 790A, MOTION PICTURE HERALD.

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GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.

RECONDITIONED MOTOR GENERATORS FOR use in foreign countries. State make and prices. BOX 787A, MOTION PICTURE HERALD.

BEST PRICES PAID FOR RCA SOUNDHEADS, Simplex, Powers projectors, arc lamps, rectifiers, generators, lenses, all equipment. Send list to BOX 899, MOTION PICTURE HERALD.

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BARGAINS RE-CONDITIONED ARCTIC NU-AIR and American Blowers, noiseless drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN AIR CONDITIONING CORP., 101 Walton St., N.W., Atlanta, Ga.

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RAINBOW MIST SPRAY NOZZLES. WATER broken to finest misty spray possible. Foolproof. Special offer new territory. Lots 100 more 40c, less 45c. G. A. PETERSON, 2620 Charlotte St., Kansas City, Mo.

ROTO-MIST ATOMIZING SPRAY NOZZLES—same as used in leading air conditioning systems. Not a cheap makeshift. Genuine involute rotary type; low pressure, right-angle spray. Renewable head; self-cleaning, non-clogging. Ideal for hard water use. Regular $1.50 value; our price only 65c each for 50 or more; 67c smaller quantities. Sold on money-back guarantee. S. O. S., 636-AC Eleventh Ave., New York.

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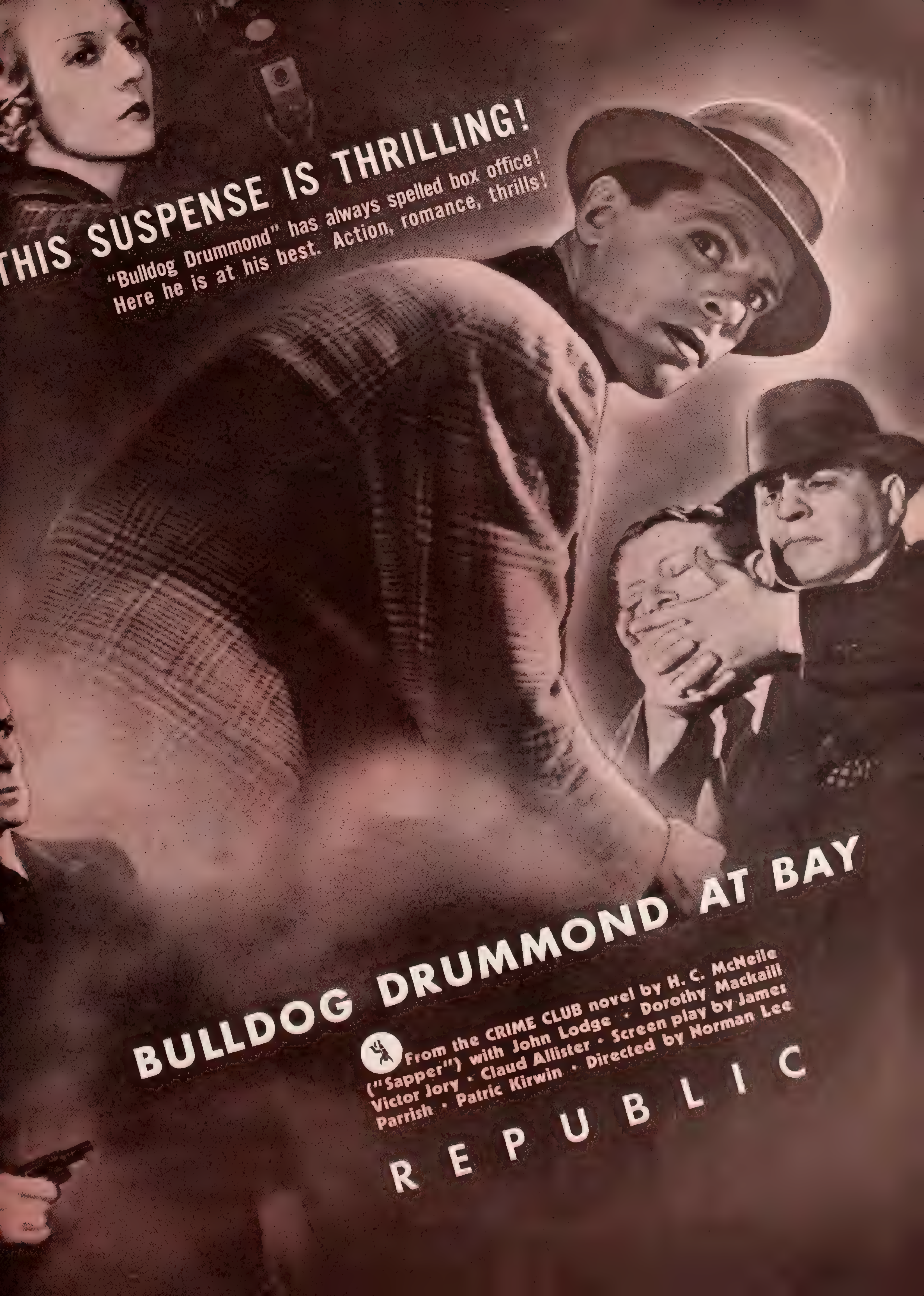
MANAGER - ASSISTANT MANAGER DESIRES position with individual or small circuit, age 24, 5 years' experience in all phases theatre operation, excellent character and personality. Educated at Notre Dame University. BOX 898, MOTION PICTURE HERALD.

PROJECTIONIST — 11 YEARS' EXPERIENCE. Service sound. BOX 900, MOTION PICTURE HERALD.



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"Bulldog Drummond" has always spelled box office! Here he is at his best. Action, romance, thrills!

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From the CRIME CLUB novel by H. C. McNeile ("Sapper") with John Lodge · Dorothy Mackaill · Victor Jory · Claud Allister · Screen play by James Parrish · Patric Kirwin · Directed by Norman Lee

REPUBLIC

"EXCLUSIVE"

TO THEATRES PLAYING PARAMOUNT PICTURES

Paramount Pictures

SEE PAGES . . . 58-59

MOTION PICTURE HERALD

Legislation

Theatre Supply Dealers and Buyers Differ on Patman Act

Newsreels

Companies Petition League For Fair Treatment Abroad

Investment

Motion Picture Stocks Rise $7,608,875 Since January 1

Unions

Efforts to Organize Talent Carried to Studios in East

Television

British Company Promises Service for 500 Theatres

Financial

Earnings Reports Show Gains; Admission Taxes Up $342,586

Music Tax

ASCAP Counts on Federation To Fight Ouster in States

Independents

Theatre Restrictions Asked As Labor Wars Close Plants

VOL. 128, NO. 5 JULY 31, 1937

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

JUST WHEN YOU THOUGHT THE PARTY WAS OVER!

BROADWAY MELODY OF 1938

—along comes the best dish of all!

LEO'S MENU

The Fat of The Land!

Comedy—
"A DAY AT THE RACES"
Road Show—
"CAPTAINS COURAGEOUS"
Mystery—
"EMPEROR'S CANDLESTICKS"
Historical Drama—
"PARNELL"
Romance—
"SARATOGA"
Novelty—
"TOPPER"
Drama—
"BETWEEN TWO WOMEN"
Road Show Epic—
"THE GOOD EARTH"
Etc., etc.

CHEF'S NOTE:

These hot weather dishes are very filling to your theatre They are therefore very fattening to your bank accoun

BROADWAY MELODY OF 1938

starring
ROBERT TAYLOR
ELEANOR POWELL
and a Screenful of stars!

SEE PAGE 29

New York Can't Forget It—So It's a

3rd WEEK

For the First Engagement of

THEY WON'T FORGET

With CLAUDE RAINS · GLORIA DICKSON · EDWARD NORRIS
OTTO KRUGER · ALLYN JOSLYN · LANA TURNER

> "It is the duty of all right-thinking fans to see it twice and send their friends!"
> *N Y Eve. Post*

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To the Country-Wide Demonstration of Our New

Actual, Unmistakable, On-Celluloid Evidence

That Never Has Seen Its Equal for Consistent Qua

National Trade

Of the First of Our 1937-38 Pr

August 23rd ar

SEE YOUR WARNER EXCHANGE MANAGER FOR

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America

Season Supremacy

f a Schedule

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Exhibit

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MMEDIATE RESERVATIONS!

SEE

Paul Muni in
'The Life of Emile Zola'

SEE

Dick Powell and
Fred Waring
and his Pennsylvanians, in
'Varsity Show'

SEE

Errol Flynn in
'The Perfect Specimen'
with *Joan Blondell*
Hugh Herbert, Edw. Everett Horton, Dick Foran, Beverly Roberts, May Robson, Allen Jenkins

SEE

Bette Davis and
Henry Fonda in
'That Certain Woman'
with *Anita Louise, Ian Hunter*

SEE

Mr. Dodd
'Takes The Air'
A Mervyn LeRoy Prod'n with
Kenny Baker, Frank McHugh, Alice Brady, Gertrude Michael

SEE

Kay Francis in
'Confession' with
Ian Hunter, Basil Rathbone
Jane Bryan

SEE

Leslie Howard,
Bette Davis and
Olivia De Havilland in
'It's Love I'm After'
with *Patric Knowles*

SEE

'Back in Circulation'
with *Pat O'Brien*
Joan Blondell
Margaret Lindsay

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 5

July 31, 1937

OR, WHO CARES?

THE publicity affaire Goldwyn-Roosevelt is a tangle of tawdry errors, misunderstandings, misinterpretations.

Foremost it is regrettable that on an apparent issue of facts there is a tendency to make the abundant and often vigorously able Goldwyn publicity a subject of extra caution, if not suspicion, in the newspaper offices of the land. There was not enough meter in the story to justify "poetic license." Whoever sent that one out for Mr. Samuel Goldwyn did him no service, and he seems to have been directly quoted.

The subsequent apology for an erroneous conveyance that Mrs. Franklin D. Roosevelt was to write advertisements for "Stella Dallas" was widely published, but, inevitably, not so widely as the first story.

AND that, too, by the astigmatic reasoning of some sectors of showland, has been hailed as a second triumph of publicity. The motion picture is not so mean and obscure as to be honored or served by apology.

Again, the primary misconception involved is considerable. Had the original account been correct it would have recorded something less than a cosmic achievement for the art. After all Mrs. Roosevelt is continuously available in the newspapers as a writer of this and that for vending by syndication and she is intermittently on the radio, with broadcasts sponsored, for instance, by Shelby Arch Preserver and Lamont Corliss Soap. The motion picture industry need not be in a lather about joining that category.

△ △ △

BRITISH VIEWPOINT

SPEAKING of the British Quota, as every mail and cable has for a fortnight, it is interesting to observe that the letter columns of the great London *Times* have become a forum on this subject, too, another fact indicative of a breadth of national interest there far beyond the immediate concerns of the amusement industry.

And currently to hand is a forthright letter to *The Times* by the most candid Mr. Ernest Betts, one time film critic of the *Sunday Express* of London and more recently in production as a story editor.

Mr. Betts thinks not too much of the quota idea in some of its aspects, with an aside remark about " . . . America whose claims to superiority we so persistently deny while putting 80 per cent of their pictures on our screens."

"YOU can pass 50 Quota Acts guaranteeing that any wangling of accounts will instantly send the wangler to gaol, and you can have 50 'hanging committees' viewing pictures until the dawn, and you can define 50 times over the nature of a quality test, and it will still be (as Mr. Dent argued) a box office test; and, indeed, what else should it be?

"But if we could make films to pass this test there would be no need for a Films Act, and that is the point. . . . "

Earlier in his communication Mr. Betts pointedly observed: "We do not want to become copyists of America, for you cannot sell America something which America can do better. But we can and should sell something which England can do better, and this is the essence of the problem, the quota being a creative step designed to create better British films. . . ."

△ △ △

WHO IS TEASED, NOW?

OFTEN there has been occasion on this page to comment on the adoption of showmanship by American industry. All merchandising today seems to be built around entertainment notions and personalities. It is getting difficult to distinguish between a show and a sales talk.

So one was not to be surprised the other day to find the "strip tease," just recently exiled from Forty-second street, turning up in the concerns of Capital and Labor, with governmental complications.

The charge is made by a regional director of the National Labor Relations Board that a coal company down in Harlan County, Kentucky, imported strip tease dancers to put on entertainment as a counter attraction to meetings of the United Mine Workers. It seems that the coal diggers took their choice and went to the shows. That seems to make the Regional Director mad as hell.

"Bread and circuses" may be approved as a national policy, but not, it seems, for industry.

There is temptation to the suggestion that the Regional Director missed an opportunity to see what he could do with some Federal equipment in the way of counter attractions from New York WPA theatre and such sterling offerings as "Injunction Granted" or "Horse Eats Hat."

△ △ △

ABOUT a year ago Mr. George Bernard Shaw, who has written for "Fame" and some other publications, was murmuring something about it being time to start work on his obituary. This week, July 26, he noted, without celebration, his eighty-first birthday, in exuberantly good health. Mr. Shaw is the Samuel Goldwyn of British literature.

△ △ △

CONSPICUOUS among the motion picture influences on contemporary culture is the curse of the close-up in the candid camera presentations of the xanthic modern press. It may be journalism to put the reader into intimate familiarity with public figures, but there is no good reason for going down into their pores. What they call candid is frequently merely shameless.

△ △ △

"WICKED America, especially movies, ruining British morals," is a headline in the New York *World-Telegram*, quoting the Very Reverend W. E. R. Morrow, provost of Chelmsford cathedral. Presumably the distinguished provost would make us retroactively responsible for influences on the characters and conducts of Henry VIII, Lord Byron and Oscar Wilde.

This Week

What Is It?

It has acted to increase prices in the theatre supply market by as much as 30 per cent. It has not been a factor in advancing costs; prices have been forced upward by other causes. It has so unbalanced price structures that a potential expenditure of $100,000,000 is dammed up. It has tended to level the field by making the same discounts available to the small buyer as the large circuits enjoy. The Robinson-Patman Act, enacted by Congress on the initiation of grocery dealers, has resulted in these contradictory effects, in the view of manufacturers, circuit buyers, and executives of affiliated purchasing companies.

A man on the street explanation of the Act and its reported effects starts on page 13.

Quota Prospects

The British Government's proposals for new Quota legislation were introduced to the House of Commons in the form of a White Paper meaning, primarily, that Oliver Stanley, president of the Board of Trade, will have no further consultations with representatives of the industry. This news also has redoubled the activities of the various branches to get the ear of Members of Parliament. The minimum cost clause is a particular subject of off-the-floor conversations of exhibitors with parliamentarians.

Latest developments concerning the progress of the new Quota bill are recorded on page 68.

Earnings Gain

Income reports by Consolidated Film Industries and Heywood-Wakefield, dividend declarations by RCA and Loew's Boston Theatres, and United States admission tax collections gave further reflection this week to gains in earnings in amusements.

Other financial news of the week included Loew's withholding of the names of its subsidiaries from the Securities and Exchange Commission, as reported on page 88.

Bank Night Ban

Proponents of Bank Night operations were dealt another serious blow with the conviction in Hartford of a theatre manager on charges of conducting a lottery. In answer to the defendant's contention that the game was an advertising scheme the superior court judge ruled: "If so, it is not, therefore, permissible under the law." The conviction came after an appeal was taken from a similar decision handed down by a town court.

The case and other chance game activities are reported on page 65.

RKO Briefs

Briefs have been filed with George W. Alger, special master, by all affected parties in the proposed RKO reorganization plan. Mr. Alger must report to William Bondy, federal judge, as to whether the plan is "fair, feasible and equitable." While it is conceded the plan is feasible, the independent committee for the protection of common stockholders charges it is not fair.

Details of the reorganization progress are on page 49.

A New Move at Akron

Akron, Ohio, theatre owners are engaging in strenuous efforts to halt new theatre construction, in an attempt to stave off any new competition which would, they claim, create a serious situation in view of the removal of large local rubber industries because of labor troubles.

The reasons and anticipated results of the movement are explained at length on page 72.

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J. C. Jenkins' Colyum Page 99

What the Picture Did for Me Page 73

Release Chart Page 89

ASCAP Labor Link

Likelihood that the American Society of Composers, Authors and Publishers would affiliate with the American Federation of Labor strengthened this week. ASCAP's board of directors is scheduled to meet to act upon the proposal within two weeks. Conferences between E. C. Mills, of ASCAP, and Joseph N. Weber, of the American Federation of Musicians, held last week, were disclosed to have concerned methods by which the two organizations could cooperate in fighting anti-ASCAP legislation. Probable means would be a mutual assistance pact by which the society would deny licenses to radio stations refusing to maintain stand-by orchestras in return for the Federation's assistance in combatting measures inimical to ASCAP.

See page 86.

Theatre Television

Television programs in 500 theatres, transmitted from a single negative film, has been predicted for the near future by Scophony, Ltd., of England. At a recent demonstration the company transmitted film scenes from one part of a building to another. The apparatus gave a flickerless and clear picture five by four feet, the HERALD correspondent said. The company claims pictures 16 by 12 feet will be possible before the end of the year. The small pictures and the limited character of programs transmitted by the British Broadcasting Company are the chief obstacles to television progress, according to S. Sagall, manager director of Scophony.

Mr. Sagall's viewpoint and the television demonstration are discussed by Bruce Allan on page 61.

Burlesque to Films

Burlesque, in its modified form, has met with such little success in New York, announcement already has been made that two of the houses will be converted into strictly motion picture theatres. The two are the Republic, on 42nd Street, and the Gaiety, on 46th Street. Other operators are reported as considering similar action with the result 42nd Street may have a total of ten film houses between 7th and 8th Avenues.

Developments are reported on page 60.

Tariff Concessions

The League of Nations has received from the newsreels in Europe a petition for obtaining tariff concessions for the reels, on the grounds that they are entitled to treatment equal to that of other news media, principally the press.

Union Internationale de la Presse Filmee presented supporting figures, as noted on page 25.

¶ "Last April I decided to cancel my subscription to MOTION PICTURE HERALD and subscribe to a cheaper magazine. This I find was a mistake, as it is almost impossible to get along without it. May I subscribe now? Also would you send back copies for June and July."

—*MRS. F. B. ALEXANDER*
Princess Theatre, Thompson, Iowa.

Labor Marches

The Screen Actors Guild moved to enforce its Guild shop for eastern production, the striking cartoonists of the Max Fleischer Studios in New York received support from a national shoppers' organization, and discussions continued in the home offices for the drawing up of union contracts for exchange employees. The activity in the east indicated that headquarters for the movement to unionize the motion picture industry have moved from the coast where peace reigns in the studios.

The move is reported on page 28.

Equity Expansion

Organization of all radio performers, long known to be an objective of Actors' Equity Association, has been entrusted by Equity to Associated Actors and Artistes of America which will tighten its present functions so as to control directly "anything dealing with the actor's welfare," one of its first announced activities being to issue a charter to a new, autonomous and as yet unnamed union which will attempt to enlist all radio performers except members of the American Federation of Musicians. Frank Gillmore, president of Equity and of the Four A's, will relinquish his routine duties in the older actors' group to take a more active part in the new controlling organization.

Story on page 28.

Roxy Reorganization

Twentieth Century-Fox will take possession of the Roxy Theatre, New York, immediately after a required 30-day period elapses from the time the reorganization plan for the house was approved by the court. An order, confirming the plan, was signed by Francis G. Caffey, United States district court judge. All objections to the plan are disposed of in the order.

See page 25.

Advance

Motion picture shares on the New York Exchange after following the irregular trend of the market during the first six months of the year started the second half well up among the leaders in a general rally of the list. Although the net gain in valuation of the stocks to July 23rd was $7,608,875, the shares of many companies showed losses for the half year. With the outlook for the remainder of the year unimpaired it was expected the valuation would be increased substantially in the immediate future.

The Analyst traces the course of film stocks and general business through the gyrations of the big board on page 50.

Partnership

After several months of negotiations a new operating contract has been signed by A. H. Blank and Paramount for the Tri-States circuit. Terms of the agreement include the relinquishing by Paramount of its option to repurchase Mr. Blank's interest. In return for this consideration, Paramount receives a half interest in Mr. Blank's personally owned Central States circuit of 37 houses. There are 80 theatres in the Tri-States circuit.

Other details of the agreement are on page 65.

Circuit Expanding

Jones, Linick and Schaefer, Chicago circuit which relinquished a number of theatres a few years ago, after having leased and operated half a hundred houses in the last quarter century, is building up again. Now operating five theatres, four in the Loop, the circuit is adding two more in the fall, and others are to follow.

The story of the Chicago circuit's new activities is on page 76.

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MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dept. 8, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306, Santiago de Chile, A. Weissmann, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Monopoly Charged

A complaint from a theatre in Newark, N. J., that it was unable to obtain product resulted in a conference among six large distributors and a special assistant attorney general at which the charge of violation of the anti-trust laws was denied. A report of the discussion was sent to Washington, but no indication of the procedure to be followed was given.

See page 60.

Ten Point Program

A renewed attempt by the Motion Picture Theatre Owners of America to obtain distributor cooperation on its 10-point trade practice program was indicated in a report that Edward Kuykendall, president, was considering calling a special meeting of the board to canvass the attitude of members.

The report is on page 65.

Buyers' Strike

At an "enthusiastic meeting" in Chicago theatre owners and leaders of the Allied States Association of Motion Picture Exhibitors, presided over by Peter J. Wood of Ohio, heard reports from various Allied units on the progress of a movement to boycott Paramount product. A statement issued by Mr. Wood said exhibitors were shown to be "overwhelmingly" in favor of the strike and were carrying out the decisions of a recent conference in Washington at which it was proposed that theatre owners, accusing Paramount of holding over to 1937-38 six features promised for 1936-37, should cancel all dates for the distributor's product, refrain from negotiating with the company for new product and test their charges in the courts.

Mr. Wood's statement is quoted and the meeting fully reported on page 64.

Enthusiastic

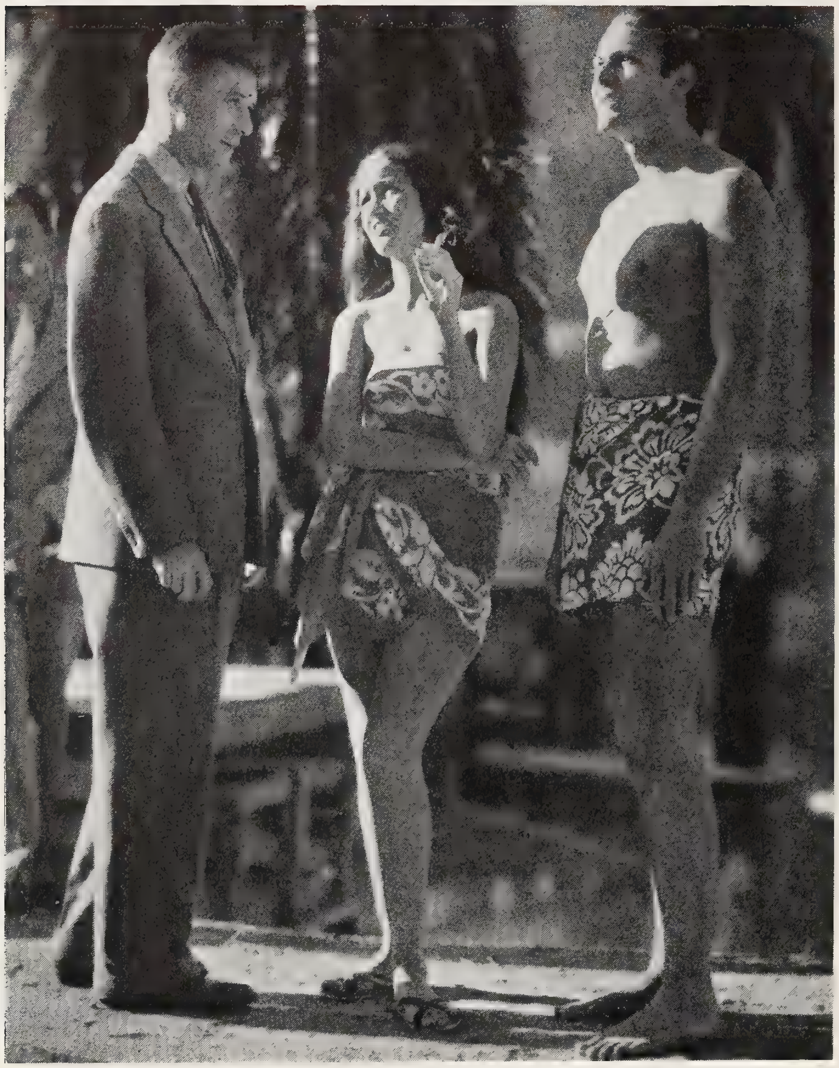
J. Cheever Cowdin, chairman of the Universal board of directors, returning from Europe was enthusiastic over the company's new foreign sales department, under the direction of Gus Schaefer, and about the prospects for increased business for the company on the continent.

His ship-side interview is reported on page 49.

Resigns

Richard A. Rowland has severed relations with Grand National over a dispute on an assignment. The producer was to supervise a color film which was shelved and no replacement was given, he said.

This Week in Pictures



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TO relax after his production of "Jericho" at the Pinewood Studios, England, Walter Futter sought familiar recreation, as popular in England as it is with the boys along Broadway. He went to Ascot to place his guineas, even as the princes and peers of the realm. His costume is not for the camera's benefit, it is customary attire for such occasions. "Jericho," may it be known, is a Capitol Films production.

↖

Jock Lawrence, whose job it is to create news, not to figure in it even pictorially, was so interested in posing Jon Hall and Dorothy Lamour, stars of "The Hurricane," he forgot he was within range. Posing stars, however, is only a minor part of his duties as studio publicity director for Samuel Goldwyn, producer of the forthcoming South Seas saga.

Sixteen years ago Hal Roach, watching his two year old son at play, conceived the "Our Gang" comedies. Hal, Jr., now a graduate of Culver Military Academy, has gone to work for his father as second assistant director of the juvenile unit the personnel of which has been renewed four times since the original production. Shown, left to right, are: Buckwheat Thomas, Carl "Alfalfa" Switzer, Hal Roach, Jr., "Porky" Lee and Spanky McFarland.

←

Editorial and advertising departments of the press will be supplied with "unusual photographic studies of Metro-Goldwyn-Mayer's stars and featured players" it was implicity promised in an announcement that the company had signed a contract with Lazlo Willinger, Viennese portrait photographer, who is one of the best known cameramen in Europe.

Harold Hendee, director of research for RKO Radio, in a recent guest appearance on a radio program was interviewed by Rose Pelswick, motion picture critic of the New York Journal-American, *on the intricacies involved in tracking down accurate and authentic facts and information for such a screen production as his company's latest, "The Toast of New York."*

There were 75 chickens, fried on an open air hearth and smothered with giblet gravy, new potatoes, baked beans and corn on the cob, on the picnic tables set up in the garden at the country home of Phil Chakeres, Springfield, Ohio, circuit head, when he played host at the Springfield Lions Club's annual party for the blind. Games and entertainment preceded the dinner for which arrangements were made by Kroger Babb, publicity manager for the Chakeres-Warner theatres. In the picture Mr. Chakeres is at the right end of the table in the foreground, and to his right, facing the camera, is Edwin C. Booth, Cincinnati exchange manager for Metro-Goldwyn-Mayer.

Merry scene of greeting by RKO personages on the arrival of Herbert Wilcox from London on the Ile de France Tuesday. It appears to have been very early in the day. West to east: Ned Depinet, Jules Levy, Mr. Wilcox and Phil Reisman. Mr. Wilcox brought with him "Victoria the Great."

↑

THE Waterman family of Adelaide, South Australia, operating as a unique exhibitor unit, owns a first run theatre, the Royal, in Adelaide and 12 other houses in the suburbs and in the country districts of the state. All property, real and personal, is jointly owned and each brother and the father holds shares in a company in which is vested the proprietary rights of all the family's assets. Work for each member is allotted by a management committee comprising the elder brothers and the father and at a weekly meeting of the whole family reports are read, complaints heard and decisions made by a majority vote. Small salaries are drawn by each member and the standard of living observed by each is kept at an equal level.

Warner Brothers, planning a London shop window, has purchased historic Daly's theatre in the British capital. The architect's sketch shows the modernistic house to be erected on the site which is within two blocks of Metro-Goldwyn-Mayer's Empire and the new Odeon-Alhambra. Work on the project will start in October according to present plans.

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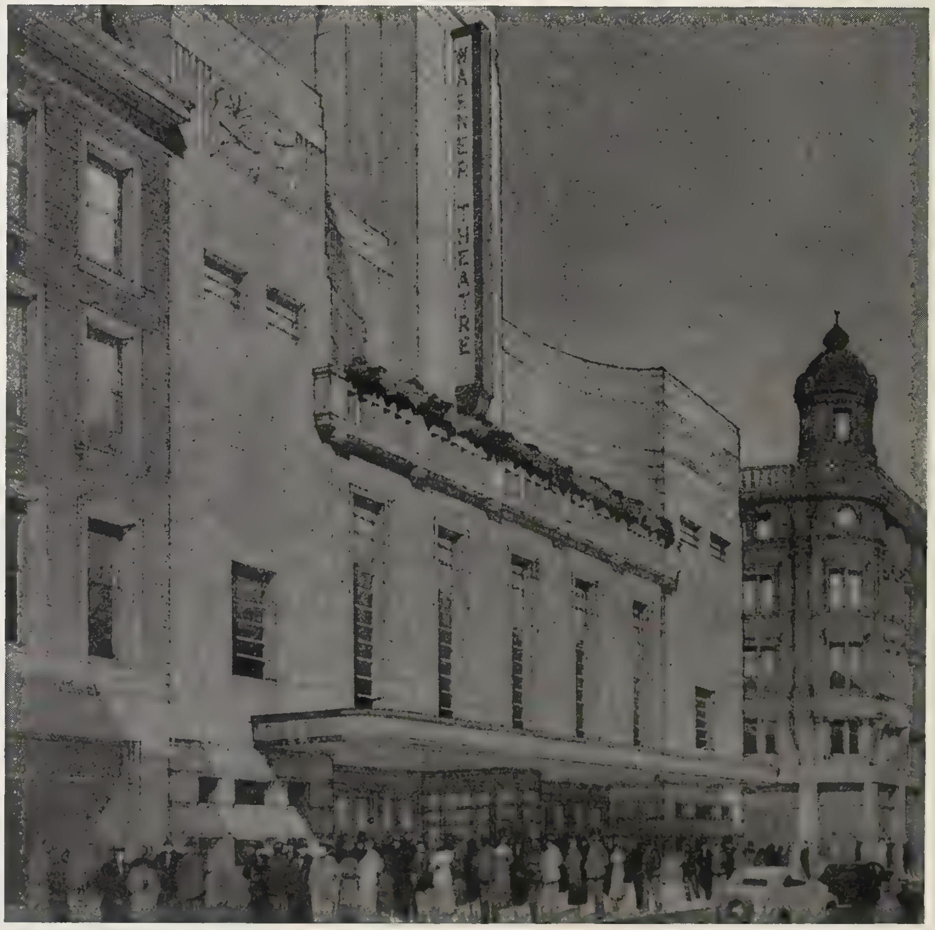

SUPPLY DEALERS, BUYERS DIFFER ON PATMAN ACT

Price Uncertainties Delay Much of $100,000,000 Outlay for Remodeling, Says Buyer; No Effect, Manufacturer Retorts

The Robinson-Patman Act, affecting the motion picture industry through the $30,000,000 *a year theatre supply market, has impounded potential business totaling* $100,000,000 *behind a dam of uncertain price structures, definitely increased but not stabilized; or,*

It has had little or no effect in the supply market and definitely is not a factor in increased prices; or,

It has stabilized discount practices and has rendered useless, for purposes of economy, the establishment of purchasing departments as separate corporate entities by large circuits.

From manufacturers of seats, projectors, carpets and carbons; from the purchasing executives of large circuits; from officials of such affiliated buying companies as Paramount's Penn York Corporation and Warner Brothers' Continental Theatre Accessories Company, and, indirectly, from supply dealers who refused to discuss the matter directly, came these widely divergent opinions on the Act, its meaning, purposes and effects.

On only one point did the views coincide sufficiently to warrant drawing a conclusion. Because of the confusion resulting from disagreement as to what discounts the law prohibits or allows, those circuits which purchase supplies through affiliated companies, incorporated for that purpose, have found they have little advantage over others buying direct from the manufacturer or dealer.

The Act, passed on the initiation of a group of independent grocery dealers and directed primarily against chain store monopoly in retail food marketing, was framed purposely in broad language to avoid the pitfalls which trapped and invalidated a number of previous Administration essays in the field of commerce regulation. Attorneys in close touch with the aims, previous rulings and precedents of the Federal Trade Commission, after a year of studying the law are agreed that only interpretation by the courts on a sufficient number of individual cases to determine the scope and validity of each of its provisions can resolve the present uncertainty.

Price Increase Cited

In the meantime manufacturers, according to the purchasing executives, relying on the judgment of their legal staffs as to what discounts are allowable and what might constitute violations, have revised their price structures and the revision has been generally upward. Estimates of the extent of this increase vary widely, again from the buyer's viewpoint. Herman Maier, head of the purchasing department of Warner Brothers, placed it at from 20 to 30 per cent but added that it would be difficult to determine precisely how much of this percentage could be attributed directly to the cancellation of discounts because of the Robinson-Patman Act.

BUYER AND SELLER EQUALLY LIABLE

A unique provision of the Robinson-Patman Act, it has been pointed out by lawyers who have studied its provisions, is that which places the burden of guilt on both the buyer and the seller when price discrimination can be proved.

The Act provides that price discrimination is illegal "where the effect of such discrimination may be substantially to lessen competition or tend to create a monopoly in any line of commerce or to injure, destroy or prevent competition with any person who either grants or knowingly receives the benefits of such discrimination."

Arthur J. Kerwin, purchasing executive for the RKO circuit, which buys directly, agreed that part of the increased costs felt in the last year could be attributed to the effects of the Act. Strict and literal enforcement of the law would add possibly as much as 30 per cent to present costs, he said, pointing out that many of the discounts still allowed by manufacturers conceivably could be questioned under the Act as it stands.

One such, he said, is the socalled advertising discount granted by manufacturers on the presumption that the use of their product by a purchaser of established prestige is of considerable value in selling other customers. Such advertising discounts are definitely prohibited by the Act, according to some authorities, and yet many companies continue to grant them.

Sees $100,000,000 Market

Mr. Maier estimated that repairs and remodeling necessary today in the theatres of the country would cost $100,000,000 at present prices. Much of this, he said, would be spent immediately from increased profits if prices were stabilized sufficiently to justify the investment. Theatre owners, however, will not undertake extensive modernization or remodeling while prices of equipment vary almost from month to month, he added.

An additional factor in the general increase, the Warner executive said, is the fact that a few manufacturers, chiefly the smaller ones, have taken advantage of the uncertainty over what changes in price structures will be made obligatory by interpretation of the Act, to increase their prices unnecessarily. In many cases too, he said, trade associations have been suspected of fixing prices under the guise of making revisions ostensibly required by the Act. Thus, he pointed out, the very end which the Act seeks to avoid is reached in the name of enforcement of the law.

Most troublesome of the points over which there is disagreement, in the view of purchasing executives, is that which touches on the discounts which a manufacturer or wholesaler may allow for quantity purchases. In the past these discounts have been allowed by theatre equipment and supply manufacturers in two principal forms, one a direct discount on a sliding scale for quantity purchased at one time, and the second a credit or rebate at the end of a year on the total volume of business transacted through the year.

Differential Discount Out

Lawyers for some companies, among them filing equipment manufacturers, are of the opinion that both these forms of discounts are permitted. Other companies, among them National Carbon Company, have discontinued the differential discount, based on yearly volume of business transacted, as a violation. Wright Patman, congressman from Texas and co-author of the Act, told members of the General Purchasing Agents Association at one of many discussions held by that group, that such differential discounts are contrary to the provisions.

The first proviso, attached to the main clause of the Act which forbids the seller of any and all commodities to discriminate in price between different purchasers of commodities of like grade and quality, reads, "Provided that nothing herein contained shall prevent differentials which make only due allowance for differences in the cost of manufacture, sale or delivery resulting from the differing methods or quantities in which such commodities are to such purchasers sold or delivered." It is further provided that the Federal Trade Commission shall have the power to "fix and establish quantity limits and revise the same as it finds necessary. . . . "

Lawyers have raised the point that virtually all discounts for quantity would be eliminated if the clause were interpreted literally, since manufacturers would find it difficult to prove how much saving results from any single quantity sale. The saving in shipping costs would be the only tangible factor which could be shown, they said.

Would Aid Affiliates

Literal interpretation of this clause thus would be to the advantage of such circuits as Paramount and Warner Brothers and the Wilby-Kincey circuit with Wil-Kin Theatre Supply Corporation. These companies have warehousing facilities and to some extent buy supplies and equipment in large shipments, storing them at a central point from which requisitions from the theatres are filled.

Such advantage, however, is only a possibility and depends on the interpretation of other clauses in the Act, including the problem of jobbers' discounts, which are many and varied. It was to take advantage of these that the affiliated supply corporations were principally organized.

Warner Brothers formed Continental as a national theatre supply dealer with the intention of entering the field on a wide scale. During the depression the company found that in order to compete with independent dealers already in the field it was necessary to extend long term credit to nearly all accounts. Losses incurred through establishment of this policy led to abandonment of the original plan. The

(*Continued on following page*)

DISCOUNT PRACTICES STABILIZED

(*Continued from preceding page*)

company now does only a small business with a few outside accounts. Warners' own theatres buy only major items such as seats, projectors or carpets through Continental; the managers are encouraged to purchase minor supplies from local dealers.

The Paramount company, Penn York, does little if any business other than with the Paramount theatre partners, but all supplies purchased for the home offices, exchanges and a major percentage of the theatres are bought through it. Loew's, RKO and National Theatres, the Twentieth Century-Fox circuit, buy either direct from the manufacturer or from independent dealers.

Prices Not Stable

The advantages and disadvantages to the circuits of buying through such affiliated companies have changed but little under the Robinson-Patman Act, at least in the expressed view of their executives. Uncertainty over the legality of the various discounts, which have been customary, tends to make the price structures under which buying has been done under both methods equally unstable, they explained. Some manufacturers who have been accustomed to grant extra jobbers' discounts to the affiliated dealers have discontinued them entirely or have made distinctions on the ground that certain of the companies were not bona fide jobbers, selling to the open market at the same prices they grant their affiliated theatres.

Carpet companies and electrical equipment manufacturers, however, selling the two largest individual items in a theatre supply budget, have followed the practice of considering heavy buyers, such as the large circuits, as jobbers and granting them corresponding discounts, regardless of whether the sale is made through a company created for the purpose or direct to the consumer. This policy is questionable under the law but like other points it can only be upheld or condemned as a violation on the basis of a court interpretation.

Affiliated supply companies which refuse to sell in the open market at the same prices which they grant to their own theatres not only would not be entitled to jobbers' discounts, if such discounts themselves are ruled legal, but would be liable for violation of the Act on the ground of discrimination, according to a strict interpretation. Proof of such discrimination would be difficult if not impossible to obtain, especially in view of the fact that the affiliated companies do not solicit outside business.

Pointing out that any direct attack on such companies as Penn York through a complaint to the Federal Trade Commission is unlikely in view of these facts, Harry Nadel, Paramount purchasing executive, said that this buying method has many advantages for both manufacturer and buyer. Large shipments of material are made at infrequent intervals by the manufacturer to a central warehouse instead of delivery of the same quantity of goods in small lots to several hundred theatres scattered throughout the country. On the buyer's side, he said, bookkeeping is simplified through centralization and the additional discounts granted at present cover the cost of reshipment to theatres.

These same discounts, however, are available in many cases to circuits which buy direct. RKO, according to Mr. Kerwin, buys many supplies at the same price paid by Warner Brothers and Paramount. In other lines the difference is only about 5 per cent, he said, the gain being not more than enough to cover the additional overhead required by the affiliated supply companies.

PATMAN ACT SEEN AS 'WHIPPING BOY'

One reason for the furore over the Robinson-Patman Act and for the easy assumption that it is responsible for many of the evils affecting retail trade stems is implied in an explanation given by an executive of a seating company.

"When a buyer questions a quoted price," he pointed out, "salesmen are prone to cite advancing costs of raw material and labor and cap their argument with a vague reference to the Patman Act, leaving the inference that, of course, that law is in the main responsible. It is an easy way out and generally works."

Manufacturers Minimize Effect

Discussion of the present effects of the Act by manufacturers produced a slightly different picture. The general view of those who would discuss the matter was that while prices have increased as much as 20 per cent the Patman Act in no way has been responsible. In general, too, it was denied that the Act had occasioned any substantial revision of discount scales to bring them within the law. Spokesmen for the companies premised their remarks on this point with the statement that such discounts always have been fixed and offered to buyers without discrimination.

Representatives of companies manufacturing projection equipment, seats and carpets pointed out, however, that any change in discount policy under the Act would operate to the disadvantage of circuits maintaining affiliated buying companies, since such buyers would be placed on the same level as other large purchasers.

Joseph B. Kleckner, president and general manager of Motiograph, Inc., makers of sound projectors and equipment, was explicit on the point. The Patman Act not only has not been a factor in the general advance in prices, he said, but has tended rather to keep prices down and to steady the market because discounts formerly extended only to large buyers are now made available for all. Circuit buyers, he pointed out, resent this because they believe they are entitled to a better price for quantity purchases.

Rising costs of raw materials and labor and a shortage of skilled labor, particularly in the optical field, Mr. Kleckner said, have been entirely responsible for any increase in prices. He pointed out that castings which cost six cents two years ago now cost 14 cents, the price of steel has quadrupled and labor costs have increased 75 per cent in 18 months.

Observance Claimed

Spokesmen for other manufacturers were less explicit and more anonymous. An official of the International Projector Corporation pointed out that his company manufactured projectors exclusively for sale through National Theatre Supply Company and consequently did not come directly under the provisions of the Act. Similarly the Heywood Wakefield Company sells theatre seats through its own retail outlets, eliminating jobbers' and wholesalers' discounts.

An executive of the Haywood Wakefield company pointed out that if the Act were strictly enforced there would be little or no advantage to circuits in maintaining affiliated purchasing companies, since the elimination of special discounts would prevent any great saving. He voiced the opinion that the Act has not directly affected prices in the theatre supply market and that most large manufacturing companies were observing the letter of the law even before the Act was passed.

Manufacturers of carpets and drapes reiterated this view, as did spokesmen for electrical equipment companies. National Carbon Company, controlling the domestic market for an item that occupies an important place on an exhibitor's budget, has followed a course typical among large manufacturers. At the advice of a special bureau of its legal department the company has dropped some discounts, including the differential rebate, and continued others. That strict observance of the provisions of the Act so far as they can be defined does not control prices except in a general way was reflected by a recent price war during which supply dealers, all buying carbons from National Carbon at a fixed scale, resold them to exhibitors at cost in a reported effort to drive from the field small dealers whose chief stock in trade are carbons.

Supply dealers themselves, questioned on the effects of the Act, refused to discuss its operations beyond the claim that it is being observed according to the best interpretation they can obtain.

Chicago Theatre Owners Offer Tax Compromise

In a closed session held this week with the city finance committee, Chicago theatre owners offered to pay an increase of twenty-five per cent in license fees as a compromise to meet the demands of the city's officials for a three per cent levy on gross receipts.

If the proposed step to increase license fees is taken it is considered likely that some revision will be made in licensing and a new classification will be given to certain theatres now thought by the city officials to be paying inadequate fees.

A further meeting between the finance committee and the theatre men to discuss the situation was set for later in the week.

Warn Mexican Theatres On Misleading Advertising

by JAMES LOCKART

in Mexico City

Theatres in Mexico City failing to charge admission prices specified in their advertising will be fined or otherwise penalized, the civic amusement department has warned.

Some exhibitors, it was found, either omit mention of their prices, state it vaguely, or else charge prices higher than those announced or intimated.

Burt Kelly, former Nat Levine aide at Republic, will join Mr. Levine's staff when the producer takes up his duties at MGM August 1st.

Comp
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CAST

LL
ISTS

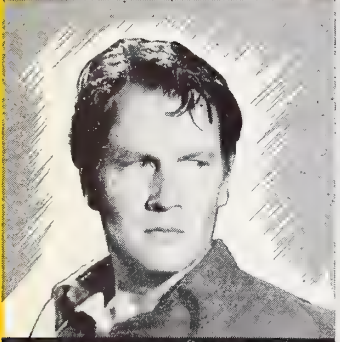
Released
Aug. 6th

STOP

Here at Last is . . .

DEAD END"

SYLVIA SIDNEY


JOEL McCREA

HUMPHREY BOGART

CLAIRE TREVOR

ALLEN JENKINS

WENDY BARRIE

Samuel Goldwyn's

most exciting picture of the most exciting city in the world with the most compelling cast that ever enacted an inspired drama!

Released
AUGUST 27th

DEAD END

starring

SYLVIA SIDNEY
and JOEL McCREA
with HUMPHREY BOGART
WENDY BARRIE · CLAIRE TREVOR · ALLEN JENKINS

Based on the play by Sidney Kingsley • As produced by Norman Bel Geddes • Screenplay by Lillian Hellman • Directed by WILLIAM WYLER

RELEASED THRU UNITED ARTISTS

. . . AND THOSE AMAZING BOY ACTORS FROM THE NEW YORK STAGE PLAY H

I NEVER DID THIS BEFORE

by Ben Hecht

I've always had the notion that the theatre could hit harder than the screen, bounce higher, say more and dig deeper.

After an hour and a half look at Mr. Goldwyn's production of "Dead End", I entered Mr. Goldwyn's office with head hung and ready to join the true faith, and murmur that I may have been wrong.

It is perhaps unfair to the stage to use the picture "Dead End" as a spokesman for the cinema-side. Because this opus as put on the screen by Mr. Goldwyn's troupe of geniuses is as good a movie (the word 'movie' is anathema to Mr. G.) as Hollywood has ever produced.

It is a more unflinching, undecorated and brilliant attack on the emotions than any stage play, including its own Broadway origin, I've seen in years.

Odd though it is to find one's self writing a blurb for a Goldwyn picture, it's my own fault, not Mr G.'s. Among the things I did when I broke down and begged Mr. G.'s pardon for not having adored the art of the cinema before, was ask his permission to square myself with the Muses by coming out once flat-footed with a Hosannah for a movie.

Mr. G. graciously granted me this permission and here is my Hosannah—seventy trumpets strong and all pealing "Dead End" is a knockout.

These Great Names

BRING NEW
GREATEST
STORY EV

Selznick International
presents

RONALD
COLMAN

IN

THE *Prisoner*

GLORY TO THE
ADVENTURE
R TOLD! . . .

# of Zenda

WITH

MADELEINE CARROLL
DOUGLAS FAIRBANKS, Jr.
MARY ASTOR • C. AUBREY SMITH
DAVID NIVEN • RAYMOND MASSEY

Based on Edward Rose's dramatization of Anthony Hope's novel

Produced by
DAVID O. SELZNICK • Directed by **JOHN CROMWELL**

Released thru UNITED ARTISTS

Released SEPT. 3rd

WARNER BAXTE

RELEASED SEPT. 17TH
"Walter Wanger's
"Vogu

HELEN VINSON
JEROME COWAN
Directed by IRVING CUMMING

nd **JOAN BENNETT** in

es of 1938"
in Technicolor

Hats off to the show of the century! Walter Wanger creates the biggest flash news event in entertainment since the curtain went up on Ziegfeld's first famous "Follies". New standards in gorgeous beauty . . . set by The Most Photographed Girls in the world! A new idea in musical stories . . . written by the authors of "Boy Meets Girl". New rhythms in love songs . . . wait 'til you hear "That Old Feeling" and "Lovely One". New color glamour from the new and perfect Technicolor. And above all . . . new box-office highs when you play it!

MISCHA AUER · ALAN MOWBRAY

nd *those* **WALTER WANGER MODELS** *"the most photographed girls in the world"*

Screenplay by **SAMUEL & BELLA SPEWACK** *Released thru* **UNITED ARTISTS**

These U. A. Releases Speak For Themselves

Aug. 6	**"STELLA DALLAS"**	Produced by Samuel Goldwyn. **BARBARA STANWYCK, JOHN BOLES, ANNE SHIRLEY.** Directed by King Vidor.
Aug. 27	**"DEAD END"**	Produced by Samuel Goldwyn. **SYLVIA SIDNEY, JOEL McCREA, HUMPHREY BOGART, WENDY BARRIE,** Claire Trevor, Allen Jenkins and "the Dead End kids from the original New York stage cast." Based on the play by Sidney Kingsley as produced by Norman Bel Geddes. Directed by William Wyler.
Sept. 3	**"THE PRISONER OF ZENDA"**	Produced by David O. Selznick. **RONALD COLMAN, MADELEINE CARROLL, DOUGLAS FAIRBANKS, Jr., MARY ASTOR,** C. Aubrey Smith, David Niven, Raymond Massey. Directed by John Cromwell.
Sept. 17	**"Walter Wanger's VOGUES of 1938"** *(In Technicolor)*	Produced by Walter Wanger. **WARNER BAXTER, JOAN BENNETT,** Helen Vinson, Mischa Auer and the **WALTER WANGER MODELS.** Directed by Irving Cummings.
Sept. 24	**"52nd STREET"**	Produced by Walter Wanger. **IAN HUNTER, LEO CARRILLO, PAT PATTERSON, ELLA LOGAN, SID SILVERS, ZASU PITTS, JACK WHITE,** Marla Shelton, Dorothy Peterson, Collette Lyons, Al Shean and **KENNY BAKER.** Directed by Harold Young.
Oct. 8	**"I MET MY LOVE AGAIN"**	Produced by Walter Wanger. **JOAN BENNETT, HENRY FONDA,** Alan Baxter, Alan Marshall, Louise Platt. Directed by Joshua Logan and Arthur Ripley.
Oct. 15	**"THE DIVORCE OF LADY X"** *(In Technicolor)*	Produced by Alexander Korda. **MERLE OBERON, LAURENCE OLIVIER.** Directed by Tim Whelan.
Oct. 22	**"STAND-IN"**	Produced by Walter Wanger. Clarence Budington Kelland's Sat. Eve. Post Story. **LESLIE HOWARD, JOAN BLONDELL, HUMPHREY BOGART.** Directed by Tay Garnett.
Oct. 29	**"THE ADVENTURES OF TOM SAWYER"** *(In Technicolor)*	Produced by David O. Selznick. Mark Twain's immortal classic. **TOMMY KELLY, JACKIE MORAN, WALTER BRENNAN, BEULAH BONDI.** Directed by Norman Taurog.
Nov. 5	**"MUTINY IN THE MOUNTAINS"** *(In Technicolor)*	Produced by Alexander Korda. **SABU,** sensational child star of "Elephant Boy", **VIVIEN LEIGH, PAUL LUKAS, RAYMOND MASSEY.** Directed by Zoltan Korda.
Nov. 10	* **"THE HURRICANE"** By the authors of "Mutiny On The Bounty"	Produced by Samuel Goldwyn. **DOROTHY LAMOUR, JON HALL, MARY ASTOR, C. AUBREY SMITH, RAYMOND MASSEY.** Directed by John Ford.
Nov. 12	**"THE ADVENTURES OF MARCO POLO"**	Produced by Samuel Goldwyn. **GARY COOPER, SIGRID GURIE, ERNEST TRUEX, BASIL RATHBONE, DAVID NIVEN.** Directed by Archie Mayo.
Nov. 19	**"NOTHING SACRED"** *(In Technicolor)*	Produced by David O. Selznick. **CAROLE LOMBARD, FREDRIC MARCH, CHARLES WINNINGER, WALTER CONNOLLY.** Directed by William Wellman.
Dec. 25	**"THE GOLDWYN FOLLIES"** *(In Technicolor)*	Produced by Samuel Goldwyn. **ZORINA, ADOLPHE MENJOU, RITZ BROS., HELEN JEPSON, PHIL BAKER, EDGAR BERGEN and "CHARLIE McCARTHY", BOBBY CLARK, CHARLES KULLMAN, GEORGE BALANCHINE'S AMERICAN BALLET and THE GORGEOUS GOLDWYN GIRLS.** Directed by Geo. Marshall.

Watch for Your Copy of "The Book of the Year"

* Roadshow

PRINTED IN U.S.A.

NEWSREELS IN EUROPE APPEAL TO LEAGUE OF NATIONS FOR FAIRNESS

Urge Lowering of Tariff Duties And Identical Treatment of Written News; Some Important Concessions Were Made

The attention of the League of Nations in Geneva was diverted momentarily last week from the Sino-Japanese and Spanish warfare to the motion picture, with the filing of a plea against the discrimination shown newsreels in the high tariffs now prevailing in European countries.

A concerted appeal for economic concessions to the newsreel was made at a meeting of the Federation Internationale de la Presse Cinematographique and the Union Internationale de la Presse Filmee, held in Paris. Then, in a declaration directed to the League of Nations, to certain governments, and to state railways, attention was called to existing "heavy-duty" requirements on the newsreels as contrasted with generally favored treatment enjoyed by other news media, principally the press.

Finance ministries were requested to "examine possibilities for proper alleviation involving definite lowering of tariff duties in the importation of newsreels," according to a communication from Nils Hansell, Jr., in Paris.

Speaking before some 50 assembled delegates representing ten different countries, H. Piron of Belgium, president of the Union Internationale de la Presse Filmee, presented supporting figures.

"Information obtained by us," he said, "indicates that charges for the importation of exposed films are: Francs 5 and 25 per meter on positive and negative film, respectively, in France; 5 and 3.5 d. per foot in ordinary and in preferential tariff, respectively, the latter not applicable to the newsreels, in England; 2,000 R.M. per 100 kilos in Germany: 20 gold crowns (Austrian) per 100 kilos, in Austria; 20,000 slotys per 100 kilos, in Poland; 34 and 52 centimes per meter on undeveloped and on positive film, respectively, in Belgium; and 2 drachmas (in coin) per kilo in addition to a 75 per cent import tax, in Greece. The charges are somewhat complicated in the Netherlands but can be estimated in a general way as being in excess of one quarter of total value."

"These several instances demonstrate clearly," Mr. Piron continued, "the heavy burden carried by the motion picture newsreels, whose box office value is measured in terms of only one or two weeks.

Urge Equal Facilities

"With respect to written news there are no import restrictions in such countries as France, England, Germany, Austria, Poland, Greece, Belgium, and Netherlands.

"And moreover, such news benefits from favorable tariff and communications concessions in a number of countries, notably France, Germany, Austria, Belgium, and the Netherlands, although these same countries grant no similar treatment for the newsreels.

"In view of this condition, then, it becomes desirable that the governments recognize the importance of the newsreel and that they accord it the same facilities now enjoyed by the press."

A Long Fight

At the headquarters of the Motion Picture Producers and Distributors of America, in New York, it was said that the motion picture industry in Europe, of which the American motion picture is an important part, has been trying for years to win favorable concessions for the newsreel, principally by having them classified as "educational films," enabling the reels to enjoy the non-tariff and other privileges held by educationals. In some countries it was said such concessions already have been obtained, and the movement generally is in that direction.

An executive of one of the American newsreels, after conferring with his Paris director, declared that the American reels will cooperate fully in any such movement.

Because of the troubled military, economic and social conditions in the various European countries, it is quite unlikely, however, that any concessions will be made in the strict censorship of the newsreels.

Allow $389,436 Claim Against Fox Theatres

The claim of $389,436 of the Philadelphia Company for Guaranteeing Mortages against the Fox Theatres Corporation was allowed in full by the U. S. court of appeals in a decision which reversed a lower court ruling. The district court had limited the award to $48,134.

The claim is founded upon failure by Fox Theatres to pay interest and taxes on a loan of $1,800,000 made by the Philadelphia company to a Fox subsidiary, the Market & 17th Street Corporation, in 1930. Milton C. Weisman, Fox receiver, opposed the claim on the ground that only $30,134 had been paid by the plaintiff and asked the court to fix settlement at that sum.

Defer RKO-Warco Suit to August 2

Hearings of the suit of the K-P Theatre Corporation, RKO subsidiary, against Warco Trading Company to compel fulfillment of a contract calling for the demolition of the Grand Opera House, New York, and the erection of a 4,000 seat theatre were adjourned until August 2nd. The hearings will take place in N. Y. supreme court before Justice Aaron Steuer.

Minnesota Chain Bill Killed in Committee

A chain tax bill, sponsored in Minnesota by Allied States Association, has been killed in committee at the special session of the state legislature. The bill provided for a graduated seat tax on circuit theatres.

Roxy Plan Gets Court Approval

Twentieth Century-Fox will take over the Roxy Theatre, New York, during the latter part of August under the terms a reorganization plan which was formally confirmed in an order signed by Francis G. Caffey, United States district court judge.

The order also contained approval of the new first mortgage indenture and film franchise and disposed of all objections to the plan. Howard S. Cullman, Roxy trustee, was directed to continue the business until Twentieth Century-Fox takes possession and to file a verified statement of all unexpired contracts and leases. The contract under which the company will take over the house will be closed immediately after a required 30-day period elapses.

The court reserves decision on a $9,881 claim filed by Louis Karasik for legal fees. The Pound Bondholders Protective Committee informed the court Mr. Karasik has agreed to settle the claim for $3,500.

A hearing for technical purposes will be held August 11th, and a hearing on applications for fees will be held October 8th.

A net loss of $8,137 for the period from May 28th to June 24th was shown in the report filed Tuesday by Howard S. Cullman, Roxy trustee, in the United States district court. The report is based upon unaudited figures and the loss is shown before deductions for interest on funded indebtedness, expenses, etc.

Disbursements for the period were $110,661 and receipts $103,203, showing an excess of disbursements over receipts of $7,458. Cash on hand is $64,213, as compared with $71,672 on May 27. Admissions totaled $90,121; film rentals were $12,367; special talent, $14,267; stage, $7,642; orchestra, $8,740; advertising, $13,072; house salary, $11,558; rent, taxes and insurance, $14,073.

Vitagraph's Building Completed

Construction of the building in St. Louis on which Vitagraph, Inc., Warners' subsidiary, has taken a 10-year lease, has been completed. The new quarters, which are to be used as an exchange, were erected by a syndicate headed by the Henry R. Weisels Real Estate Company.

Promotion for "Shadow"

Cooperating in an extensive campaign of Grand National for its "Shadow" mystery series are Street & Smith, publishers of "Shadow" magazine, which has arranged a merchandising plan with 90,000 newsstand dealers, and D. L. & W. Coal Company, sponsors of the "Shadow" on the air.

Republic Closes Fox Deal

Republic has arranged with Fox West Coast for the showing of its new product.

Box Office Champions for June

I MET HIM IN PARIS Paramount

I MET HIM IN PARIS: Produced and directed by Wesley Ruggles. Original story by Helen Meinardi. Screen play by Claude Binyon. Photographed by Lee Tover. Special effects by Farciot Edouart. Musical score by John Leipold. Musical director, Boris Morros. Cast: Claudette Colbert, Melvyn Douglas, Robert Young, Mona Barrie, George Davis, Alexander Cross, Lee Bowman, Fritz Feld, Rudolf Amendt, Egon Brecker, Hans Joby. Released May 28, 1937.

SLAVE SHIP: Directed by Tay Garnett. Associate producer, Nunnally Johnson. Screen play by Sam Hellman, Lamar Trotti and Gladys Lehman. Story by William Faulkner. Based on a novel by George S. King. Musical score by Alfred Newman. Photographed by Ernest Palmer. Art director, Hans Peters. Set decorations by Thomas Little. Assistant director, Booth McCracken. Film editor, Lloyd Nosler. Costumes by Royer. Sound, Alfred Bruzlin, Roger Heman: Cast: Warner Baxter, Wallace Beery, Elizabeth Allen, Mickey Rooney, George Sanders, Jane Darwell, Joseph Schildkraut, Arthur Hohl, Minna Gombell, Billy Bevan, Francis Ford, J. Farrell MacDonald, Paul Hurst, Holmes Herbert, Edwin Maxwell, Miles Mander, Douglas Scott, Jane Jones, J. P. McGowan, DeWitt Jennings, Dorothy Christy, Charles Middleton, Dewey Robinson, Herbert Heywood, Winter Hall, Marilyn Knowlden, Arthur Aylesworth. Released July 2, 1937.

CAPTAINS COURAGEOUS: Produced by Louis D. Lighton. Directed by Victor Fleming. Screen play by John Lee Mahin, Marc Connolly and Dale Van Every. Musical score by Franz Waxman. Songs: Music by Franz Waxman, lyrics by Gus Kahn. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillispie and Edwin B. Willis. Marine director, James Havens. Photographed by Harold Rosson. Film editor, Elmo Veron. Cast: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Melvyn Douglas, Charley Grapewin, Mickey Rooney, John Carradine, Oscar O'Shea, Jack LaRue, Walter Kingsford, Donald Briggs, Sam McDaniels, Billy Burrud. Released June 25, 1937.

THIS IS MY AFFAIR 20th Century-Fox

THIS IS MY AFFAIR: Associate producer, Kenneth Macgowan. Directed by William A. Seiter. Story and screen play by Allen Rivkin and Lamar Trotti. Music and lyrics by Mack Gordon and Harry Revel. Dances staged by Jack Haskell. Photographed by Robert Planck. Art director, Rudolph Sternad. Set decorations by Thomas Little. Assistant director, Earl Haley. Film editor, Allen McNeil. Cast: Robert Taylor, Barbara Stanwyck, Victor McLaglen, Brian Donlevy, Sidney Blackmer, John Caradine, Alan Dinehart, Douglas Fowley, Robert McWade, Frank Conroy. Released May 28, 1937.

SLAVE SHIP 20th Century-Fox

CAPTAINS COURAGEOUS MGM

MOUNTAIN MUSIC Paramount

THERE GOES MY GIRL RKO Radio

MOUNTAIN MUSIC: Produced by Benjamin Glazer. Directed by Robert Florey. Based on a story by MacKinley Kantor. Screen play by John C. Moffitt and Duke Atterberry, Russel Crouse, Charles Lederer. Musical direction by Boris Morros. Words and music by Sam Coslow. Photographed by Karl Struss. Art direction by Hans Dreier and John Goodman. Dance direction by LeRoy Prinz. Cast: Bob Burns, Martha Raye, John Howard, Terry Walker, Rufe Davis, George Hayes, Spencer Charters, Charles Timblin, Jan Duggan, Olin Howland. Released June 18, 1937.

THERE GOES MY GIRL: Produced by William Sistrom. Directed by Ben Holmes. Story by George Beck. Screen play by Harry Segal. Photographed by Joseph H. August, A.S.C. Special effects by Vernon L. Walker, A.S.C. Art director, Van Nest Polglase. Associate, Field Gray. Recorded by Earl A. Wolcott. Gowns by Edward Stevenson. Edited by Desmond Marquette. Cast: Gene Raymond, Ann Sothern, Richard Lane, Alec Craig, Maxine Jennings, Gordon Jones, Charles Coleman, Chester Clute, Bradley Page, Joan Woodbury, Frank Jenks, William Corson. Released May, 1937.

GILLMORE HEADS COUP TO BRING ALL ACTORS INTO ONE UNION FOR AFL

Associated Actors and Artists To Cover All Performers; Frank Gillmore to Relax Duties as Head of Equity Group

The most far-reaching step in the unionization of actors since the formation of Actors' Equity Association in 1913 and the organization of the Screen Actors' Guild in Hollywood came with dramatic suddenness Monday when it was announced that "One big actors' union" would be formed to embrace performers in all forms of theatrical enterprise.

Frank Gillmore, president of Actors' Equity since its inception almost 25 years ago, will gradually relax his present duties to devote time to the reorganization of the Associated Actors and Artistes of America, the international American Federation of Labor affiliate which covers all performers, in an effort to make its position the dominating one in theatrical labor. It is understood that Mr. Gillmore will continue as nominal head of Actors' Equity until the expiration of his present contract in May, 1940, but a search for his successor has already been started.

The new duties of Mr. Gillmore will be to "coordinate the actions of the actor unions and to use the benefit of his experience in legislation, according to Kenneth Thomson, executive secretary of the Screen Actors' Guild who is expected to exert a major influence in the new setup.

The initial step of the "big union" will be to charter an autonomous Radio Actors' Guild. It is claimed more than 600 radio performers already have responded.

In order to achieve the new consolidation, AAAA plans to institute a method of interchangeability of membership cards in the various actors' unions. Such a system would permit actors to transfer from one branch of the amusement field to the other without payment of initiation fees to various unions. The yearly per capita tax which unions were previously required to pay the AAAA will be raised from 75 cents to $1.50.

The new setup is in the nature of a victory for the Screen Actors' Guild which recently won a contract from producers in Hollywood. Since this Guild and Actors' Equity control the AAAA, whose chief function thus far has been to issue charters and settle jurisdictional disputes, little trouble is expected in effecting the consolidation. The reorganization is expected to be opposed by some of the smaller member unions, but they lack the strength to check it.

One of the first disputes the new "omnibus union" will settle is that between the American Guild of Music Artists, headed by Lawrence Tibbett, and the Grand Opera Artists Association, which holds an AFL charter. In exchange for financial support from the Tibbett group for the formation of the Radio Actors unit, it is expected that the AAAA will award the AFL charter of the Grand Opera Association to the Guild of Musical Artists.

The combining of the 12 member unions into an effective entity is a departure from the traditional craft lines of the AFL and more in the nature of the framework advocated by the Committee for Industrial Organization, the John L. Lewis movement.

The reorganization of the AAAA was expected to draw the fire of some of the smaller actor unions, but they lack the votes to check it. Other members of the AAAA besides Equity, the Screen Actors' Guild and the Grand Opera Artists' Association are the American Federation of Actors, the Burlesque Artists' Association, the Hebrew Actors' Union, the Hebrew Chorus Union, the German White Rats Union, the Hungarian Actors' Union, the Grand Opera Choral Alliance and the Chorus Equity Association.

The choice of a successor to Mr. Gillmore, who was first elected Equity president in 1929, was expected to precipitiate a lively intra-Equity fight.

Wilcox Arrives For RKO-British Production Talks

One of the major objectives of Herbert Wilcox, London producer, who arrived in New York Monday from England, is to discuss with RKO officials his proposals for handling the company's British production requirements arising out of British quota legislation now pending.

Mr. Wilcox said preliminary conferences had been held on the subject and that he hopes to arrive at a complete understanding with RKO during his 10-day visit in New York. He said that he had changed his early plans for the production of nine average-cost pictures to five higher-cost films. The budget for the five has been placed at around $4,000,000.

Mr. Wilcox said that success of the discussions with RKO would not affect the per picture budget for his program, but might result in increasing the number of pictures to more than the five proposed now.

The producer declared his belief that there would be no changes in the present British government's proposed quota and added that he did not think American companies would make quota pictures simply to fulfill the requirements of the Act, but would indulge in the production of quality pictures in England.

Mr. Wilcox brought with him a print of "Victoria the Great," $800,000 production based on the life of the British queen with Anna Neagle in the title role. RKO will distribute the picture here with the possibility that it may be roadshown in this country, as it was in England. The film is scheduled for September opening at the Music Hall, Mr. Wilcox planning to return here at that time for its American premiere.

Mr. Wilcox denied knowledge of plans of Leo Spitz or Ned E. Depinet to accompany him on his return to England to familiarize themselves with British production. Mr. Depinet, Jules Levy, Joseph Moskowitz and Phil Reisman were at the dock of the French line to greet Mr. Wilcox on his arrival on the *Ile de France.*

Unions Turn Attention to Film Studios in New York; Screen Actors' Executive in East To Negotiate for New Contracts

Developments in the movement for unionization of the film industry indicate that labor, having settled its differences in the Hollywood studios, is concentrating its efforts in the east where the Screen Actors Guild is completing arrangements for contracts and where headquarters for organization of exchange and theatre workers are located.

With the arrival of Kenneth Thomson, executive secretary for the Guild, in New York, negotiations began this week for contracts under which all players engaged in production in the east after August 1st will be members of the Guild and new wage scales and contract provisions will be recognized by eastern producers.

All important producers have given the Guild verbal assurance of their willingness to recognize the contracts and employ only Guild members, according to Mrs. Florence Marston, eastern representative of the organization. These include Vitaphone, Educational, Mentone, Audio Productions and others. Metro-Goldwyn-Mayer last week signed the first contract made in the east providing that nine actors who are working on location at West Point will become Guild members.

Striking cartoonists of the Max Fleischer Studios in New York received new support from the League of Women Shoppers, which protested to circuit managers against the continued showing of animated cartoons produced in the studio at 1600 Broadway.

The drawing up of tentative agreements with exchange employees throughout the country is expected to be completed before September it was learned from distributor representatives who are conferring with the International Alliance of Theatrical Stage Employees at home offices in New York. Discussions on contracts for two of the remaining 12 exchange centers, Minneapolis and Omaha, were in progress this week.

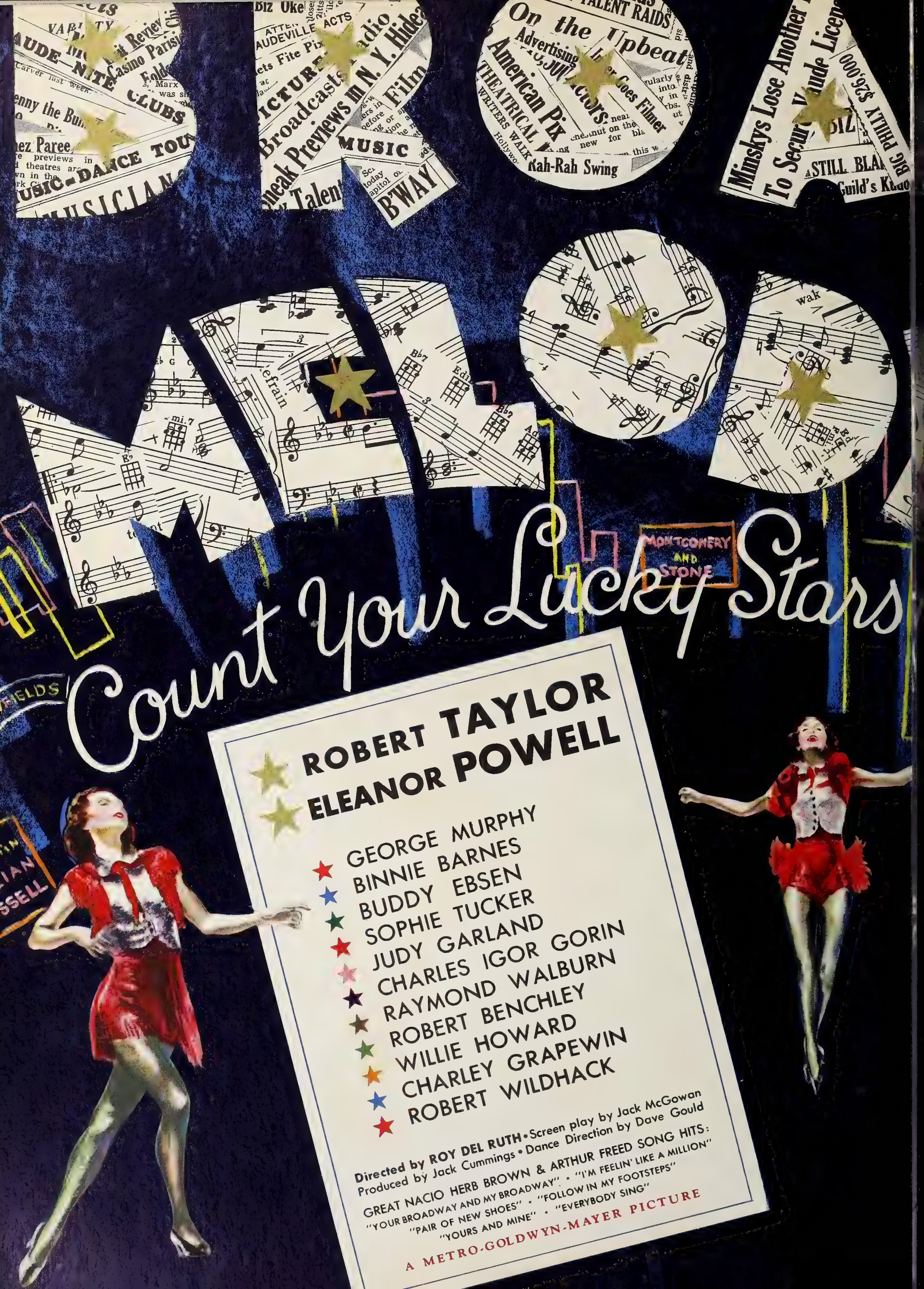
Affiliates of the Committee for Industrial Organization, forced into the background in the motion picture industry by the activities of the IATSE continued its attempts to gain a foothold. An effort to organize exchange office employees in Philadelphia last week failed when only a few workers attended an organization meeting. Last Saturday the Warner Brothers employees in the Philadelphia exchanges went on a five day week in what was construed as a counter move.

Closed shop contracts have been signed by the United Theatrical Employees' Union, CIO affiliate in Milwaukee, according to Gunnar Mickelson, CIO director.

The IATSE is active in this field also, new theatrical employees' locals having been organized this week in Boston and Washington and it is expected the drive will be intensified.

"BROADWAY MELODY OF 1938"

(feelin' like a million)


VARIETY
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MUSIC-DANCE TOUR
MUSICIANS
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PICTURES
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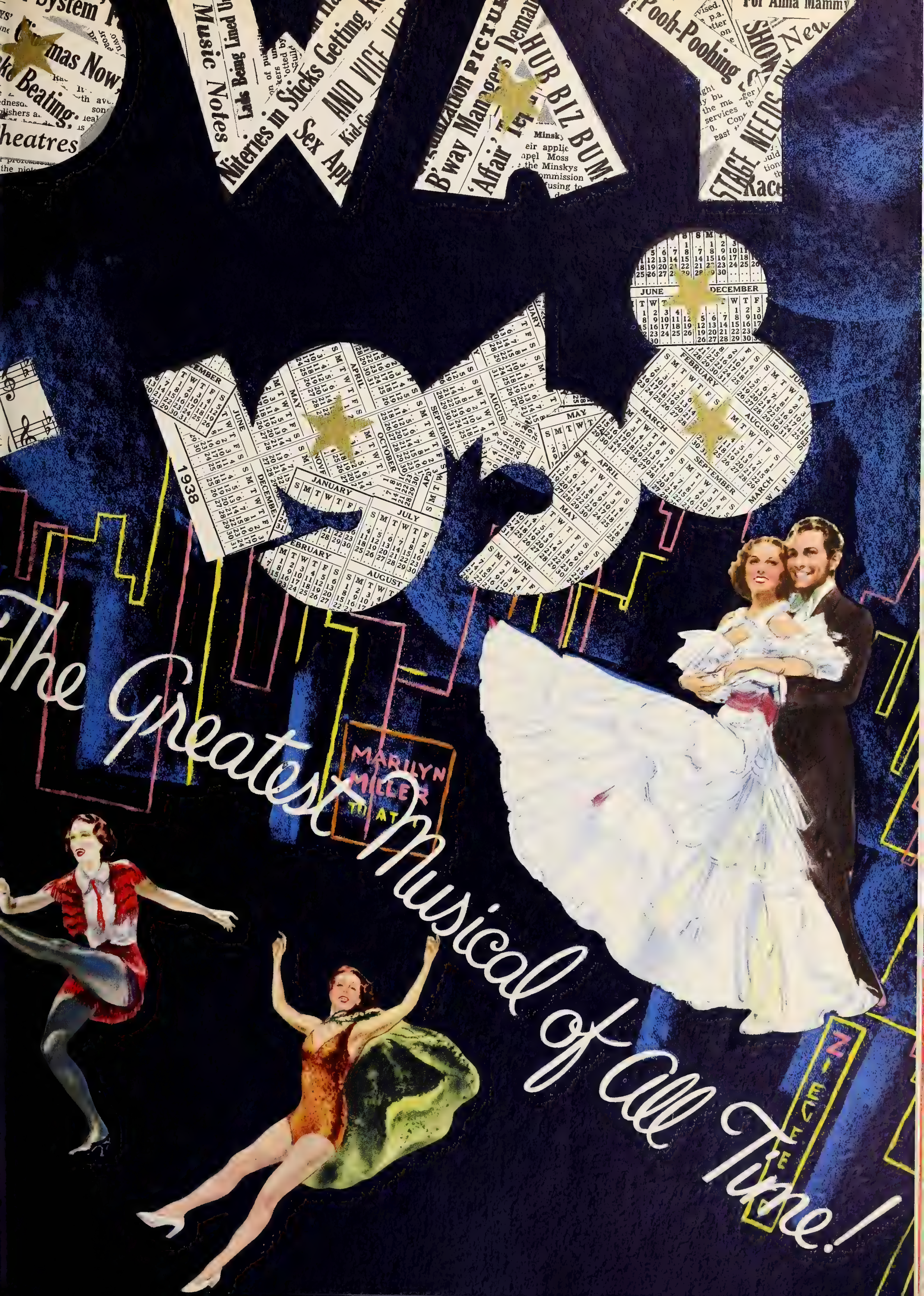
Film
MUSIC
B'WAY
TALENT RAIDS
On the Upbeat
Advertising
American Pix
THEATRICAL
WRITERS WALK
Rah-Rah Swing
Minskys Lose Another
To Secure Vaude License
BIG PHILLY $26,000
STILL BLAH
Guild's Kudo
Count Your Lucky Stars
MONTGOMERY AND STONE

ROBERT TAYLOR
ELEANOR POWELL

GEORGE MURPHY
BINNIE BARNES
BUDDY EBSEN
SOPHIE TUCKER
JUDY GARLAND
CHARLES IGOR GORIN
RAYMOND WALBURN
ROBERT BENCHLEY
WILLIE HOWARD
CHARLEY GRAPEWIN
ROBERT WILDHACK

Directed by ROY DEL RUTH • Screen play by Jack McGowan
Produced by Jack Cummings • Dance Direction by Dave Gould
GREAT NACIO HERB BROWN & ARTHUR FREED SONG HITS:
"YOUR BROADWAY AND MY BROADWAY" • "I'M FEELIN' LIKE A MILLION"
"PAIR OF NEW SHOES" • "FOLLOW IN MY FOOTSTEPS"
"YOURS AND MINE" • "EVERYBODY SING"

A METRO-GOLDWYN-MAYER PICTURE


Music Notes
Niteries in Sticks Getting
AND VICE VERSA
Sex Appeal
B'way Managers Demand
HUB BIZ BUM
'Affair'
Minsky
the Minskys
Pooh-Poohing
For Alma Mammy
STAGE NEEDS
Theatres
Beating
1938
JANUARY
FEBRUARY
MARCH
APRIL
MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER
DECEMBER
MARILYN MILLER THEATRE
ZIEGFE
The Greatest Musical of All Time!

So much of joy and
splendor and romance
set to heart-beat tunes

•

that for years to come
it will bring ecstatic
memories to you and
those paying guests!

Metro-Goldwyn-Mayer's

"BROADWAY MELODY OF 1938"

THE HOLLYWOOD SCENE

Taboo and Defi

Story taboos have been thicker than rumors in Hollywood ever since the first camera turned. But almost everyone has been licked by a combination of producing and selling brains. Hollywood's idea of making a picture that seemingly has all the cards stacked against it is make it good so that no matter what the theme the picture will make money if properly sold. Consequently the burden is thrown upon the shoulders of the exhibitor.

Of all the frighteners probably the most fearsome is the womanless story, in spite of the fact that such stories frequently turned out to be great screen material. Among pictures of this type that might be mentioned are "Men Without Women," "Dawn Patrol" and "The Lost Patrol."

Many a womanless picture sold through proper exploitation has made money. They have been successful because exhibitors adapting smart and ingenious showmanship picked up where the producer left off. MGM turned out a great picture when it made "Captains Courageous," yet the company knew that a womanless story, according to Hollywood, had a Jonah on it.

Knowing the picture was good, the problem was to convince the public of the fact. To do this the company started a new method of selling. It put the film into the Carthay Circle theatre at a $1.50 top. Much money was spent in advertising and the show did a fair business at the Carthay. Yet, had it lost money, the experiment still would have been a good investment, as subsequent events proved. Given just a long enough run so that its commercial potentialities were not completely milked and after receiving a great deal of favorable word-of-mouth advertising, it was moved into Loew's State and Grauman's Chinese theatres. In its week run it did $30,500 at the State and $14,000 at the Chinese. The openings in New York, Detroit, Cleveland, San Francisco, Philadelphia, Boston and Chicago, following the west coast premiere, also were reported highly successful.

So effective was MGM's opening of "Captains Courageous" in stimulating interest for subsequent runs that Twentieth Century-Fox adapted the practice in the case of "Wee Willie Winkie." As brains had been put into the production of both films, brains also were put into their selling.

57 Films in Work

Production continued heavy during the week of July 16-23. Although eleven pictures were finished, twelve were started, raising to 57 the number actually in work. This is seven more in the process of manufacture than during the same period one year ago and twenty more than were being shot in 1935 at the time.

MICKEY MOUSE GETS LITERARY HONOR

Mickey Mouse obtained a foothold in the world of letters last week when a book featuring him was placed on the recommended reading list of New York City's elementary schools. The text of the book, written by Jean Ayer, is illustrated by Walt Disney.

Harold G. Campbell, superintendent of schools, credited the Disney character with encouraging children in early reading.

Three started at Paramount. The most important undoubtedly is "Wells Fargo," which Frank Lloyd is producing and directing. It will present Joel McCrea, Frances Dee, Bob Burns, Lloyd Nolan, Mary Nash, Ralph Morgan, Porter Hall, Robert Cummings, June Martel and Barlowe Borland. Leading players in "Blossoms of Broadway," a B. P. Schulberg production, are Edward Arnold, Shirley Ross and William Frawley. Richard Wallace is directing. In "Arizona Ames," being directed by Charles Barton, will be seen Gilbert Roland, Marsha Hunt, Charles Bickford, Akim Tamiroff, Monte Blue, James Meade and Billie Lee.

Universal Launches Two

Universal started two productions. The cast for "Sudden Bill Dorn" includes Buck Jones, Evelyn Brent, Frank McGlynn, Sr., and Noel Madison. Ray Taylor is directing. "Adventures End," a Trem Carr production, will present John Wayne, Diana Gibson, Moroni Olsen, Montague Love, Paul White and Maurice Black. Arthur Lubin is the director.

"My Dear Miss Aldrich" was started at MGM. Principals presently listed are Edna Mae Oliver, Maureen O'Sullivan, Janet Beecher, Walter Pidgeon and J. Farrell MacDonald. Direction was assigned to George B. Seitz.

At Grand National studio "Here's Flash Casey" went before the cameras. Eric Linden and Boots Mallory are featured with Howard Lang, Harry Harvey, John Crehan, Holmes Herbert and Cully Richards in support. Lynne Shores is directing.

Columbia started "Park Avenue Dames." The cast includes Richard Arlen, Fay Wray, Mary Russell, Wyn Cahoon, Scott Colton, Raymond Walburn, Gene Morgan, Marc Lawrence and George McKay. Al Rogell is the director.

"Look Out, Mr. Moto," second in the series of pictures based on the fictional Japanese detective, started at 20th Century-Fox. It will feature Peter Lorre with Rochelle Hudson, Chick Chandler, George Regas, Robert Kent and J. Edmund Bromberg. Norman Foster is directing.

Warner began work on "Sergeant Murphy." The cast includes Ronald Regan, Mary McGuire, Max Hoffman, Jr., and Donald Crisp. E. Reeves Eason is directing.

RKO-Radio's new activity is "A Damsel in Distress." Fred Astaire is starred with George Burns and Gracie Allen.

Tom Keene's first picture for Monogram, "God's Country and the Man," also got underway.

Warners Complete Two

Two of the completed picture group are credited to Warner Bros. In "Missing Witness" are John Litel, Dick Purcell, Jean Dale, Eddie Acuff, William Haade, Mary Treen, Michael Mark, Ben Weldon, Raymond Hatton, Veda Ann Borg, Sheila Bromley, John Harron and Marcia Ralston. William Clemens directed. Names listed in "Two Platoons" are Dick Foran, Ann Sheridan, Robert Armstrong, Eddie Acuff, Hugh O'Connell, Veda Ann Borg, Ed Chandler and Ted Oliver. John Farrow directed.

Grand National also accounted for two pictures. "Something to Sing About" stars James Cagney and Evelyn Daw, Jimmy Newill, Harry Barris, Cully Richards, Bill Carey, Gene Lockhart, William Frawley, William Davidson and Phillip Ahn. Victor Schertzinger directed the Zion Myers production. "Renfrew of the Mounted," which Al Sherman produced and directed, will present James Newill, Phillis Barry, Donald Reed, William Royle, Chief Thundercloud, David Barclay, William Austin and Dennis Choldicott.

"Madame Walewska," to the production of which MGM devoted much time, finally was finished. Greta Garbo and Charles Boyer are starred.

Columbia completed "It's All Yours." The cast lists Francis Lederer, Madeleine Carroll, Mischa Auer, Grace Bradley, Richard Carle, J. C. Nugent, Charles Waldron, Victor Kilian and Arthur Hoyt. Elliott Nugent directed.

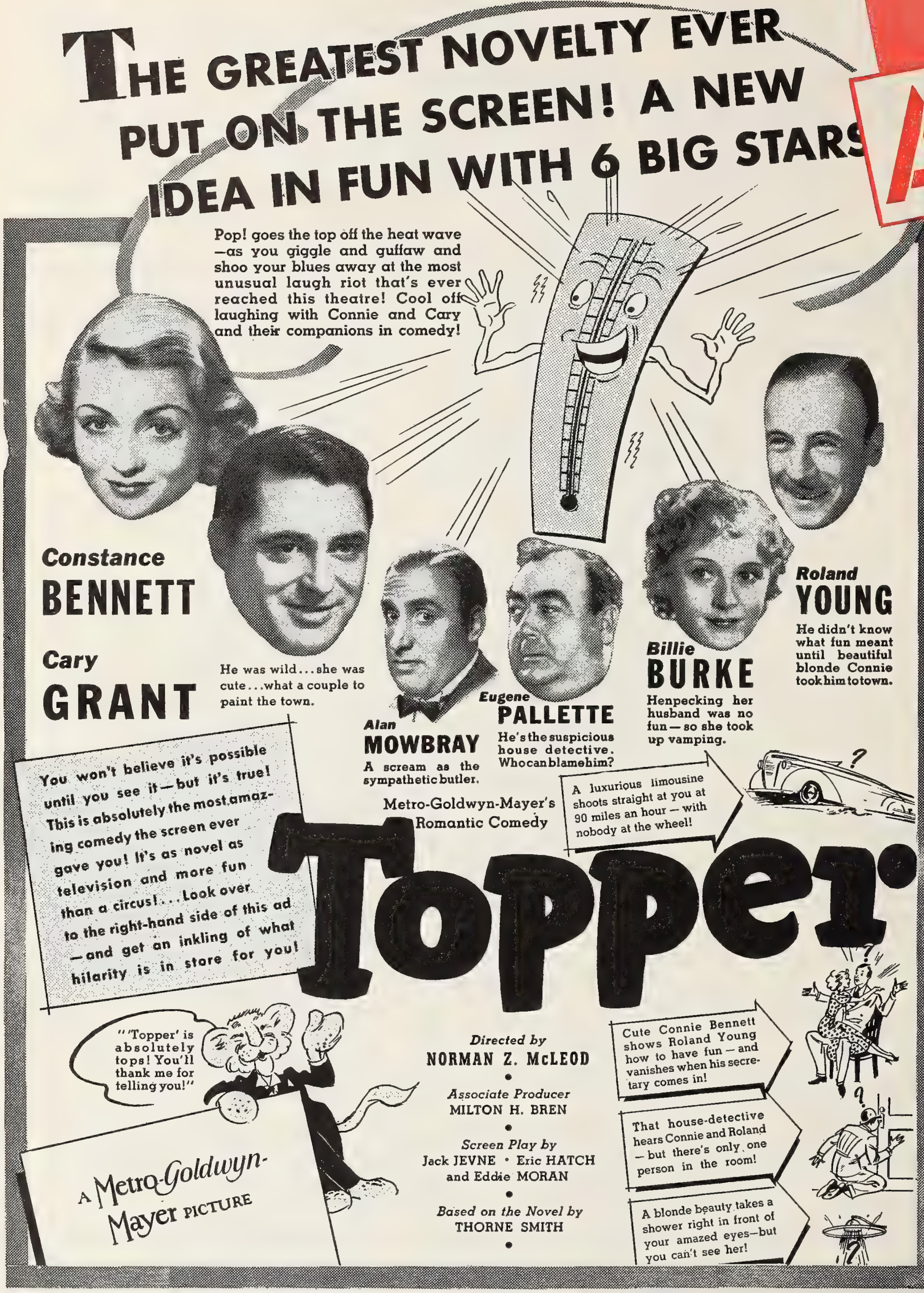
Shirley Temple Film Completed

At Twentieth Century-Fox, "Heidi" was finished. It features Shirley Temple with Jean Hersholt, Arthur Treacher, Helen Westley, Sidney Blackmer, Mary Nash,

With Oscar Homolka, Frances Farmer, Ray Milland, Lloyd Nolan and Barry Fitzgerald as principals, Paramount completed its Technicolor picture, "Ebb-Tide." James Hogan directed.

For RKO-Radio release, David L. Loew completed "Fit for a King." Joe E. Brown is the headliner.

Monogram completed "Atlantic Flight." Flyer Dick Merrill is featured.



THE GREATEST NOVELTY EVER PUT ON THE SCREEN! A NEW IDEA IN FUN WITH 6 BIG STARS

Pop! goes the top off the heat wave—as you giggle and guffaw and shoo your blues away at the most unusual laugh riot that's ever reached this theatre! Cool off laughing with Connie and Cary and their companions in comedy!

Constance **BENNETT**

Cary **GRANT**

He was wild...she was cute...what a couple to paint the town.

Alan **MOWBRAY**

A scream as the sympathetic butler.

Eugene **PALLETTE**

He's the suspicious house detective. Who can blame him?

Billie **BURKE**

Henpecking her husband was no fun—so she took up vamping.

Roland **YOUNG**

He didn't know what fun meant until beautiful blonde Connie took him to town.

You won't believe it's possible until you see it—but it's true! This is absolutely the most amazing comedy the screen ever gave you! It's as novel as television and more fun than a circus!...Look over to the right-hand side of this ad—and get an inkling of what hilarity is in store for you!

Metro-Goldwyn-Mayer's Romantic Comedy

Topper

A luxurious limousine shoots straight at you at 90 miles an hour—with nobody at the wheel!

"'Topper' is absolutely tops! You'll thank me for telling you!"

A Metro-Goldwyn-Mayer PICTURE

Directed by
NORMAN Z. McLEOD
•
Associate Producer
MILTON H. BREN
•
Screen Play by
Jack JEVNE • Eric HATCH
and Eddie MORAN
•
Based on the Novel by
THORNE SMITH
•

Cute Connie Bennett shows Roland Young how to have fun—and vanishes when his secretary comes in!

That house-detective hears Connie and Roland—but there's only one person in the room!

A blonde beauty takes a shower right in front of your amazed eyes—but you can't see her!

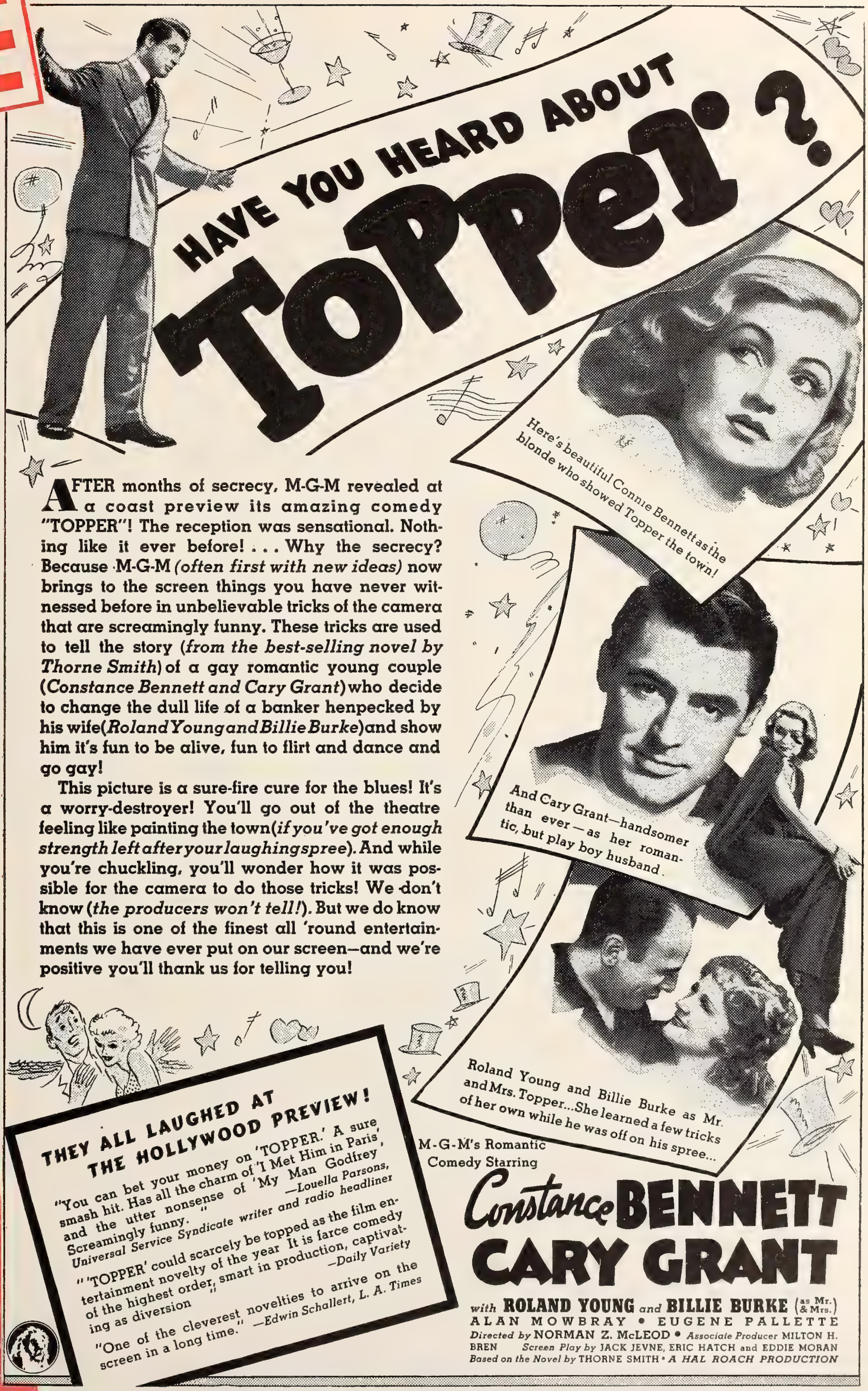
LEFT: *One of the big national campaign ads. 4 cols. x 160 lines.*

ADVE

A showmanship opportunity that can be converted into a highly profitable engagement! Tell them "TOPPER" is the Tops!

TISE

RIGHT:
Copy angle. Ad measures 4 cols. x 185 lines.



HAVE YOU HEARD ABOUT TOPPER?

AFTER months of secrecy, M-G-M revealed at a coast preview its amazing comedy "TOPPER"! The reception was sensational. Nothing like it ever before! . . . Why the secrecy? Because M-G-M *(often first with new ideas)* now brings to the screen things you have never witnessed before in unbelievable tricks of the camera that are screamingly funny. These tricks are used to tell the story *(from the best-selling novel by Thorne Smith)* of a gay romantic young couple (*Constance Bennett and Cary Grant*) who decide to change the dull life of a banker henpecked by his wife(*Roland Young and Billie Burke*) and show him it's fun to be alive, fun to flirt and dance and go gay!

This picture is a sure-fire cure for the blues! It's a worry-destroyer! You'll go out of the theatre feeling like painting the town(*if you've got enough strength left after your laughing spree*). And while you're chuckling, you'll wonder how it was possible for the camera to do those tricks! We don't know (*the producers won't tell!*). But we do know that this is one of the finest all 'round entertainments we have ever put on our screen—and we're positive you'll thank us for telling you!

Here's beautiful Connie Bennett as the blonde who showed Topper the town!

And Cary Grant—handsomer than ever—as her romantic, but play boy husband.

Roland Young and Billie Burke as Mr. and Mrs. Topper...She learned a few tricks of her own while he was off on his spree...

THEY ALL LAUGHED AT THE HOLLYWOOD PREVIEW!

"You can bet your money on 'TOPPER.' A sure smash hit. Has all the charm of 'I Met Him in Paris' and the utter nonsense of 'My Man Godfrey'. Screamingly funny. " —*Louella Parsons, Universal Service Syndicate writer and radio headliner*

" 'TOPPER' could scarcely be topped as the film entertainment novelty of the year It is farce comedy of the highest order, smart in production, captivating as diversion " —*Daily Variety*

"One of the cleverest novelties to arrive on the screen in a long time." —*Edwin Schallert, L. A. Times*

M-G-M's Romantic
Comedy Starring

Constance BENNETT
CARY GRANT

with **ROLAND YOUNG** *and* **BILLIE BURKE** (as Mr. & Mrs.)
ALAN MOWBRAY • EUGENE PALLETTE
Directed by NORMAN Z. McLEOD • *Associate Producer* MILTON H. BREN *Screen Play by* JACK JEVNE, ERIC HATCH and EDDIE MORAN
Based on the Novel by THORNE SMITH • *A HAL ROACH PRODUCTION*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Stella Dallas

(U.A.-Goldwyn)

Drama

This report is written in Hollywood on the morning after Samuel Goldwyn's 1937 edition of "Stella Dallas" was previewed in the presence of the mighty and while the town, picturewise, is still echoing quick praises and spot predictions that flowed as did the tears as the heroine of the picture suffered and sacrificed. It would be on such a morning that a showman veteran in the business of selling entertainment for profit might be expected to turn back the pages of the cinema calendar to see what the "Stella Dallas" of 1925, also distributed by United Artists, accomplished in the way of pleasing audiences and, of course, making money. If his particular cinema calendar happened to be his file of this publication's pillar of exhibitor candor and confidence, "What the Picture Did For Me," he would find that the silent version, starring the then ascendant Belle Bennett and beneficiary of an extremely favorable press, was reported as follows by exhibitors in the areas indicated:

"Picture okay for the more intelligent class, while the others say not so good. Nil as drawing card in small towns." (Carrington, N. D.)

"The kind of picture that makes you glad you are in the business. While we did not do such a big business, it pleased." (Savannah, Mo.)

"As the story was widely read and liked, the title has box office value. The ladies liked it immensely. I was surprised at the large number who came up with dampened handkerchiefs and remarked, 'It sure was a good picture; I cried all through it!' " (Graham, Texas.)

"Wonderful picture, appealing to all classes. Men and women in tears. Played three nights and one repeat to full houses." (Cape May, N. J.)

"Got the surprise of my life on this one. I bought it for prestige and made real money on it." (Medicine Lodge, Kans.)

"One of the best casts of the season. This sad and pathetic story of mother love hit hard with my patrons." (Chicago, Ill.)

"Ran as a special three days. Stood up and gave good satisfaction. A little sad in places." (Hartington, Neb.)

"Drew some that never come except on specials like this." (Poynette, Wis.)

"Acting good, but the flappers panned and snickered at the 1900 to 1906 costumes." (Port Washington, Wis.)

"Splendid picture where they like mother love and sob stuff. No question about it being a special production, but I lost money." (Buchanan, Mich.)

By the time he had perused these and scores more of reports in kind, the hypothetical showman of this piece would have a pretty definite idea as to the kind of story Mr. Goldwyn commissioned his staff to produce, and perhaps an intimation of the reception their production might be expected to experience. All this, of course, providing that acting, direction and other essential considerations were up to par. He would note then that Barbara Stanwyck has the role previously played by Belle Bennett, that Anne Shirley plays her daughter, played by Lois Moran in 1925, and that John Boles, Alan Hale, Barbara O'Neil and Anne Shoemaker are others prominently cast. He would be likely to assume, in view of Mr. Goldwyn's recent record, that all money and time can do to guarantee screen results has been done.

If the story has slipped momentarily out of mind, it is the one about the unlettered mill girl who marries a gentleman of quality and, separated from him while their daughter grows to adolescence in her honest but inelegant care, sacrifices her own happiness for the child's by pretending to be an unworthy mother in order to turn her daughter's love toward the father and, naturally, the young man in the case.

Far from playing down the sentimental appeal, the screen play by Victor Heerman and Sarah Y. Mason underscores the emotional passages, and director King Vidor allows Miss Stanwyck abundant footage for thorough exercise of her talent. He has been equally generous to Alan Hale, whose assignment it is to portray the gradual and alcoholic decline of an uncouth but constant suitor and friend in need. Save for his occasional and altogether pertinent broad comedy passages, the production is undiluted melodrama pointed straight at the lachrymal gland. There is no attempt to interest the child audience and the picture is not conditioned in their behalf.

Reviewed at studio preview, Warners' Hollywood theatre. Press and profession were in majority attendance and wept heartily, applauding on more than the formally ordained occasions the acting of Miss Stanwyck, Mr. Hale and Miss Shirley.—WILLIAM R. WEAVER.

Produced by Samuel Goldwyn. Distributed by United Artists. Associate producer, Marritt Hulburd. Directed by King Vidor. Novel by Olive Higgins Prouty. Screen play by Victor Heerman and Sarah Y. Mason. Dramatic work by Harry Wagstaff Gribble and Gertrude Purcell. Assistant director, Walter Mayo. Art director, Richard Day. Photographed by Rudolph Mate. P. C. A. Certificate No. 3458. Release date undetermined. Running time, 104 minutes. Adult audience classification.

CAST

Stella Martin Stella Dallas	Barbara Stanwyck
Stephen Dallas	John Boles
Laurel Dallas	Anne Shirley
Helen	Barbara O'Neil
Ed Munn	Alan Hale
Mrs. Martin	Marjorie Main
Mr. Martin	Edmund Elton
Charlie Martin	George Walcott
Carrie Jenkins	Gertrude Short
Richard	Tim Holt
Mrs. Grosvenor	Nella Walker
Con	Bruce Satterlee
Con (grown up)	Jimmy Butler
Lee	Jack Egger
John	Dickie Jones
Miss Phillibrown	Anne Shoemaker

Exclusive

(Paramount)

Comedy-Melodrama

Widely diversified entertainment elements have been woven together and all have definite commercial exploitation value, in the manner that multi-colored patterns are included in mozaic. Primarily "Exclusive" is a differently conceived newspaper story. It concentrates on its direct motivation, old time newspaper ethcs in conflict with racketeer inspired yellow journalism, and is vividly gripping. But this well prepared, acted, directed and produced film is not solely a newspaper picture. It also tells a pointed human interest story, sparkles with lively tension-easing comedy, includes an appealing love interest contrast.

Plotted to engage the attention of all patrons, whether they sit in the loges or the regular seats, it also is a showman's show. Its potentialities as a money maker appear limited only by exhibitors' ingenuity and effort. The tools necessary are available, not only in story and production content, but also in name value. The featured group are the wellknown Fred MacMurray, Charlie Ruggles, Lloyd Nolan and Frances Farmer, who rapidly is gaining favor. Although, other than Ralph Morgan, none of the supporting players reaches the status of the leads, they all give good accounts of themselves and fit into the theme and action.

MacMurray and Ruggles are cast as reporters on a respectable old line newspaper. They know all the news, but they don't print all, particularly the sensational material that might blast someone's reputation. Likewise, they are typical newspaper men as the screen prefers to picture them, yet the conception is not displeasing.

Preceded by a jury's failure to convict a racketeer, played by Lloyd Nolan, a crisis comes into the pair's lives when the daughter (Frances Farmer) of "Tod Swain" (Ruggles), with whom "Houston" (MacMurray) is in love, goes to work on a rival sheet which "Gillette" (Nolan) has purchased. His policy is dedicated to sensational journalism in which all the tactics of gangsterism are brought into play. An innocent tool "Vina Swain" (Miss Farmer) writes a story that causes a mayoralty candidate (Ralph Morgan) to commit suicide. With comedy lightening the tension, the girl becomes a bitter enemy of her father and sweetheart.

Publishing a story that elevators in a department store are unsafe turns the picture to its melodramatic conclusion. The elevators are proved safe, but when a human cargo is aboard the dirty work of "Gillette's" minions succeeds and many, including "Houston," are injured. "Swain," putting two and two together, senses what "Gillette" has been doing. Trapping his daughter and a gangster (Harlan Briggs), he scares that individual into signing a confession implicating "Gillette" in the murderous tragedy.

Like "I Met Him In Paris," "Easy Living" and other pictures in Paramount's new program, "Exclusive" is built of understandable materials that appeal to both specialized and general audiences. It caused the customers to do a little thinking painlessly but predominantly it does what any good picture is supposed to do—entertain.

Previewed at the Paramount theatre, Los Angeles. The crowd in the gallery was especally impressed. The reactions to the different phases of the film were exactly what would be expected, and the applause at the end was legitimately enthusiastic.—GUS MCCARTHY.

Produced and distributed by Paramount. Benjamin Glazer, producer. Directed by Alexander Hall. Screen play by John C. Moffett, Sidney Salkow and Rian James. Based on a play by John C. Moffett. Edited by Paul Weatherwax. Sound by Walter Oberst and Louis Mesenkop. Hans Drier and Ernst Fegte, art directors. Boris Morros, musical director. Photographed by William C. Mellor. Release date, August 6, 1937. P. C. A. Certificate No. 3400. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Ralph Houston	Fred MacMurray
Vina Swain	Frances Farmer
Tod Swain	Charlie Ruggles
Charles Gillette	Lloyd Nolan
Mrs. Swain	Fay Holden
Horace Mitchell	Ralph Morgan
Colonel Bogardus	Edwin H. Robins
Springer	Harlan Briggs
Mr. Franklin	Willard Robertson
Beak	Horace MacMahon
Formby	William Mansell
Elliott	Gaylord Pendleton
Garner	Chester Clute
Dr. Boomgarten	Irving Bacon
Lollipop	Frank Bruno
Boy	Bennit Bartlett
Mr. Walton	James Blakeley
Radio Announcer	Sam Hayes

The Sheik Steps Out

(Republic)

Comedy-Melodrama

Probably the element of primary exploitation value here is the return of Ramon Novarro to motion pictures after an extended and never very widely explained absence. The production chosen for his emergence from retirement is designed to recall in public mind the portrayals in which he made his silent picture reputation. It gives him, also, opportunity to do more of the singing which, in at least one previous instance, made of an inconspicuous little refrain a melodic obsession of the vast humming population.

The story, too, has certain pattern relationship to important precedents. In it Mr. Novarro has the role of a desert sheik who sets out to discipline by divers methods a visiting American girl with more money than has been good for her. There are incidents having to do with the girl's search for a fast horse with which to escape obligations incurred in a racing wager. The sheik impersonates a native guide as an expedient means of accomplishing his purpose and reveals himself, at the end, as qualified, racially, to participate in the happy ending.

Adele Buffington's story and screen play indicate complete comprehension on her part of the showman's requirements in effecting the reinstatement of the star as a box office figure. Associate producer Herman Schlom and director Irving Pichel have labored in unison to the same end. Mr. Novarro's personality and technique betray no signs of his having been away.

Reviewed at studio preview at the Warner's Beverly theatre, Beverly Hills, California. Auditorium reaction was what may be called typical, with foyer comment of the professional contingent concentrated, naturally enough, on the star's chances of regaining his former status as a box office attraction, opinion on the point varying from complete confidence to the other extreme.—W. R. W.

Produced and distributed by Republic. Associate producer, Herman Schlom. Director, Irving Pichel. Story and screen play by Adele Buffington. Additional dialogue by Gordon Kahn. Music by Felix Bernard, Winston Tharp, Alberto Colombo and Elsie Janis. Film editor, Ernest Nims. Photography, Jack Marta. P.C.A. certificate No. 3499. Release date, undetermined. Running time, 66 minutes.

CAST

Ahmed Ben Nosib	Ramon Novarro
Flip Murdock	Lola Lane
Sam Murdock	Gene Lockhart
Gloria Parker	Kathleen Burke
Abu Saal	Stanley Fields
Munson	Billy Bevan
Polly Parker	Charlotte Treadway
Lord Byington	Robert Coote
Allusi Ali	Leonid Kinskey
Mario	Georges Renavent
Kisub	Jundel Hasson
Minister	C. Montague Shaw
Lt. Bordeaux	George Sorel

Mr. Dodd Takes the Air

(Warner Bros.)

Comedy-Romance with Music

In this combination of romance, comedy and music, Mervyn LeRoy has one of the surprise pictures of the season. The preview audience reaction to the film as a whole indicated the public at large will consider that Mr. LeRoy has a concrete and practical idea of the kind of entertainment wanted and how to provide it.

"Mr. Dodd Takes the Air" is entertainment calculated to please the most varied audience factors. It also is possessed of showmanship potentialities that should prove interesting to exhibitors who really like to sell their attraction. The exploitation possibilities are found in character of story, quality of directorial technique, development of characterizations and general worth of production detail. Most significantly, however, the production's principal showmanship value is Kenny Baker. This boyish star of Jack Benny's Jello radio program, earlier seen in "Turn Off the Moon," not only can sing well enough to satisfy, as the air record indicates, but also proves in this picture that he is an actor of no mean ability. A boy to be watched, on the strength of this picture, it can be expected that he will be entrusted with greater responsibilities.

For the story, country boy "Claude Dodd" is suddenly catapulted to fame as a radio crooner. The antics of his managing-advisor, "Sniffer," adding to the comedy content, the musical numbers provided by Harry Warren and Al Dubin provide the necessary melodic contrast. Unable to understand that nice girl "Marjorie," loves him for love alone, he is easy prey for golddigger "Jessica." He also almost becomes dominated by ancient and often-married diva "Mme. Morro," a character which, incidentally, Alice Brady portrays with skill and dexterity. All "Claude's" adventures, especially the one in which jealous "Jessica" attempts to make it appear that "Marjorie" is trying to steal a radio invention from him, convince him that there's no place in the big city for a country boy. Home he goes, later to be discovered by "Sniffer," whom "Mme. Morro" has made her fifth husband, and "Marjorie," who has patented and protected his invention. The happy ending follows.

A lively show with the kind of love interest most persons like to see, containing music that is well worked in and melodrama with a hokum tinge, it has a lot of entertainment and showmanship material.

Previewed at Warner's Hollywood theatre to a Sunday night audience which gave ample evidence that it was completely satisfied with the picture.—G. M.

Produced and distributed by Warner Bros. Mervyn LeRoy, producer. Directed bv Alfred E. Green. From a story by Charles Budington Kelland. Screenplay by William Wister Haines and Elaine Ryan. Music and lyrics by Harry Warren and Al Dubin. Music arrangements by Adolph Deutsch. Leo F. Forbstein, musical director. Photographed by Arthur Edeson. Leeman Katz, assistant director. P. C. A. Certificate No. 3394. General audience classification. Running time 80 minutes. Release date, August 21.

CAST

Claude Dodd	Kenny Baker
"Sniffer" Sears	Frank McHugh
Mme. Morro	Alice Brady
Jessica Stafford	Gertrude Michael
Marjorie Day	Jane Wyman
Lidin	John Eldredge
Gateway	Henry O'Neill
Doc Quinn	Harry Davenport
Hiram P. Doremus	Ferris Taylor
Information Desk Girl	Linda Perry

The Big Shot

(RKO-Radio)

Comedy

The old adage that "Money Doesn't Buy Happiness" for those to whom it comes unearned is demonstrated here. The detailing of experiences encountered by those so fortunate, however, usually makes amusing entertainment for others. Thus a few chapters in the life of "Dr. Bertrand Simms" (played by Guy Kibbee), his family and those with whom they become associated constitute the amusement quality of this picture.

Horse doctor "Simms" inherits a large fortune from a mysterious uncle. His social climber wife demands that the family proceed to the domain of its benefactor that it may assume the station in life which Fate always intended. Although the "Simms" melange never finds out until the climactic sequences, the uncle was an ace racketeer and his cohorts, headed by "Mr. Drake," are determined that the lucrative sources of income, though unethical, shall be continued. Consequently "Simms" is given quite a pushing around. But "Dr. Simms" is anxious to be a public benefactor, and what better service could he render his adopted community than to rid it of the underworld element. Not knowing that he is the man he is out to get, he embarks on a crusade to get the big shot. The accompanying action is sometimes exciting and lively comedy, sometimes it seems to be quite a lot to do about nothing. In either phase it seemed to be fairly amusing. Of course, "Dr. Simms" eventually emerges as a public hero.

Previewed at the Alexander theatre, Glendale. Not widely advertised and thus unattended by the usual audience that turns up at this theatre for previews, the film was accepted by those present as a pleasant interlude. Unfortunately, as it was shown in conjunction with "New Faces of 1937," the comedy edge was blunted a bit, which suggests that it should be presented as companion piece to a more serious feature.—G. M.

Produced and distributed by RKO-Radio. Directed by Edward Killy. Story by Lawrence Pohle and Thomas Ahearn. Screen play by Arthur T. Horman and Bert Granet. Van Nest Polglase, art director. Howard Campbell, associate. Recorded by Hugh McDowell, Jr. Edited by Jack Hively. Bob Barnes, assistant director. Photographed by Nicholas Musuraca. P. C. A. Certificate No. 3398. Release date, July 29, 1937. Running time, 60 minutes. General audience classification.

CAST

Mr. Simms	Guy Kibbee
Mrs. Simms	Cora Witherspoon
Peggy	Dorothy Moore
Chot	Gordon Jones
Drake	Russell Hicks
Murdock	Frank A. Thomas
McQuade	Dudley Clements
Police Chief	George Irving
Gloria	Maxine Jennings
Mamie	Barbara Pepper
Bugs	Tom Kennedy
Deuces	John Kelly
Soapy	Eddie Gribbon
Spots	Al Hill
Johnny Cullen	Donald Kirke

It's Love I'm After

(Warner-F. N.)

Comedy

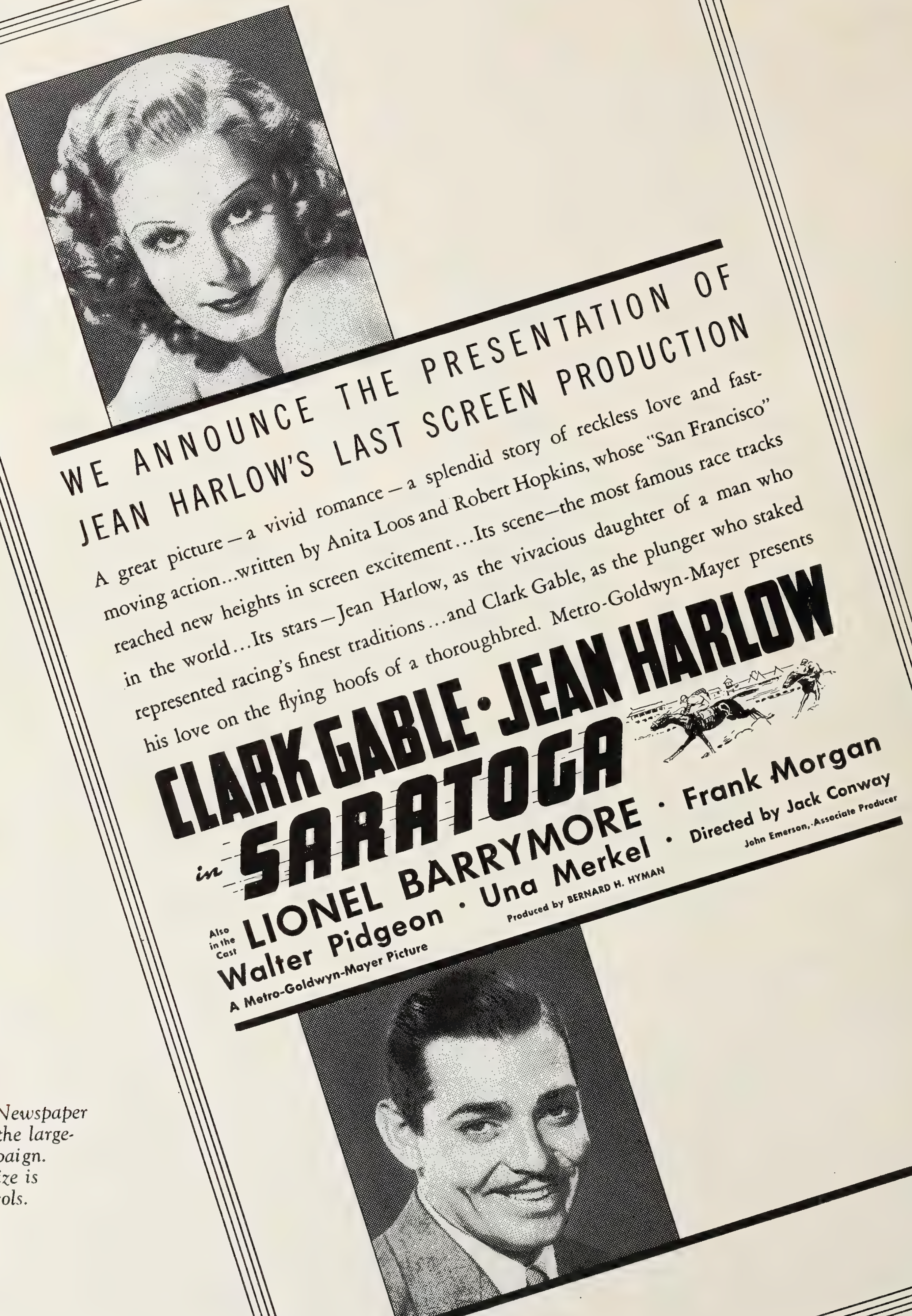
That which sometimes is called the exploitation problem would appear to be no problem at all in the case of this manifestly saleable merchandise. The marquee message practically writes itself, if the marquee is big enough, somewhat as follows: Leslie Howard—Bette Davis—Olivia de Havilland—Eric Blore—"It's Love I'm After." If that, reminding the running reader of "Of Human Bondage," "The Petrified Forest" and "Anthony Adverse," doesn't inspire the spending spirit, the logical next step might be to take down the copy and substitute "Theatre for Sale."

Along those exploitation lanes reaching out beyond the marquee range may be strewn the information that this picture is like none of those mentioned above and like few if any others. It is to be revealed that here the Leslie Howard whose Shakespearean season on the metropolitan stage was a topic of much displacement in the public prints enacts the role of just such a ham-ey "Hamlet" as the less considerate of his critics declared him, in sooth, to be. It is to be added that the Bette Davis whose temperamental rebellion against certain contractual restraints made lively and abundant newspaper copy on both sides of the Atlantic, a while back, here enacts the role of an actress more extravagantly temperamental than even her most censurious commentators ventured to suggest. Olivia de Havilland's departure from precedent is no less extreme (she plays a star-struck adolescent) and only Eric Blore confirms flash expectation as a servitor who is something more than that.

The picture is a briskly played comedy having to do with the efforts of a Shakespearean matinee-idol to disillusion a young lady, affianced to the son of an old friend and fancying herself in love with the actor, by disgracing himself in her presence. He defers a planned marriage to his co-star to accomplish this and she, in unplanned concert with the girl's fiance, the girl herself and the actor's sophisticated valet, defeats his efforts in a series of blunders, misunderstandings and deliberate counter moves.

Lines, plots and business from Shakespeare, Lincoln J. Carter and intermediate sources are sprinkled throughout the picture as integral parts of dialogue and action. From the opening, wherein Mr. Howard and Miss Davis give a stage performance of the last scene in "Romeo and Juliet" whilst exchanging bitter personalities *sotto voce*, to the likewise caricatured happy ending, the picture is uninterruptedly comic in character. The story is an original by Maurice Hanline, the screen play by Casey Robinson,

(*Continued on page 40*)



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in **SARATOGA**

Also in the Cast **LIONEL BARRYMORE · Frank Morgan**
Walter Pidgeon · Una Merkel · Directed by Jack Conway
A Metro-Goldwyn-Mayer Picture
Produced by BERNARD H. HYMAN
John Emerson, Associate Producer

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Typical Newspaper ad from the large-size campaign. Actual size is 205 x 4 cols.

THANK YOU!

BECAUSE OF THE UNUSUAL CIRCUMSTANCES surrounding the release of "Saratoga" many theatres have graciously waived their customary clearance on Jean Harlow's last picture permitting a vociferous nationwide demand to be met quickly and expeditiously.

YOUR COOPERATION has made it possible to bring "Saratoga" in record time to millions of clamoring motion picture fans. In taking this means of thanking exhibitors, M-G-M also calls attention to a unique situation which probably has no parallel in screen history.

M-G-M GREATLY INCREASED THE NUMBER OF PRINTS from its laboratories so that hundreds of theatres were able to open "Saratoga" simultaneously *with hold-overs in practically one hundred percent of these situations.*

NOW BECAUSE OF A GENERAL WAIVING of clearance, it becomes possible for these prints to be booked ahead many weeks on the same solid basis.

CURRENTLY AND FOR A LONG TIME TO COME "SARATOGA" will be playing simultaneously in hundreds of theatres, one of the greatest hits in the annals of this industry. We are appreciative indeed of your cooperation which made this possible.

(*Continued from page 37*)

and Archie L. Mayo directed the production.

Reviewed at studio preview in the Warners' Hollywood theatre. Professionals, composing about one-third of the audience, and stayers-over, making up the remainder, laughed long, loudly and often enough to convince the most pessimistic hearer on the sidewalk outside that something extremely funny was going on inside.—W. R. W.

A First National picture. Distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Harry Joe Brown. Directed by Archie L. Mayo. Assistant director, Jack Sullivan. Original story by Maurice Hanline. Screen play by Casey Robinson. Film editor, Owen Marks. Musical director, Leo F. Forbstein. Art director, Carl Weyl. Photography, James Van Trees. P.C.A. certificate No. 3797. Release date, undetermined. Running time, 87 minutes. General audience classification.

CAST

Basil	Leslie Howard
Joyce	Bette Davis
Marcia West	Olivia de Havilland
Henry Grant	Patric Knowles
Digges	Eric Blore
William West	George Barbier
Gracey Kane	Bonita Granville
Aunt Ella	Spring Byington
Mrs. Kane	Georgia Caine
Elsie	Veda Ann Borg
First Butler	E. E. Clive
Joyce's Maid	Valerie Bergere
Mrs. Hinkle	Sarah Edwards
Mr. Hinkle	Thomas Pogue
Mrs. Babson	Grace Fields
Mr. Babson	Harvey Clark
Mr. Kane	Ed Mortimer
Second Butler	Thomas Mills

Hideaway

(RKO Radio)

Comedy

A minor comedy, "Hideaway" is ordinary audience material. Persons whose entertainment tastes are not limited by rigid strictures may be expected to enjoy it.

With comedy as the keynote, the story is a combination of formula standbys—a bit of romance, contrasting light melodrama, suspense, surprising twists and a thrill-action anti-climax. There are several good characterizations, and dialogue, action and situations are well blended.

Squatting in a deserted farm house, family troubles first distract "Frankie Peterson" from his life of loafing and poaching. Wife "Emma" nags him constantly. Daughter "Joan's" ambitions to go to the city and her flirtation with his nemesis, forest ranger "Bill Parker," are something "Frankie" cannot understand, and impish "Oscar" is both a pal and a pest.

In move a trio of mysterious personages, later revealed as gangsters. Their leader, "Mike Clarke," tolerates the old man. There's a lot of complicated comedy before it is ascertained that "Mike's" mob is hiding out from rival "Norris." "But "Frankie," entrusted with a peace making mission, precipitates a situation which leads to a gang battle in which all the racketeers are eliminated. Discovery of a hidden fortune permits "Frankie" to live the life of ease he desires, "Joan" to consummate her romance and "Emma," as long as there is money in the house, to be satisfied. The film provides quite a few laughs for those who care to laugh and enough amusement, even if some of it is pretty far fetched, to ease the strain on those who may be disappointed that the film isn't a masterpiece.—*G. M.*

Produced and distributed by RKO-Radio. Cliff Reid, producer. Directed by Richard Rosson. Screen play, J. Robert Bren and Edmund L. Hartman. From the play by Melvin Levy. Van Nest Polglase, art director. Al Herman, associate. Assistant director, Doran H. Cox. Recorded by Denzil A. Cutler. Henry Bennett, film editor. Photographed by Jack MacKenzie. P. C. A. Certificate No. 3431. Release date, August 5. Running time, 60 minutes. General audience classification.

CAST

Frankie Peterson	Fred Stone
Joan Peterson	Marjorie Lord
Bill Parker	William Corson
Emma Peterson	Emma Dunn
Oscar Peterson	Tommy Bond
Mike Clarke	J. Carrol Naish
Eddie Baxter	Ray Mayer
Al Miller	Bradley Page
Wiggins	Dudley Clements
Walter Mooney	Robert McKenzie
Jerry Nolan	Frank M. Thomas
Norris	Paul Guilfoyle

Bulldog Drummond at Bay

(Republic)

Mystery Melodrama

The latest of the exploits of the intrepid Captain Drummond becomes one of his minor efforts. The material is there for a rousing mystery melodrama, but the finished product is uneven and lacks suspense. Unlike other mystery series, notably "Charlie Chan," where the chief character is synonymous with one person, the "Drummond" character is always portrayed by a different actor. It is said that every actor yearns to play "Hamlet," and while it may not be true that every actor is "eating his heart out" to play "Drummond," it appears that eventually all shall have a chance at it.

The material is adapted from the novel by "Sapper," and the fact that it is a "Bulldog Drummond" story would seem to be its primary selling angle. John Lodge in the main role is supported by Dorothy Mackaill, Victor Jory, Claud Allister and Hugh Miller.

Cohorts of "Kalinsky," an unscrupulous financier, kidnap "Caldwell," inventor of a secret airplane. "Caldwell" escapes and manages to get a message through to "Drummond" before he is recaptured. The next day "Doris" pays "Drummond" a visit, but he becomes suspicious. Later "Drummond" captures an intruder in his home, but learns little when the man is killed, "Drummond" being drawn away by a ruse.

The trail leads to Hartley Manor, headquarters of "Kalinsky" and his henchman, "Gregoroff." "Drummond" finds "Caldwell" being held prisoner there, but is discovered before he is able to free the inventor. "Drummond" follows the criminals to Scotland. After a quarrel "Gregoroff" kills "Kalinsky" and tries to escape in "Caldwell's" plane. "Caldwell" crashes the plane through his newly invented ray. "Doris" reveals she is a British agent.

Reviewed in a projection room in New York.
—Paul Mooney.

Produced and distributed by Republic. Directed by Norman Lee. Adapted from the novel by "Sapper." Screen play by James Parrish and Patric Kirwan. Photography by Walter Harvey. Settings by John F. Mead. P. C. A. Certificate No. 01645. Running time, 63 minutes. Release date, July 31, 1937. General audience classification.

CAST

Hugh Drummond	John Lodge
Doris	Dorothy Mackaill
Gregoroff	Victor Jory
Algy Longworth	Claud Allister
Kalinsky	Hugh Miller
Greyson	Leslie Perrins
Caldwell	Richard Bird
Meredith	Brian Buchel
Veight	Jim Gerald
Mrs. Caldwell	Annie Esmond
Norah	Marie O'Neill
Reginald Portside	William Dewhurst
Dr. Belfrus	Frank Cochrane

Hollywood Cowboy

(RKO Radio)

Western

Although basically the same as other western pictures, this feature manages to swerve from the path of routine by introducing metropolitan racketeering methods to the wide open spaces and then adding another touch of modernism through the use of airplanes for the climactic battle.

George O'Brien, as the hero, is placed above the status of an ordinary cowhand and is given good cause for being an expert horseman and roper by the fact he is a western motion picture star—a "Hollywood Cowboy."

The city gangsters, led by Charles Middleton, descend upon the Wyoming ranges, determined to organize a "cattlemen's protective association." With the accepted urban technique, the villains intimidate ranchers by wrecking their property, assaulting their men and then promising protection in return for membership dues.

Jeffery Carson (George O'Brien) and a screen writer, G. Gadsby Holmes, are on a vacation when they join up with a rancher who steadfastly has refused to sign a contract with the racketeers. The hero, incidentally, is attracted to the rancher's niece, Joyce Butler.

The gangsters stampede the cattle by swooping over them in an airplane. Then Carson, having been considered a roving cowhand, is discovered to be a picture star. Miss Butler, angry because she believes Carson has been making fun of her, sends him away.

Carson enlists the aid of an aviator friend, and when the gangster plane zooms down toward the cattle, the two force him to land. The gangster aviator reveals the hideout of his cohorts and they are rounded up.

Reviewed at the Rialto Theatre, New York, where films loaded with action are a specialty. An early evening audience, composed mostly of men, appeared to follow the plot with keen interest and took the comedy element with loud laughter.—Ray Barnett.

Distributed by RKO Radio. Produced by George A. Hirliman. Leonard Goldstein, associate producer. Directed by Ewing Scott. Photographed by Frank B. Good. Supervising editor, Robert Crandall; musical supervisor, Abe Meyer; art director, F. Paul Sylos; associate director, George Sherman; production manager, Joe Dill. Recorded by Winston Moore. Story by Dan Jarrett and Ewing Scott. P. C. A. Certificate No. 3317. Running time, 64 minutes. Release date, May 28th. General audience classification.

CAST

Jeffery Carson	George O'Brien
Joyce Butler	Cecilia Parker
Violet Butler	Maude Eburne
G. Gadsby Holmes	Joe Caits
Westbrook Courtney	Frank Milan
Doc Kramer	Charles Middleton
Benson	Lee Shumway
Rolfe Metzger	Walter De Palma
Camby	Al Hill
Klinker	William Royle
Steger	Al Herman
Gillie	Frank Hagney
Morey	Dan Wolheim
Slim	Slim Balch
Morgan	Sid Jordan
Joe Garvey	Lester Door
Hotel clerk	Harold Daniels

You Can't Have Everything

(20th Century-Fox)

Musical Comedy

The class and quality of 20th Century-Fox musicals, as entertainment and commercial ventures, already having been established by a list of successes, there is reason to anticipate that this will prove as worthy as its predecessors. The musicals that Darryl F. Zanuck has been turning out with regularity don't seem to win any spectacular medals. Still, they do what pictures are supposed to do, prove popular entertainment and make money.

The picture is a combination of formula musical comedy elements, all of which have been ingeniously put together. The story which serves as a framework on which to hang the incidental feature characterizations and specialties is romantic comedy through which is threaded satirical melodrama. It concerns the adventures which befall an ambitious playwright, played by Alice Faye, who comes to New York determined to show experienced producers they do not know it all. There is a resultant romantic mix-up involving Miss Faye, Louise Hovick (Gypsy Rose Lee) and Don Ameche prior to Miss Faye's being acclaimed the author of the kind of show she never intended to write.

Interwoven into the plot is a full quota of the Ritz Brothers' clowning comedy. It might be reported that in several instances the audience reacted to their nonsense in a manner that stopped the show. Additionally, Mack Gordon and Harry Revel, who provided the numbers for "Wake Up and Live," have contributed melodies for Alice Faye and Tony Martin to sing, for Rubinoff to play on his violin, which serve Louis Prima and his orchestra and which are the rhythmic backgrounds for the chorus singing, dancing and spectacle episodes.

The leading and support players acquit themselves credibly and there is an air of lightness and gayety about the show. Several times they don't seem to pick up where they left off, but the continuity does not suffer, as the introduction of the specialty numbers bridges the gaps.

Previewed at the Alexander theatre, Glendale. The audience, which knew a 20th Cen-

tury-Fox preview was scheduled, had a further interest in the film because it sensed that it would mark Gypsy Rose Lee's screen debut. If they expected to see her do any "strip teasing" they were disappointed. But they were not disappointed in her ability as a comedienne. Playing the role of the-other-woman menace, her character is distinctly comedy. Though gowned to reveal her shapely figure, her introduction has been handled with good taste and skill. She is Louise Hovick, not "Gypsy Rose Lee."—G. M.

Produced and distributed by 20th Century-Fox. Darryl F. Zanuck, executive producer. Lawrence Schwab, associate producer. Directed by Norman Taurog. Original story by Gregory Ratoff. Screen play by Harry Tugend, Jack Yellen and Karl Tunberg. Music and lyrics by Mack Gordon and Harry Revel. Hansen Fritch, film editor. Jasper Blystone, assistant director. Photographed by Lucien Andriot. P. C. A. certificate, No. 3396. Running time, 100 minutes. Release date, August 26. General audience classification.

CAST

Judith Poe Wells	Alice Faye
Ritz Brothers	Themselves
George Macrae	Don Ameche
Lulu Riley	Louise Hovick
Sam Gordon	Charles Winninger
Orchestra Leader	Rubinoff
Bobby Walker	Tony Martin
Dancer	Joan Davis
Evelyn Moore	Frances Drake
Bevins	Arthur Treacher
Tip, Tap and Toe	Samuel Green Ted Fraser Ray Winfield
Romano	George Humbert
Waiters	George Davis Frank Puglia
Accordion Player	Frank Yaconelli
Guitar Player	Nick Moro
Jerry	Wally Vernon
Mrs. Romano	Inez Polange

Louis Prima and his orchestra

Meet the Boy Friend

(Republic)

Comedy-Romance

A lightweight concoction of song, romance and comedy introduces the gentleman of the picture's title. The plot is traditionally styled in the "boy meets girl" formula with no plot maneuvers to make the affair different or outstanding, yet the production has its odd moments of gayety, and bits of excitement are supplied by a subplot of racketeers and a kidnaping. The music is tuneful but not memorable.

The roster of cast names includes some pleasing if not prominently known players. The romantic leads are assumed by David Carlyle, a newcomer blessed with good looks and voice, and Carol Hughes, who has been seen previously in such pictures as "Polo Joe" and "Three Men on a Horse" and is soon to appear in "Marry the Girl." Gwili Andre makes a sultry and sulky opposition to the love interest. A capable trio of funsters, Warren Hymer, Andrew Tombes and Pert Kelton, are largely responsible for many of the entertaining spots.

Carlyle is pictured as a former truck driver who has been skyrocketed to radio fame as "America's Boy Friend." The radio angle of the story may present the exhibitor some means of stirring up fan interest. Tombes, Carlyle's sponsor, realizes that the crooner's sway over his legion of feminine hearers would evaporate quickly were the singer to marry Gwili Andre. Gwili is shipped off to Hollywood and a movie contract, and Miss Hughes is given the arduous assignment of keeping young Carlyle from falling again under the spell of Cupid against whom he has been insured. From this point of the plot, the action is obvious. For, apparently love is the one thing one cannot be insured against. Miss Hughes, at first pretending interest in the singer to keep him from falling into the clutches of another designing female, falls victim to her plot. When Carlyle learns that Miss Hughes' liking for him was to be professional rather than amorous, the two go their separate ways. But a kidnaping scare meant to be a ruse but turning out to be the real thing brings them together again, to go on to bigger and better things on the radio as "America's Singing Sweethearts."

Previewed at a trade showing—JOSEPH F. COUGHLIN, New York.

Produced and distributed by Republic Pictures. Associate producer, Colbert Clark. Directed by Ralph Staub. Screen play, Bradford Ropes. Based on the story by Jack Raymond, Robert Arthur. Cameraman. Ernest Miller. P. C. A. Certificate No. 3,425. Running time, 63 minutes. Release date, July 12, 1937. General audience classification.

CAST

Tony Page	David Carlyle
June Delaney	Carol Hughes
"Bugs" Corrigan	Warren Hymer
Beulah Potts	Pert Kelton
J. Fillmore Potts	Andrew Tombes
Vilma Vlare	Gwili Andre
Oscar and Elmer	Oscar and Elmer
Orchestra Leader	Smiley Burnette
Dr. Sokoloff	Leonid Kinskey
Buddy	Syd Saylor
Madison	Selmar Jackson
Walters	Cy Kendall
McGrath	Robert Middlemass
Mrs. Grimes	Mary Gordon
Beverly Hill Billies	Beverly Hill Billies

Dangerous Holiday

(Republic)

Melodrama

An only mildly diverting screen vehicle has been fashioned to carry the young Antipodean actor Ra Hould into the hallowed precincts of stardom. Master Hould is a strikingly handsome youngster who has been seen briefly of late in "Beloved Enemy" and "A Doctor's Diary." He is a bit too advanced in years to suffer from precocity but, together with a surprising resemblance to his more famous countryman, Master Freddie Bartholomew, a rather apparent camera consciousness detracts from his eager and engaging personality.

The production offers the exhibitor few selling suggestions in addition to the new personality. Star names are entirely absent. The players most prominently cast include Hedda Hopper, Guinn "Big Boy" Williams, Jack La Rue, Jed Prouty, Lynn Roberts and William Bakewell. Their performances are competent if not inspired. The romantic angle is practically non-existent.

Young Hould is cast as a violin virtuoso who is chief "bread and butter" winner for his hungry family. His days and night are a continuous round of concert engagements, radio appearances, recordings. Running off, he exchanges clothes with a scarecrow and in his new costume embarks upon the road of adventure and freedom. The parents believe him kidnapped. The lad has fallen into the pleasant company of "Duke," amiable but mentally retarded gangster (played by "Big Boy" Williams). When the boy's real identity is known to the thugs, they of course, avail themselves of the opportunity for a real kidnapping. "Duke's" soft heart and the arrival of the police prevent the execution of the plan. The kidnap scare brings the boy's family to a belated repentance.

Reviewed at a trade press showing in New York.—JOSEPH F. COUGHLIN, New York.

Produced and distributed by Republic Pictures. Associate producer, William Berke. Directed by Nicholas Barrows. Screen play, Nicholas Barrows. Original story by Karen DeWolf and Barry Shipman. Cameraman, William Nobles. Supervising editor, Murray Seldeen. Film editor, Roy Livingston. Art director, John Victor Mackay. Musical supervisor, Alberto Colombo. Songs by Sam Stept and Ted Koehler. Sound engineer, Terry Kellum. Costumes by Eloise. P.C.A. Certificate No. 3,282. Running time, 57 minutes. Release date, June 7, 1937. General audience classification.

CAST

Ronnie Kimball	Ra Hould
Lottie	Hedda Hopper
Duke	Guinn "Big Boy" Williams
Gollenger	Jack La Rue
Gifford	Jed Prouty
Jean	Lynn Roberts
Tom	William Bakewell
Aunt Elsie	Fern Emmett
Aunt Augusta	Virginia Sale
Doffle	Franklyn Pangborn
Max	Grady Sutton
Solitaire	William Newell
Marty	Thomas E. Jackson
Popcorn	Olaf Hytten
Sergeant	Jack Mulhall
Jerry Courtney	Michael Jeffrey
Robbins	Harvey Clark
Police Captain	Wade Boteler
Tango	Carleton Young

The Affairs of Pierre

(Educational)

Very Good

Willie Howard stars in this subject and treats his audience to the sort of comedy that has made him a much sought after comedian. As a phoney professor of French, Howard relies on showmanship and platitudes to lure the students of a rival French professor across the hall. Howard finds a bag of jewels and returning them to the owner, a newspaper publisher, he refuses a large reward. The publisher plays up the story of the honest professor and publishes Howard's photograph. Any number of persons seem to think that Howard owes them money and the French police order his arrest as a spy. In a police grilling, an interpreter is called when Howard refuses to talk anything but French. The interpreter, the rival professor, causes Howard plenty of anguish. After being released Howard finds a wallet filled with money which he very quickly gets rid of. Supporting Howard are Clyde Fillmore, Helen Hawley, Walter Armin, Arthur Jarrett and Douglas Leavitt. Running time, 20 minutes.

Mississippi Moods

(RKO Radio)

Song and Comedy

Principally concerned with the dusky courtship between the phlegmatic and procrastinating Mose and the patient and perservering Hattie, the subject's most prominent point of merit lies in the splendid choral portions rendered by the Hall Johnson Choir. Singing in the manner that made it so vocally outstanding a part in the production of "The Green Pastures," the group offer in fine style such numbers as "Carry Me Back to Ole Virginny," "Roll Out, Heave Dat Cotton," and "Raise a Ruckus." The deep, rich and rhythmical tones of the ensemble are a pleasure for the ear to hear and treasure. Besides the musical background, the sketch has a generous deal of natural, ingenuous Negro humor. There is a bit of dancing and general excitement provided by the hectic happenings of a rent party. Willie Best and Hattie McDaniels play the courting couple in hilarious style. The entire production is excellently executed and decidedly worth screen time.—Running time, 17 minutes.

Roamin' Holiday

(MGM)

Our Gang Cutups

The customarily cute but nonetheless pleasantly entertaining juvenalia with which Our Gang youngsters have been delighting the nation's parents, for many a year, is used to relate their latest misadventures. The kids, captained by those two irrepressibles, Spanky and Alfalfa, run away from home and become involved with the pangs of hunger, a kind hearted storekeeper who is also the town sheriff, a frisky pig, a pugnacious hound and a swarm of bees. The outcome and the motto are that home, perhaps, is not the worst place after all. —Running time, 11 minutes.

The Playful Pups

(Universal)

Amusing

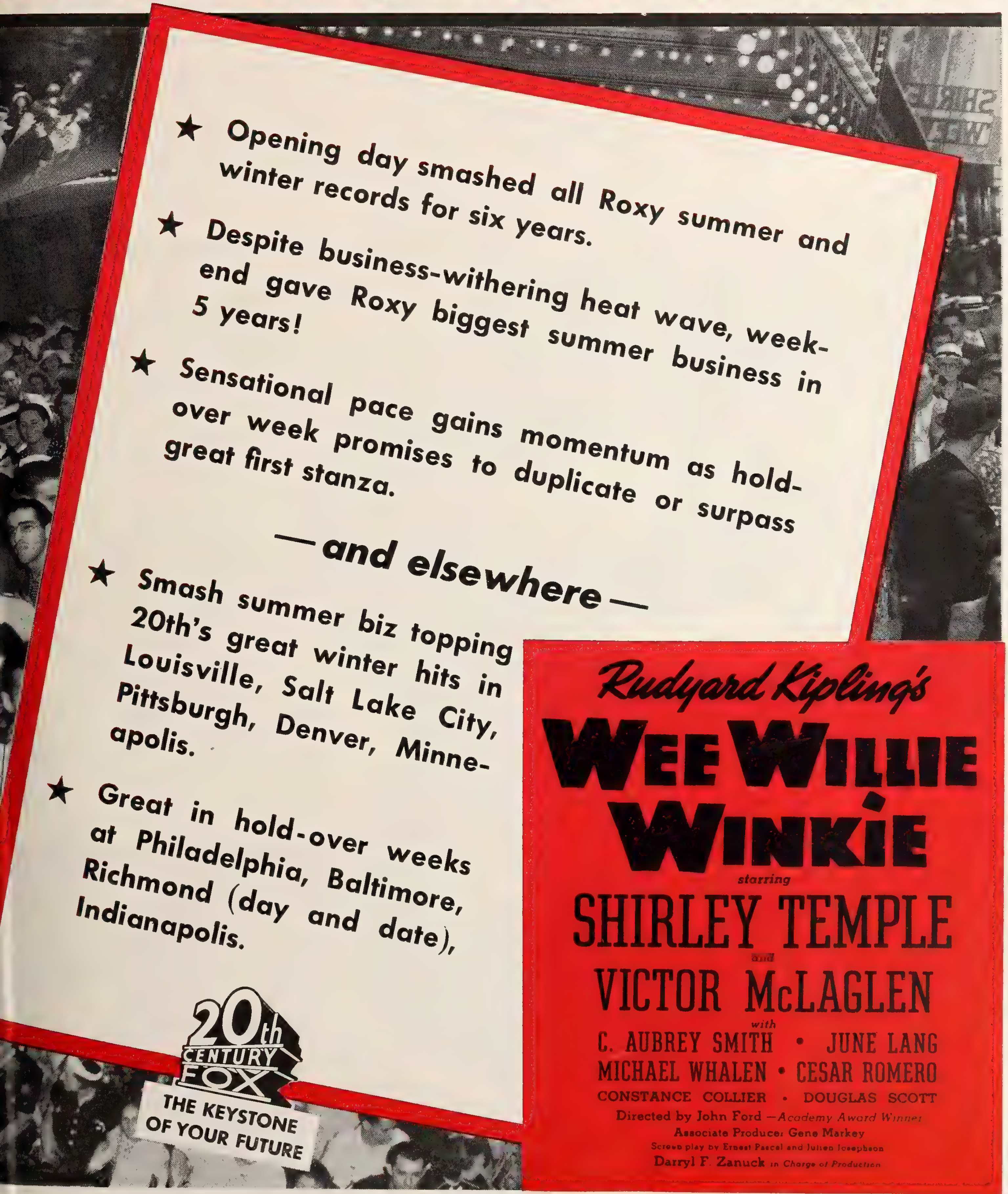
Insomnia and a rubber ball serve as the reasons for a dachshund's midnight adventures in this Oswald cartoon. Oswald presents his two dogs, Dorkin, the dachshund, and Elmer, with the ball. Elmer, however, monopolizes the toy and when bedtime arrives Dorkin has yet to have his play period. All three retire. Dorkin, unable to sleep, takes the ball off the mantle, but, in playing with it, he dives into an empty boot. He tries to get out, but only succeeds in backing into the other empty boot. Elmer, awakened by the prancing boots, rushes to Oswald. The two finally capture the boots and pull them apart. Dorkin keeps the ball. Running time, 7 1/3 minutes.

THIS HAS BEEN GOING ON

...AS "WEE WILLIE WINKIE"

"WEE WILLIE WINKIE" WITH SHIRLEY TEMPLE AND
VICTOR McLAGLEN & GREAT CAST - BIG STAGE SHOW
COOL

ALL DAY, ALL NIGHT, ALL WEEK BRINGS ROXY NEW RECORDS!



- ★ Opening day smashed all Roxy summer and winter records for six years.
- ★ Despite business-withering heat wave, week-end gave Roxy biggest summer business in 5 years!
- ★ Sensational pace gains momentum as hold-over week promises to duplicate or surpass great first stanza.

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- ★ Smash summer biz topping 20th's great winter hits in Louisville, Salt Lake City, Pittsburgh, Denver, Minneapolis.
- ★ Great in hold-over weeks at Philadelphia, Baltimore, Richmond (day and date), Indianapolis.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Rudyard Kipling's

WEE WILLIE WINKIE

starring

SHIRLEY TEMPLE

and

VICTOR McLAGLEN

with

C. AUBREY SMITH • JUNE LANG
MICHAEL WHALEN • CESAR ROMERO
CONSTANCE COLLIER • DOUGLAS SCOTT

Directed by John Ford—*Academy Award Winner*
Associate Producer Gene Markey
Screen play by Ernest Pascal and Julien Josephson
Darryl F. Zanuck *in Charge of Production*

THE CUTTING ROOM

Life Begins in College

(20th Century-Fox)

Collegiate Musical Comedy

When the Ritz Brothers are in a picture, it can be expected that there will be plenty of nonsensical comedy. When 20th Century-Fox sets out to surpass its collegiate musical comedy of last year, "Pigskin Parade," it also can be expected that audiences and showmen will have an interesting picture. All "Life Begins in College" is, as far as story is concerned, the Ritz Brothers taking charge of a jerk water university's football team. Recalling "Pigskin Parade" should be all that is necessary to get the idea of what this production is likely to be.

The thematic genesis of the film is a series of stories by Darrell Ware which Karl Tunberg and Don Ettlinger whipped into screenplay form. Music and lyrics are by Lew Pollock and Sidney Mitchell, who provided the melodies for "Pigskin Parade" and contributed to many other 20th Century-Fox musicals. The Ritz Brothers' specialty routines were concocted by themselves, Sam Pokras, Sid Kuller and Ray Golden. The dances and rallies which give the production its glamour and spectacle content were arranged by Nick Castle and Geneva Sawyer. The football games in which the comedy trio participate were permitted to make themselves. It was William A. Seiter's job to direct the film.

For names, additional to the Ritz Brothers, the film will present Fred Stone, last in "Her American Husband," Dick Baldwin making his screen debut, Gloria Stuart, Nat Pendleton, Joan Davis, Tony Martin, Joan Marsh, Dixie Dunbar, Jed Prouty, Fred Kohler, Jr., Elisha Cook, Jr., and the Brewster twins.

Release date: Sept. 16.

Angel

(Paramount)

Melodrama and Romance

In nature this forthcoming production is sophisticated melodrama and romance. The title doesn't suggest that character, but the association of producer-director Ernest Lubitsch, Marlene Dietrich and Herbert Marshall does so emphatically. The sophisticated character is further emphasized by the fact that the motivating story is based upon a Continental stage play of which Melchior Lengyel is the author and that Samson Raphaelson, a contributing writer to such photoplays as "The Last of Mrs. Cheney," "The Gay Deception," "Accent on Youth," "Ladies Love Danger," "The Merry Widow," "Trouble in Paradise" and "One Hour with You," prepared the screen play. The fourth important personality in the production, Melvyn Douglas, although earlier in his screen career identified with sophisticated stories, has lately been seen in such comedy romances as "Theodora Goes Wild" and "I Met Him in Paris," although his role in "Captains Courageous" was serious.

Modernly timed and localed in London and Paris, as production detail will reflect, the story follows an intimate triangle theme. A woman of high character and moral standing, happy in the possession of her husband's love, wants to test his devotion. Impelled by an unconquerable urge, she makes a trip to gay Parisian spots. She meets another attractive and charming man. Though cleverly developed, the ensuing situations are familiar. The man and husband prove to be old friends. The fact becomes known to the woman. As danger menaces all, the problem is solved by the husband's tact.

Miss Dietrich, of "Desire," "Garden of Allah" and "Knight without Armour," is the woman. Marshall, recently in "Dark Angel" and "If You Could Only Cook," is the husband and Montgomery the other man. The supporting cast includes E. E. Horton, with Lubitsch in "Design for Living" and "Merry Widow," and Ernest Cossart, also with the director and Miss Dietrich in "Desire." Others featured are Laura Hope Crews, occupying a role some what similar to that which she had in "Camille," Herbert Mundin, Lionel Pape, Dennie Moore, Phillis Coghlan and Eric Walton.

The association of persons earlier with Lubitsch and Miss Dietrich is carried through in musical content. Frederick Hollander, who composed the theme song, also wrote "Falling in Love Again" and "Johnny," solo numbers in "The Blue Angel," and "Awake and Dream," sung in "Desire." The camera man, Charles Lang, photographed "Desire."

The history of the individuals associated with this production, which clearly reveals its character, should keynote the type of applicable exploitation.

Release date: October 8.

The Great Garrick

(Warner)

Comedy

In "The King and the Chorus Girl" and "They Won't Forget," producer Mervyn LeRoy concentrated on two very different kinds of entertainment. Though the themes were hardly new, the manner in which Mr. LeRoy presented them brought them satisfactory acceptance by the public, managers and press. In "The Great Garrick" he again is attempting, with the aid of capable production technicians and a cast of familiar names, the making of a picture as pleasing to all as were the initial efforts.

From a production standpoint the piece is a costume comedy, the time 1750. Based on an incident in the career of David Garrick, foremost British actor of the era, the idol of London's Drury Lane theatre although he is a supreme egoist, the theme follows the line of a dual deception. French producers have invited him to play at the Comedie Francais, but Garrick in his farewell to the British derides the French. When he arrives in France, they plan to teach him a lesson, and though shrewd Garrick quickly becomes aware of what is going on, he practices a deception of his own. All goes well until a girl becomes the innocent victim of the opposing forces' machinations. Love of her forces Garrick to Paris. He consents to go on only when he repents his insults to the French and confesses his love for the mysterious girl, who, of course, is sitting in the audience.

Based on a screen play by Ernest Vadja, a contributor to "Personal Property," and "A Woman Rebels" most recently, the film is being directed by James Whale, whose most recent assignments were the making of "Showboat" and "The Road Back" for Universal.

Brian Aherne, last in "Beloved Enemy," has been assigned to the title role. The girl is Olivia de Havilland. With Edward E. Horton and Luis Alberni occupying comedy roles, the remainder of the cast is composed of players often seen in Warner pictures. Included are Lana Turner and Linda Perry, both in "They Won't Forget"; Marie Wilson, Craig Reynolds, Dorothy Tree, Chester Clute, Henry O'Neil and Trevor Bardette. Others who will be seen are Milton Owen, Etienne Girardot, Harry Davenport, Melville Cooper, Ralph Faulkner and Fritz Leiber.

Release Date: Tentatively October 1.

Expensive Husbands

(Warner)

Comedy Romance

Although production detail embraces a good deal of Hollywood atmosphere, the basic story follows the "The Headwaiter and the Lady" idea. A declining screen actress desires to recapture her vanishing popularity. A press agent suggests that she go to Europe and seek to marry a titled nobleman. She marries a handsome waiter who, she eventually learns, has a string of titles attached to his name. Quarreling because what she believes is a deception has been practised on her, the star returns to Hollywood amid a great fanfare of publicity and she is submerged under a flood of screen offers. But the titled prince also comes to Hollyto make her life a bedlam until she agrees to return with him to Europe.

The picture is based on a story by Kyrill De Shishmareff, which Jean Negulesco and Jay Brennan transcribed to the screen. Direction is in the hands of Bobby Connolly, who, in addition to making the dance sequences in many Warner musicals, also is credited with directing "Devil's Saddle Legion."

The lady in the case is Beverly Roberts, last in "God's Country and the Woman," and the prince is Patric Knowles. Supporting players included are Allyn Joslyn, a recent recruit from the legitimate stage of whom the Warners expect much in the future, Gordon Oliver, another promising newcomer, Robert C. Fisher, Eula Guy, Fritz Feld, Vladimar Sokoloff, Ann Codee and George Humbert.

The time of the story is the present and the major locales are Hollywood and Vienna.

Release date: September 2.

Charlie Chan on Broadway

(20th Century-Fox)

Mystery Melodrama

This will be the fifteenth number in the series of "Charlie Chans," a production theme which, it is estimated, has a following of millions of fans all over the world. The popularity of the series keynotes its exploitation treatment. Just about all that is necessary is to announce the film.

In idea this episode in the series is quite different from any of its predecessors. Mainly, while it contains the expected comedy and romance, it has a more melodramatic character. It's "Charlie Chan on Broadway," fighting the world's most vicious criminals, outwitting the Broadway gun mob and matching wits with the top flight racketeers of the Great White Way. A double murder baffles the world's finest police force, Chan is called into the case. Chan is in danger himself, his Number One son's life is

(Continued on page 49, column 2)

Everything!

to make it the biggest of 20th's smash musical hits!

FURORE!

DAZZLE!

FRESHNESS!

SHOWMANSHIP!

MUSIC!

STARS!

DANCING!

SPEED!

COMEDY!

GIRLS!

"YOU CAN'T HAVE EVERYTHING"

Everybody!

to give it the sparkle and splash . . . the laughter and lilt . . . the lure and loveliness . . . the melody and madness . . . that make 20th's musicals the toast of the trade!

DON AMECHE
Shows why he's the star of radio's biggest show!

ALICE FAYE
Blonde and beautiful . . . torchy and tuneful!

LOUISE HOVICK
The screen's striking new personality!

CHARLES WINNINGER
All a-dither about Hollywood's cutest girls!

ARTHUR TREACHER
Prim-and-proper sure-fire show stopper!

PLUS *a whole happy screenful of comics and singers, crooners and swingers, girls and guitarists, hot dance band artists . . . everything!*

GORDON & REVEL SONGS

Even happier than their "Wake Up and Live" hits!

"Afraid to Dream" "Danger, Love at Work" • "The Loveliness of You" • "Please Pardon Us, We're in Love" • "You Can't Have Everything"

RITZ BROTHERS
Whose frantic antics the world is mad about!

RUBINOFF AND HIS VIOLIN
Tunes of velvet softness with the caress of love!

TONY MARTIN
Romantic song-star of screen and air!

PHYLLIS BROOK
Sweet new star who is going far!

"YOU CAN'T HAVE EVERYTHING"

LOUIS PRIMA AND HIS BAND
The ace of trumpets and his kings of rhythm!

TIP, TAP & TOE
Rapid-fire steppers with lightning feet!

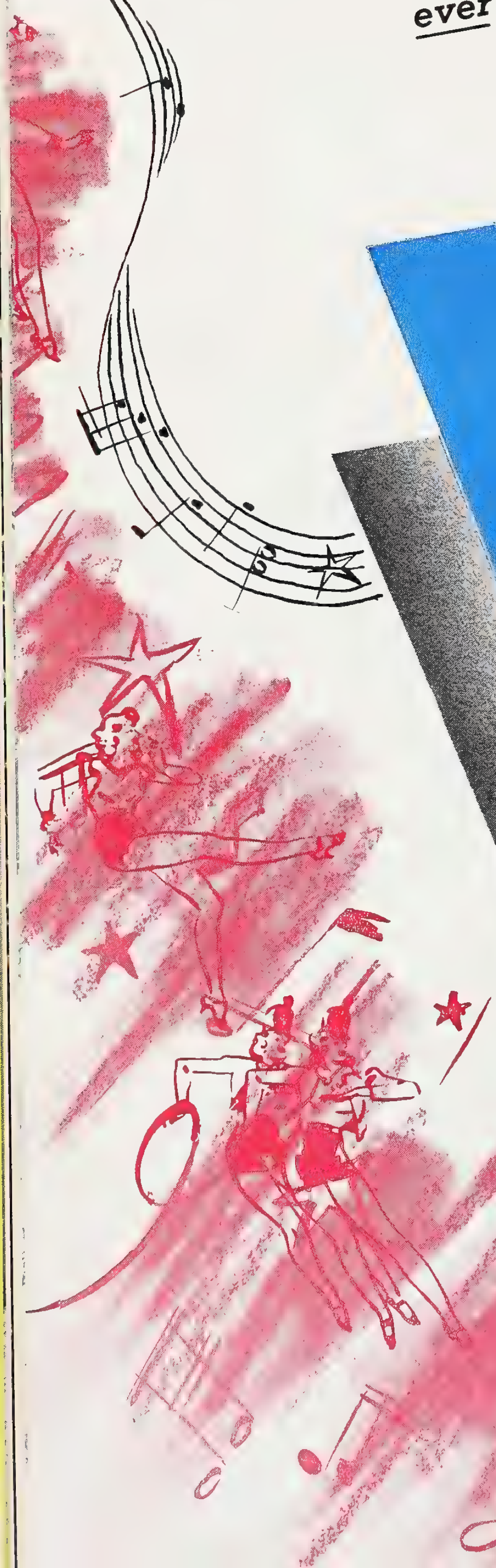
20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

Directed by Norman Taurog
Associate Producer Laurence Schwab.
Screen play by Harry Tugend, Jack Yellen and Carl Tunberg. From an original story by Gregory Ratoff!

Everywhere!

Every crowd will acclaim it . . . *every* critic will hail it . . . *every* exhibitor will extol it . . . the most completely, deliriously delightful musical show that was *ever* made—even by 20th!



"YOU CAN'T HAVE EVERYTHING"

—has everything that counts at the boxoffice!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Briefs Filed in Plan for RKO

Another step in the proposed plan of reorganization for RKO has been taken with the filing of briefs by all sides with George W. Alger, special master, who, after a study of the various contentions, will report to William Bondy, Federal judge, on the fairness, feasibility and equitability of the proposal.

It is generally agreed the plan is feasible but the independent committee for protection of common stockholders appealed to the special master not to "rubber stamp a plan proposed by Atlas Corporation and to suggest amendments which would improve its fairness to stockholders."

Renew Clash Over Plan

The briefs revealed settlement of the Rockefeller Center claim, conversion privileges for stockholders of the proposed new debentures and preferred stock, and the lack of a physical appraisal of assets are still the main issues.

Pointing out that "an overwhelming majority of creditors and stockholders have approved the plan," Hamilton C. Rickaby, of Simpson, Thatcher & Bartlett, counsel for Atlas, argued the special master should not interfere with the plan. He said the fact that 78 per cent of secured claims, 82 per cent of unsecured claims, 54 per cent of the common stock, and Rockefeller Center have consented to the proposal should carry substantial weight in its favor.

Joseph Cohen, who with George L. Schein represents the independent committee, charged, however, that Atlas became involved solely for reorganization purposes. He declared Radio Corporation of America and Lehman Brothers agreed to cooperate after Atlas purchased one-half of the RCA holdings in 1935 for $5,000,000, RCA holding 1,211,462 shares of common and $9,786,655 of debentures.

An option to purchase the remaining half before 1938 for $6,000,000 also was granted.

Asks Physical Appraisal

Mr. Cohen asked for a physical appraisal of the assets because of the conflict between the Atlas estimate of $810,123 equity for stockholders and the stockholders' estimate of $8,721,881. Conversion rights to common which were granted to debentures and preferred stock could not be properly valued without an appraisal, he argued.

The settlement of the Rockefeller Center claim was characterized by stockholders as "unconscionable" because a $9,500,000 claim was being compromised for 25 per cent of the entire stock which, it is charged, is worth a minimum of $11,600,000 and a maximum of $19,140,000.

Rockefeller Center, represented by Milbank, Tweed, Hope and Webb, insisted its claims are valid and have been upheld by the special master for a total of $9,150,000, which includes the Music Hall and the Center Theatre leases and $882,000 for office space.

The attorneys pointed out their claims were substantially larger than the amount allowed and that the full amount of the claim might be received if the matter were litigated instead of settled. It also was argued the earning record of RKO for the past five years did not warrant a "too optimistic forecast" and Rockefeller Center was taking all the risk.

Mr. Rickaby, in his brief, stated the plan was "not only fair but generous to the stockholders." He placed the value of common stock at $3.38, based on the stockholders' figures, and at 33 cents based upon his own figures.

As to the feasibility of the plan, Mr. Rickaby, using the 1936 income figures, estimated the company would have $736,933 for taxes and dividends.

IN THE STUDIO CUTTING ROOM

(*Continued from page 44*)

periled, but the Oriental detective comes through once more.

An original story by Art Arthur, Robert Ellis and Helen Logan, the screen play is by Charles Belden and Jerry Cady. Eugene Forde, who has not handled a "Chan" since "Charlie Chan in London" in 1934, is directing.

Warner Oland, of course, again plays the title role and once again Keye Luke is his favorite son. Joan Marsh, J. Edward Bromberg, Douglas Fowley, Harold Huber, Donald Wood, Louise Henry and Joan Woodbury are featured. Leon Ames, Marc Lawrence, Tashia Mori, Charles Williams and Eugene Borden have character roles.

Sol Wurtzel, who has made all the "Chans," is the producer, in collaboration with his assistant, John Stone.

Release date: Sept. 9.

Life Begins With Love

(Columbia)

Comedy Romance

The story to be told in this production follows a familiar formula, the rich boy and the poor girl and an impish little god-mother who is wise beyond her years. The hero doesn't care very much for those in his own social strata, and he is not overfond of the girl who wants to marry him. So he disappears to turn up as an employee in an orphanage. There he meets a friendliness, understanding and love that he never knew existed. But his path to romance is not easy. Various complications, some of which are serious but most of them comic, ensue before the understanding little waif straightens everything out.

The principals in the story are Douglass Montgomery, Jean Parker and Edith Fellows. Feature support includes Leona Maricle, Lumsden Hare, Aubrey Matthews and James Burke. Minor roles have been assigned to Romaine Callender, Minerva Urecal, Scott Beckett, Joel Davis and Joyce Kay.

The story used is an original by Dorothy Bennett, who contributed to Paramount's "Wives Never Know" of a year ago. The screen play is credited to Thomas Mitchell and Brown Holmes, lately associated with the preparation of "Oh, Doctor," "Ever Since Eve" and "Top of the Town." Direction is by Raymond McCarey.

Release date: August 19.

Denmark Tables Film Control Bill

The Danish government has postponed indefinitely hearings on a bill that would nationalize the film industry of the country.

A special commission appointed to investigate the matter recently published its recommendation that the industry be dissolved as private enterprise and made into a public monopoly. Newspapers opposed the recommendation and at a theatre owners' convention a resolution was passed spiritedly urging the government to consider the measure carefully in the face of many drawbacks believed inherent in the socialization plan.

The government, in a state of legislative indecision, has tabled the bill, pending amendments expected from the commission.

House and Senate Divided on Tax

by FRANCIS L. BURT

in Washington

Refusing to accept House proposals for a two per cent "luxury" sales tax which would have applied to motion picture theatre admissions, the Senate on July 23 wrote into the new tax bill for the District of Columbia provisions for an income tax on individuals and corporations which the House had previously rejected.

As a result, each House is standing firm for a tax which the other has rejected, and the enactment of the measure this session, declared by the District Commissioners to be imperative, has been made uncertain.

The Senate rejected the sales tax on the ground that it would bear most heavily upon the low income groups least able to bear it and that experience in states having such levies has shown that there is a tendency to increase them after they are accepted by the public because it is one of the easiest taxes to collect.

The House had rejected income tax proposals simply because they would bear upon members of Congress.

With the Supreme Court fight compromised, the thoughts of members are turning toward adjournment and suggestions have been offered that Congress quit on August 7. If the increasing demand for an early adjournment is met, it is possible that the District tax bill will have to be laid over until next year.

Regardless of how long Congress remains in session, there is little chance now for any film legislation, and this will be the first session in several years in which the motion picture industry has not been under committee fire.

Cowdin Optimistic On Sales Abroad

J. Cheever Cowdin, chairman of Universal's board, returned from Europe Monday and reported enthusiastically on the company's new foreign sales setup and the prospects for increased Continental business.

The new sales arrangement is under the direction of Gus Schaefer, who accompanied Mr. Cowdin abroad. He will remain in Europe several additional months to confer with the company's European officers and directors and with George Canty, former U. S. Department of Commerce attache, who is head of Universal's sales on the Continent. Mr. Cowdin conferred with Messrs. Schaefer and Canty on the new sales and distribution plan which will go into operation at once, giving Universal wider representation in Europe.

Mr. Cowdin denied reports of a new financial setup for Universal, saying that "he hadn't any thoughts about it." He also denied a published report that Universal had revised "The Road Back" to make it suitable for showing in Germany.

"Universal hasn't sold a picture in Germany in years," he said. "We have had no communications, official or otherwise, with Germany concerning the release of the picture in that country or elsewhere."

MOTION PICTURE STOCKS INCREASE $7,608,875 FROM JANUARY FIRST

Film Shares Participate in General Market Rally Starting Second Half of Year; General Business Level Is High

by THE ANALYST

Motion picture shares on the New York Stock Exchange went into the second half of 1937 in a general market rally after having moved irregularly with the rest of the list during the first six months of the year.

Picture stocks had a net gain of $7,608,875 in market value from January 1 to July 23, due largely to advances in stocks of four heavily capitalized companies. The majority of film shares showed losses for the period but, with elimination of some unfavorable market factors and with outlook for continued business gains unimpaired, prospects are that the picture stocks during the remainder of the year will add substantially to the valuation gain of the first half.

The general market, with motion picture stocks participating, started the year with a continuation of the 1936 upswing, aided by a good business outlook and a presidential budget message which assured the public that no new taxes were contemplated.

Interrupted by Court Issue

The rise was interrupted in February when Wall Street was unsettled by President Roosevelt's proposal to reorganize the Supreme Court. An irregular price trend followed. Trading volume tapered off, but was enlivened occasionally by rallies in individual stock groups.

Brief periods of market strength followed recognition by the giant U. S. Steel Corporation of an outside labor union and the more liberal trend of Supreme Court decisions, as reflected in the spring rulings on the Wagner Labor Relations Act and other New Deal measures. This strength was predicated on two beliefs. Big Steel's action in dealing with the CIO (Committee for Industrial Organization), coming on top of the General Motors strike settlement, would, it was expected, pave the way for general industrial peace. It was believed also that the administration would abandon or greatly modify its judiciary reorganization plan in view of the high court's gesture in the Wagner cases.

Lively Recovery

Neither belief was corroborated. Many other employers shunned the examples of the industrial giants and were adamant in their refusal to negotiate with the Lewis forces. The labor situation clouded heavily and market confidence was shaken.

Nervousness increased when the administration reiterated its determination to reorganize the Supreme Court. A dull downward movement was augmented by unsettlement abroad, notably in French finances.

Meanwhile, general business continued to maintain its high recovery level and the outlook for fall trade was excellent. This, together with the death, for this session of congress at least, of the court reorganization bill, arrested the decline and a lively recovery ensued after the turn of the second half.

The appreciation in value of motion picture stocks since the first of the year is borne out in detail in the table on page 52. Shown are the number of shares listed, the valuation at the close of 1936 and as of July 23rd, and the net changes both in points and in dollar terms.

Once on the upward path again, the market made the most striking progress upward in months. The fall business outlook buoyed the advance. Opinion was general that further irregularity would only presage resumption of the major advance.

The nation's leading economists now are of the opinion that business recovery has acquired new momentum. Indications are that employment has touched a new high since 1929. The national income for 1937, authorities say, will hit a new peak for the recovery movement.

New Recovery Peak

The Alexander Hamilton Institute reported the number of employed persons rose in May to a new recovery peak of 42,110,000, only 3,384,000 less than at the pre-depression high in September, 1929, of 45,494,000. The Institute pointed out, however, that in September, 1929, there were only 2,951,000 persons unemployed and that since that time there has been an increase of 2,934,000 in the supply of workers. Thus a total of 9,269,000 persons were unemployed in May, a new low for the recovery movement, a reduction of 2,064,000 from a year ago and a decline of 7,380,000 from the peak unemployment figure of 16,649,000 in March, 1933.

Railroad Earnings Stand Up

Railroad earnings for June continue to reflect the improved pace of general business.

Regarding the steel industry, the nation's barometer of general business, this week said:

"No apprehension exists among steelmakers in view of the slower rate of buying, compared with earlier months. The present rate is excellent for the time of year and a steady flow of business is better than the rush for tonnage that prevailed in the spring."

Retail trade is brisk and expected to be well sustained for several months. Farm income is rising.

Benefits to Film Business

The benefits to the film business of the excellent general business outlook are reflected in the latest analysis of the industry by the Fitch Service, which said:

"Supported by the growth in consumer purchasing power, the theatre business is extending its recovery. After several years of winning back lost ground, gains in box office receipts were reflected in substantial net income in 1936 and these trends are continuing in 1937, as reflected in further improvement in the first quarter earnings of theatre, picture-producing and allied companies.

"Theatre attendance is now estimated to have climbed up close to its all-time peak of 1930. In the first three months of this year, as indicated by paid admission taxes, there were moderate further gains as compared with a year earlier, the increase in March being particularly good. Theatre attendance, with a slight lag, follows rather closely the same paths as general business recovery. Thus, even though business should prove to be interrupted in its upward course, the trend in number of admissions may be expected to continue favorable for a time."

Individual Conditions

Excellent individual corporation conditions prevail in the industry. Loew's, which reported for the 40 weeks ended June 30 a net income of $11,714,722, against $7,390,495 in the 40 weeks ended June 4, 1936, jumped 15¾ points during the period surveyed, for a gain of $22,184,250 in market value.

Eastman Kodak raised the total market valuation by $11,315,000. Rochester reports to Dow, Jones and Co. said the company would be able to show $9,000,000, or about $4 a common share, for the first 24 weeks of the fiscal year, to about June 13, which would be the largest net income for a comparable period since the company began issuing semi-annual statements and would compare with $3.51 for the corresponding period of 1936.

Warner eased, dropping $11,778,125 in market value, largely on profit-taking attracted by earlier gains. The company doubled its net for the 39 weeks ended May 29, reporting $5,561,032, against $2,554,772 in the corresponding period of 1936.

Paramount made considerable progress during the first half in reducing interest charges and simplifying its corporate structure. The company reported net of $3,889,020 for the year ended Jan. 2, 1937, against $3,153,167 in the year ended Dec. 28, 1935. General market conditions caused a decline of $3,295,875 in the stock's market value during the period under survey.

Both common and preferred stocks of Twentieth Century-Fox had an excellent market record, gaining over $2,000,000 each in value.

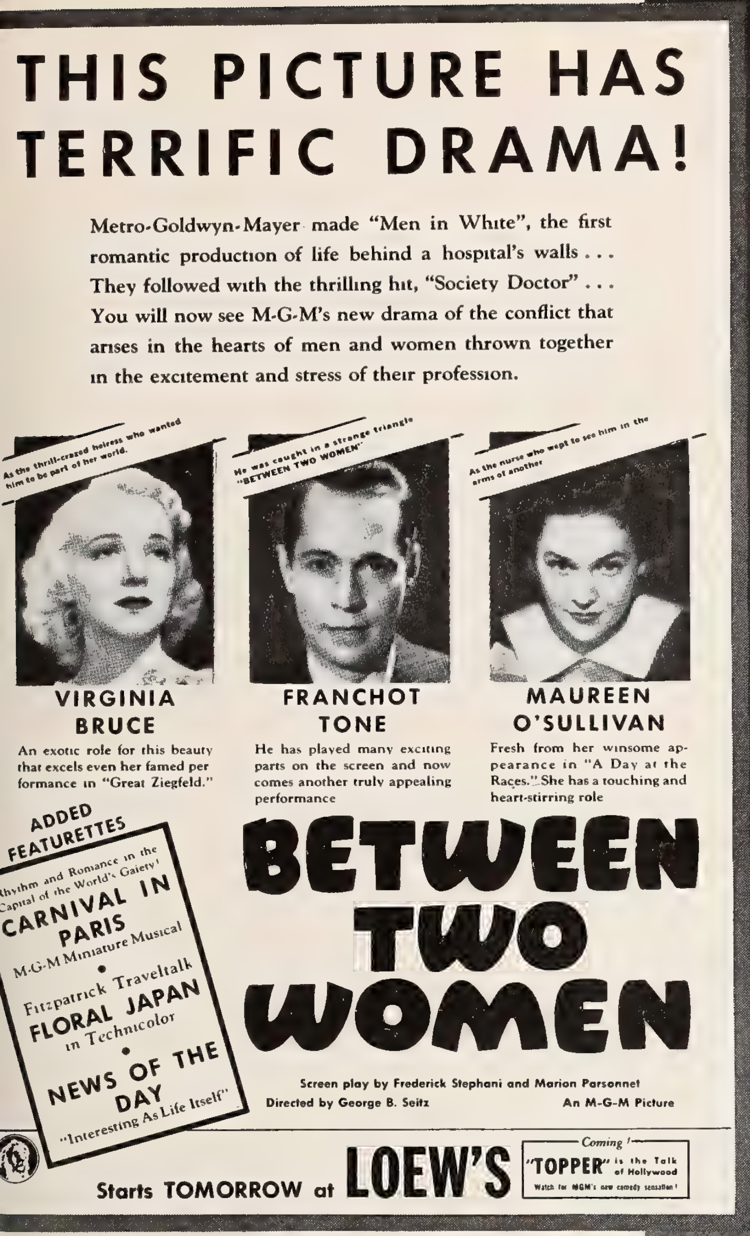
United Artists Delays Rental of Accessories

Adoption of an accessories' rental system, originally planned by United Artists for August 1st, has been postponed because of the many details involved, according to Harry D. Buckey, vice-president in charge of exchange operations.

He is now working out a plan which will be similar to that of Paramount and Warner Brothers.

SMPE To Meet in Washington

Next year's spring convention of the Society of Motion Picture Engineers will be held at the Wardman Park hotel, Washington, D. C., around May 1st. William Kunzman is in New York to make plans for the fall meeting in October.



THIS PICTURE HAS TERRIFIC DRAMA!

Metro-Goldwyn-Mayer made "Men in White", the first romantic production of life behind a hospital's walls . . . They followed with the thrilling hit, "Society Doctor" . . . You will now see M-G-M's new drama of the conflict that arises in the hearts of men and women thrown together in the excitement and stress of their profession.

As the thrill-crazed heiress who wanted him to be part of her world.

VIRGINIA BRUCE

An exotic role for this beauty that excels even her famed performance in "Great Ziegfeld."

He was caught in a strange triangle "BETWEEN TWO WOMEN"

FRANCHOT TONE

He has played many exciting parts on the screen and now comes another truly appealing performance

As the nurse who wept to see him in the arms of another

MAUREEN O'SULLIVAN

Fresh from her winsome appearance in "A Day at the Races." She has a touching and heart-stirring role

ADDED FEATURETTES

hythm and Romance in the Capital of the World's Gaiety!
CARNIVAL IN PARIS
M-G-M Miniature Musical
•
Fitzpatrick Traveltalk
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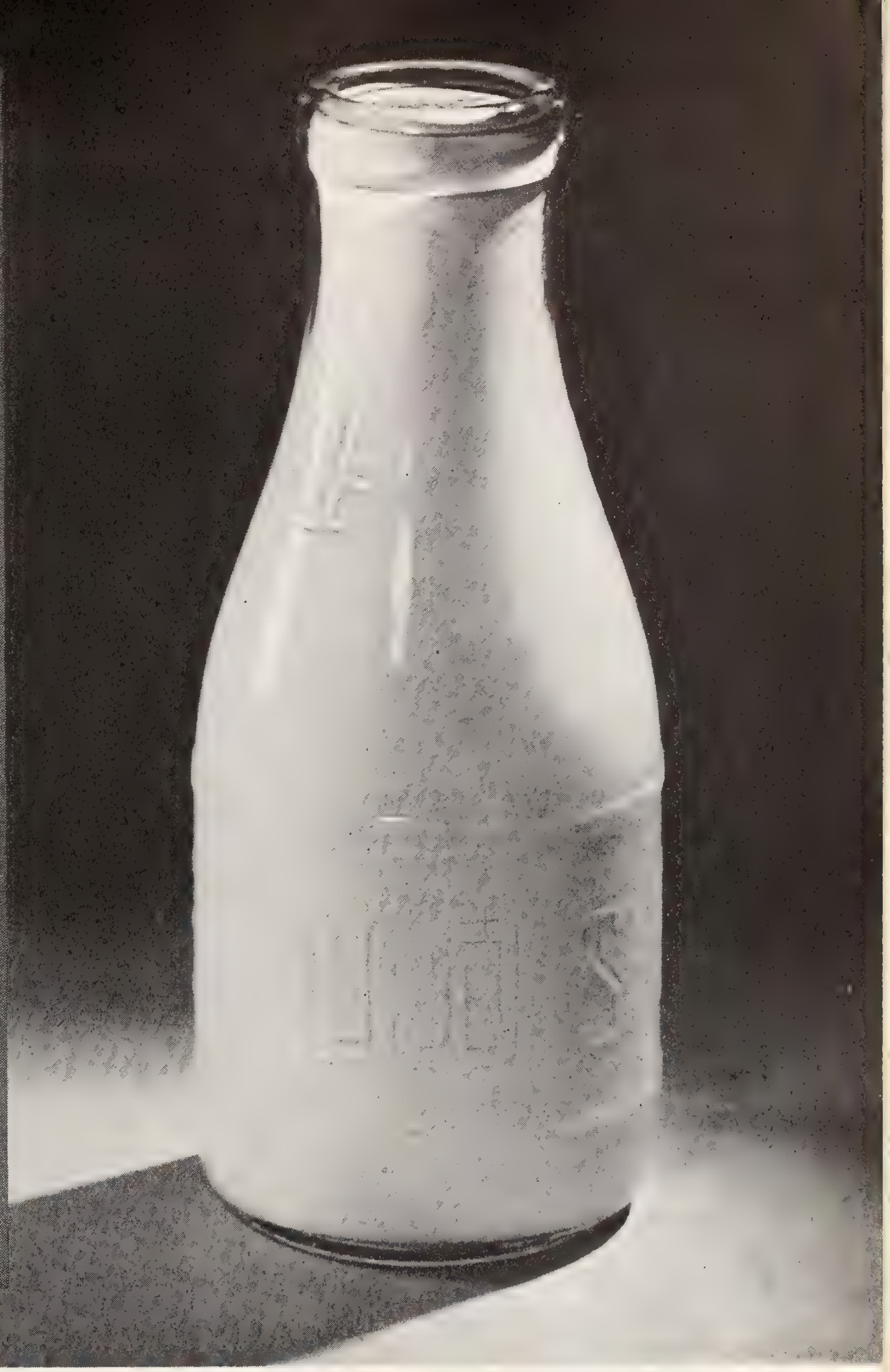
in Technicolor
•
NEWS OF THE DAY
"Interesting As Life Itself"

BETWEEN TWO WOMEN

Screen play by Frederick Stephani and Marion Parsonnet
Directed by George B. Seitz
An M-G-M Picture

Starts TOMORROW at **LOEW'S**

Coming!
"TOPPER" is the Talk of Hollywood
Watch for MGM's new comedy sensation!



Advertising angle for the Box-office!

GRADE A!

That's what showmen are reporting to us and we're telling you that "BETWEEN TWO WOMEN", M-G-M's exciting romantic-drama is the kind of show the masses enjoy!

A TYPICAL TELEGRAM: "Believe every exhibitor should be advised of exceptional box-office merit of 'Between Two Women.' My audience loved it and business was excellent. Thanks M-G-M."

FILM STOCK VALUATIONS COMPARED

Stock	*Shares Listed*	*Close Dec. 1,'36*	*Valuation*	*Close July 23,'37*	*Valuation*	*Net Change (Points)*	*Net Change (Valuation)*
Columbia Pictures, vtc.	332,000	36	$11,952,000	30	$ 9,960,000	— 6	—$1,992,000
Columbia Pictures pfd.	76,000	42¾	3,249,000	43	3,268,000	+ ¼	+ 19,000
Consolidated Film	525,000	5	2,625,000	3⅛	1,640,625	— 1⅞	— 984,375
Consolidated Film pfd.	400,000	17	6,800,000	13¾	5,500,000	— 3¼	— 1,300,000
Eastman Kodak	2,263,000	175	396,025,000	180	407,340,000	+ 5	+11,315,000
Eastman Kodak pfd.	62,000	163½	10,137,000	158	9,796,000	— 5½	— 341,000
General Theatres Equipment	541,000	30⅞	16,703,375	24¼	10,819,250	— 6⅝	— 5,884,125
Keith-Albee-Orpheum pfd.	64,000	110	7,040,000	99½	6,368,000	—10½	— 672,000
Loew's, Inc.	1,599,000	66¼	105,933,750	82	128,118,000	+15¾	+22,184,250
Loew's, Inc. pfd.	137,000	107	14,659,000	107	14,659,000	unch.	unch.
Paramount	2,397,000	24½	58,726,500	23⅛	55,430,625	— 1⅜	— 3,295,875
Paramount 1st pfd.	146,000	172½	25,185,000	162	23,652,000	—10½	— 1,533,000
Paramount 2nd pfd.	574,000	22⅛	12,699,750	21	12,054,000	— 1⅛	— 645,750
Pathe Film Corp.	585,000	9¾	5,602,750	8⅝	5,045,625	— 1⅛	— 557,125
Radio-Keith-Orpheum	1,357,000	8⅛	11,025,625	8⅛	11,025,625	unch.	unch.
20th Century-Fox	1,719,000	35⅝	61,239,375	36⅞	63,388,125	+ 1¼	+ 2,148,750
20th Century-Fox pfd.	965,000	44	42,460,000	46¼	44,651,250	+ 2¼	+ 2,191,250
Universal Pictures pfd.	18,000	101	1,818,000	65	1,170,000	—36	— 648,000
Warner Brothers	3,801,000	17¾	67,367,750	14⅝	55,589,625	— 3⅛	—11,778,125
Warner Brothers pfd.	103,000	67	6,901,000	61	6,283,000	— 6	— 618,000
			$868,149,875		$875,758,750		+$7,608,875

Postel Named President Of Theatrical Association

The Grand Lodge of the Theatrical Mutual Association elected as president George Postel, secretary of the local lodge and vice-president of the Grand Lodge, at the 26th biennial convention in Cincinnati. Mr. Postel succeeds C. W. Rockwood, of Toronto.

Others elected were: J. W. Dwyer, New York, first vice-president; Harvey Schraut, Chicago, second vice-president; Edward Otto, New York, third vice-president; Nate Stein, Chicago, fourth vice-president; F. J. Willer, Cleveland, fifth vice-president; Gar MacFadden, London, Canada, sixth vice-president; Philip Davis, New York, seventh vice-president; Joseph Gehlman, New York, reelected secretary and treasurer. Harry Service, Cincinnati, was named chaplain. Trustees elected were: Arthur Kasselman and Luke Callahan, Cincinnati; Albert Homer and Marcus Rattiner, New York, and Alex. Garlick, Chicago. Edward Altvater, Cincinnati; Wallace E. Young, New York, and Frank Galluzzo, Chicago, were named to the laws, appeals and grievance committee.

New York was chosen for the 1939 convention.

Production To Start

Production of four of the nine pictures remaining on Ambassador's 1936-'37 schedule will get underway within three weeks. They are "Don't Fall in Love," "Tropper X 13," "Silent Sinclair" and "Reckless Chance." Maurice Conn, president of Ambassador, is in New York.

Muni Roadshow Opens August 11

"The Life of Emile Zola," starring Paul Muni, will have its world premiere at the Hollywood theatre, in New York, August 11th, after which it will be shown in key cities as a roadshow.

Grand National French Branch

Grand National, S. A., has organized a branch in France, appointing B. J. Gottlieb in charge of sales. Antonio Nunes will assist.

Fred A. Fletcher has been placed in charge of the company's foreign office. Distribution deals have been completed in seventeen foreign countries, including Syria, Egypt and Palestine.

Negotiations for distribution of four Grand National films abroad have been completed in a deal with Associated British Film Distributors. Terms give the producer the privilege of providing any four of the following five pictures, "Secret Lives," "High Command," "Makeup," "Cafe Collette" and "Brief Ecstasy."

Jack Barnstyn, foreign sales manager, who represented Grand National, has returned to New York. Reginal Baker, director of Associated British Film Distributors, who handled the deal for ABFD, will arrive in New York August 14, on a trip to the Coast.

"Something to Sing About," a musical with James Cagney, will be released September 3rd, and will be the first picture on Grand National's fall distribution program.

It will be followed by three Anna Sten vehicles, "At Your Service, Madame," "Gorgeous" and "Love Me Again." Others will be "Dynamite," with Mr. Cagney; three Stuart Erwin comedies; three musicals to be produced by Bennie F. Zeidman; "King of the Sierras"; "Painter in the Sky." They will be augmented by "The Shadow," "Wallaby Jim," "Federal Agent," "Flash Casey," "Stars and Stripes" and "Renfrew of the Mounted."

David Diamond has been signed by Grand National to produce four pictures.

Paramount's nineteenth annual sales drive week has been set to start September 5th.

Gordon and Revel Win Three Ascap Awards

Triple honors, which were called the highest that can be conferred upon composers in this country, have been awarded Twentieth Century-Fox's song-writing team of Mack Gordon and Harry Revel for creating the best three song-hits for the second quarter of 1937.

All three quarterly prizes of the American Society of Composers, Authors and Publishers went to Gordon and Revel for three songs from the score of "Wake Up and Live"; namely, "Never in a Million Years," "There's a Lull in My Life," and "It's Swell of You." It was also said to mark the first time that the top three awards have gone to the same team.

Gordon and Revel have just completed the score for "You Can't Have Everything," starring Alice Faye, Don Ameche and the Ritz Brothers, and are now working on melodies for Eddie Cantor's forthcoming musical, "Ali Baba Goes to Town."

Lewis Gets MGM Post in Argentine

David Lewis, manager for MGM in Japan, has been appointed to the company's Argentine post, succeeding Ralph Moner. who will be assigned elsewhere.

Lewis will make his headquarters in Buenos Aires, sailing July 30 on the *Santa Lucia* for Santiago, Chile, and flying from there to the Argentine capital.

Detroit Bookers Reunite

Reorganizing themselves as the Michigan Theatrical Agents and Producers Associations, Detroit's theatrical bookers elected Sol Burns, of Del-Ray Attractions, president. The new organization succeeds the Michigan Theatrical Producers and Artists Association, which had been inactive for some time.

"BEST SHOW IN TOWN"

—NEW YORK TIMES

"HIGH WIDE AND HANDSOME"
IRENE DUNNE
RANDOLPH SCOTT
ASTOR THEATRE
IRENE DUNNE & RANDOLPH SCOTT in
"HIGH, WIDE AND HANDSOME"
HIGH, WIDE AND HAN

PARAMOUNT'S "HIGH, WIDE AND HANDSOME"

Lives Up to Its Title

Spectacular opening ushered in roadshow engagement of Paramount's "High, Wide and Handsome" at Astor Theatre, New York, night of July 21. Jerome Kern and Oscar Hammerstein's musical romance-drama interested, excited and thrilled first-night audience. Precedent in connection with picture, which in its treatment set many new precedents, was that limited number of free tickets were issued. Rest of audience had to put it on the line, and how they did! Critical comment also set precedent for praise Read the highlights from the reviews on succeeding pages.

Paramount Pictures

PARAMOUNT STARTS NEW GOLD RUSH ON BROADWAY!

SOME"
SANDWICHES
DOUGHNUTS
CAPITOL

Milling Mobs turned out for opening of Paramount's "High, Wide and Handsome." Heavy advance sale proves public is ready, willing and able to pay for entertainment that successfully blends drama, music, romance, comedy.

"Randy" Scott receives plaudits of audience for best characterization and acting of his career. Gave vital interpretation of vital role.

Oh Boy! Martha Raye, worn, tired, but happy, after record-breaking personal appearance with "Easy Living" (success) at Paramount Theatre, sums up her impression of "High, Wide and Handsome" for radio listeners with "Oh Boy!"

"High, Wide and Handsome"

treatment accorded picture by first-line metropolitan film critics

FRANK S. NUGENT, New York Times—"Moves easily into the ranks of the season's best. Against it 'Showboat' was an effeminate piece. The Astor has the best show in town."

WANDA HALE, Daily News—"An active, exciting, colorful and thrilling picture."

BLAND JOHANESON, Daily Mirror—"Produced on a giant scale, splendidly directed, played by a great cast, distinguished by a stimulating musical score. A unique and stunning film which will entertain any audience."

HOWARD BARNES, Herald-Tribune—"Prodigal and colorful reconstruction of an exciting period. Best described by the adjectives of its title."

WILLIAM BOEHNEL, World-Telegram—"Magnificent entertainment. A film of uncommon quality, a superb piece of picture-telling which nobody who finds pleasure in the cinema can afford to miss."

EILEEN CREELMAN, Sun—"Is a 'Cimarron' of the oil industry."

ROSE PELSWICK, Evening Journal—"Never forgets to be a slick adventure yarn, even though it's been filmed on a large and lavish scale. You'll enjoy the picture immensely."

• • •

Coast Preview Brought Forth More "HIGH, WIDE AND HANDSOME" comment:

ERSKINE JOHNSON, Universal Service — "Entertainment spelled with a Capital E."

LEO TOWNSEND, Modern Screen — "A great production."

HAL TODD, Boxoffice Digest — "Marvelous! Wait, that doesn't do it justice . . . sensational!"

SARA HAMILTON, Photoplay — "A breath-taking epic."

CLARK WALES, Screen and Radio Weekly — "Two great pictures rolled into one."

WHITNEY BOLTON, Literary Digest—"Has magnificent sweep."

EDWIN SCHALLERT, Drama Editor, Los Angeles Times — "Truly epochal production."

WELFORD BEATON, Hollywood Spectator — "Noteworthy for its blend of elements."

ROB WAGNER, Script — "Fine break for Randolph Scott and rest of cast. By far best work they have ever done."

MAXINE SMITH, Chicago American — "Marvelous entertainment."

JOHN ROSENFELD, Dallas News — "What we all want in entertainment is music, drama, suspense, excitement. I got it out of 'High, Wide and Handsome'."

ELIZABETH YEAMAN, Hollywood Citizen-News—"One of the greatest American epics ever produced."

ROBIN GOONS, Associated Press—"Music with a reason, in a stirring, highly adventurous picture."

JACK HOBART, San Francisco Chronicle—"A grand film from start to finish."

VARIETY—"Interesting and by all portents very lucrative experiment in popular screen entertainment. Fullest value in mass appeal."

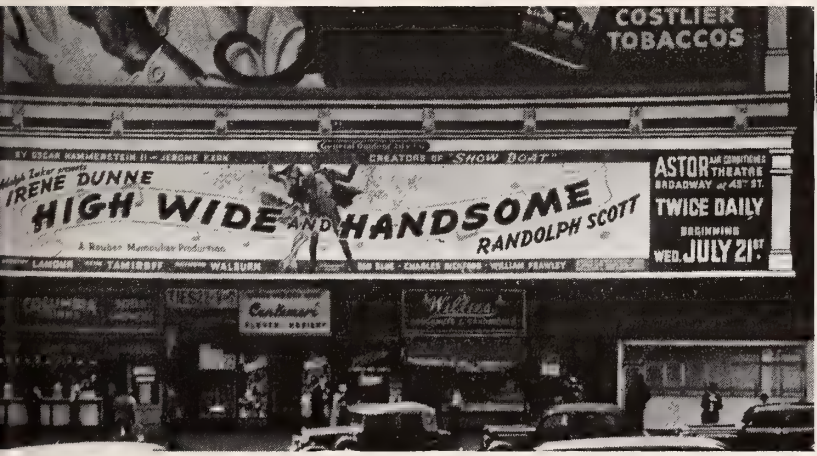
HOLLYWOOD REPORTER—"A new word will have to be coined even to describe this operetta treatment of a dramatic episode from American history."

Celebrity. Frances Farmer, screen star, graced opening by her presence and received overwhelming ovation from crowd.

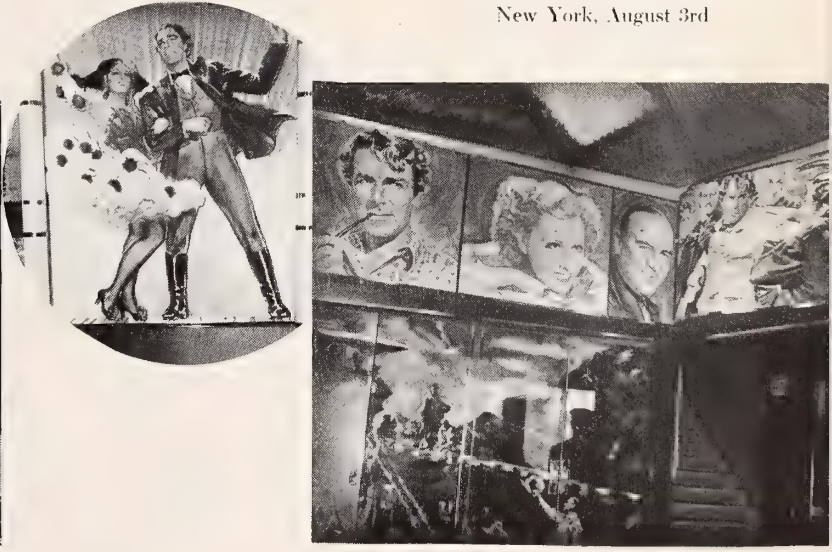
Celebrity. Hope Hampton tells radio audience how much she enjoyed opening of one of outstanding pictures of the season.

Celebrity. Kitty Carlisle, musical comedy star, caught by candid camera as she entered Astor Theatre auditorium.

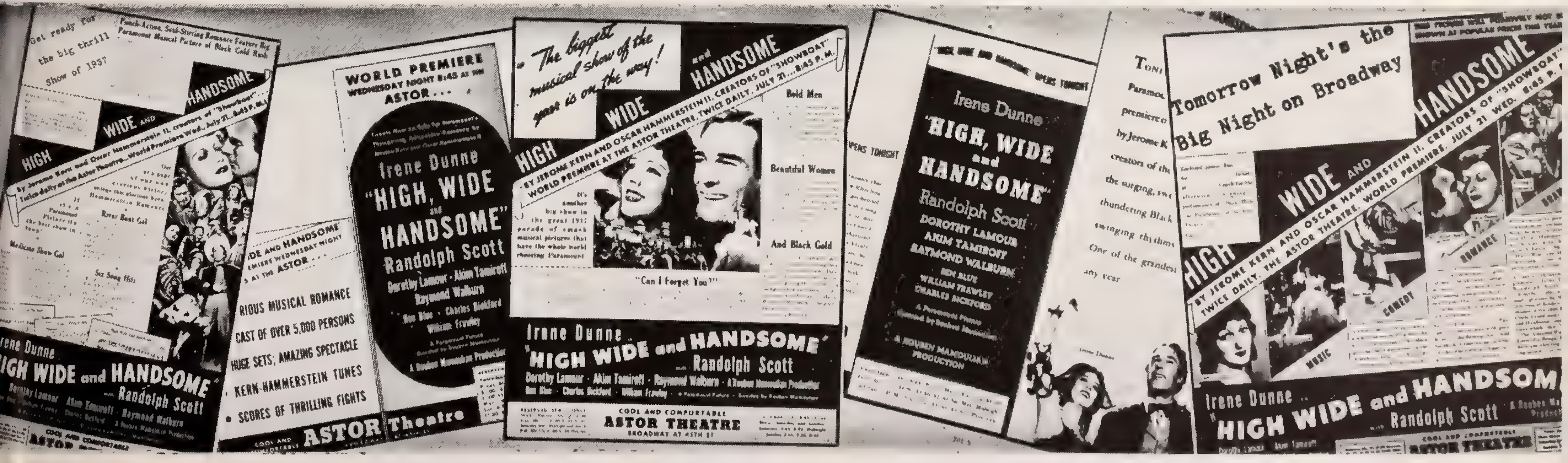
Celebrity. Olympe Bradna, new Paramount young star, gives Gabrie Heatter, commentator, her impressions of her next picture—"Souls at Sea"—which opens at Globe Theatre New York, August 3rd


COSTLIER TOBACCOS
CREATORS OF "SHOW BOAT"
IRENE DUNNE
HIGH WIDE AND HANDSOME
RANDOLPH SCOTT
A Rouben Mamoulian Production
LAMOUR
TAMIROFF
WALBURN
ASTOR THEATRE BROADWAY at 45th ST.
TWICE DAILY
BEGINNING
WED. JULY 21ST

ficant Billboard Campaign was important element in advance advertising for opening l. Painted boards like this in strategic locations complemented full showing on regular s.



High, Wide and Handsome, too, was the specially designed front and lobby, which introduced novel mural effects and modern lighting into modern showmanship that characterized Paramount campaign for important picture


Get ready for the big thrill Show of 1937
HIGH WIDE AND HANDSOME
WORLD PREMIERE WEDNESDAY NIGHT 8:45 AT THE ASTOR...
Irene Dunne "HIGH, WIDE and HANDSOME" Randolph Scott
The biggest musical show of the year is on the way!
Beautiful Women
And Black Gold
"Can I Forget You"
Irene Dunne "HIGH WIDE and HANDSOME" Randolph Scott
ASTOR THEATRE BROADWAY AT 45TH ST
Irene Dunne "HIGH, WIDE and HANDSOME" Randolph Scott
DOROTHY LAMOUR
AKIM TAMIROFF
RAYMOND WALBURN
BEN BLUE
WILLIAM FRAWLEY
CHARLES BICKFORD
A ROUBEN MAMOULIAN PRODUCTION
Tomorrow Night's the Big Night on Broadway
HIGH WIDE AND HANDSOME
Irene Dunne HIGH WIDE and HANDSOME Randolph Scott
ASTOR THEATRE

gh, Wide and Handsome was the newspaper campaign on behalf of Paramount's smashing spectacle of the oil industry. Refreshingly new treatments in layouts and art characterized refreshingly new treatments and blending of entertainment elements in the picture.

IT'S A "HIGH, WIDE AND HANDSOME" PARAMOUNT YEAR!

ASTOR THEATRE
IRENE DUNNE & RANDOLPH SCOTT in
"HIGH, WIDE AND HANDSOME"
HIGH WIDE
"HIGH, WIDE AND HANDSOME"

by Jerome Kern and Oscar Hammerstein II, Creators of Immortal Music

Irene Dunne in "**HIGH, WIDE AND HANDSOME**" with **Randolph Scott**

DOROTHY LAMOUR · AKIM TAMIROFF · RAYMOND WALBURN · Ben Blue · Charles Bickford · Elizabeth Patterson · William Frawley · A Rouben Mamoulian Production

A Paramount Picture Directed by Rouben Mamoulian · Music by Jerome Kern · Original Story, Screen Play and Lyrics by Oscar Hammerstein II

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Samuel Goldwyn, quite a featist himself, is always signing up the strangest people to work for him. Only the other day he engaged William Dollar, "the only dancer in the world who can do the 'Nijinsky Leap,' for 'The Goldwyn Follies.' In explanation of the "Nijinsky Leap," Mr. Goldwyn had the United Artists New York publicity department send this notice to the press: "The 'Nijinsky Leap' is an amazing terpsichorean plunge which takes William Dollar high in the air, pauses, then takes him still further upward."

Sounds very much like the New Deal dollar.

▽

They say that Mr. Goldwyn in Hollywood still is doing hand-springs apologizing for that widely circulated and highly exaggerated story about the wife of the President of these United States having been given a job by him to write advertising copy for Goldwyn's "Stella Dallas," whereas Mrs. Roosevelt only wrote a few words on motherhood, not mentioning any commercial aspects, for inclusion in a single "Stella Dallas" ad.

Mr. Goldwyn had better have his federal income tax accounts in good order.

▽

Theatre telephone operators and ticket sellers answering patrons' inquiries asking the name of the feature playing at their theatres will probably feel pretty foolish when they tell the callers: "Ssh! The Octopus!" (coming up from Warner Brothers).

▽

News release from the Columbia Broadcasting System:

> "The premature heat wave which has blanketed America during the last few days should give added point to Margaret Daum's singing of 'Snegourotchka's Air' from Rimsky-Korsakoff's 'Snow Maiden' during her program over the Columbia network. 'Snegourotcha' was brought to life by a fairy godfather, but melted away when she fell in love the next spring.

▽

A headline in London's Daily Express asked: "When Does a Party Become an Orgy?", which caused the London Era to ask the same question of a press agent. He replied that it all depends whether he has to put the film over regardless.

▽

Ho Hum Department, from the New York Journal:

> "Girls who believe they can make up their mouths with the aid of lipstick to resemble dreaming lips are invited to send tissue paper impressions of their lips to the New York Journal's 'You Can Be Beautiful' page, to compete for the 25 pairs of tickets to the Rivoli Theatre all this week and next, where the United Artists picture, with Elisabeth Bergner, called 'Dreaming Lips,' is being shown. The 25 whose lip impressions most nearly resemble dreaming lips, will be awarded the tickets."

▽

Helen Vreeland and Hilda Vincent are secretaries at the Twentieth Century-Fox Studio of Mr. Darryl Zanuck's in California. They wrote a story, "Highway to Hell," and thought so much of it—that they sold it to RKO Radio.

MGM Breathes A Little Easier

MGM has released Jean Harlow's last picture, "Saratoga," found the public in approval to the extent of breaking some all-time box office records, and therefore Mr. Schenck's company today is a little less nervous in fear that the public might criticize the release.

But behind completion of the production lies the story of a most unusual situation.

When Miss Harlow died, the company was timid about completing the film. The decision to proceed was not made until several weeks following her death, when it appeared that the public might be receptive. The problem then was to finish the few unfinished scenes in the script in which Miss Harlow had not appeared.

Director Jack Conway's solution was to rewrite these scenes to eliminate as far as possible the character Miss Harlow played, re-editing scenes nearby that were already made, to conform with the new treatment. Fortunately for Metro, the ending of the film, with Miss Harlow and Clark Gable, already had been made.

Miss Harlow had appeared in all sequences up to the next to the last reel of the production. The final two reels were rewritten so that most of the action took place in the exterior reproduction of the race track. Much of the action is the famous New York Saratoga track. A double was used in the rewritten scenes of this reel, but her appearances were minimized. Only long shots were made, the double appearing in most cases with her back to the camera. In no instance is her face seen. Supplementary "detail" shots were made, entering doors and running across lawns, to tie in with scenes already made by Miss Harlow.

The net result at the box office was best exemplified at Broadway's Capitol theatre, where the Loew-Metro management stationed special police guards at all points of the lobby to prevent souvenir hunters from carrying away Harlow photographs or other material.

▽

The sales price of $250 per copy charged by the Democrats for their campaign book, because it contained F. D. R.'s autograph, should give Walt Disney an idea for his "Mickey Mouse Magazine."

▽

Joe Breen, Production Code Administrator in Hollywood, conducts his viewing of motion pictures according to the code set for him. Not so with Sam Scribner, styled the "chief censor" of the new reformed burlesque.

Henry Beckett, interviewing Mr. Scribner for the New York World-Telegram, *found that Scribner is deciding questions of good taste in burlesque as he goes along.*

"Where will you, as a censor, draw the line, Mr. Scribner?" asked Reporter Beckett.

"Right above the navel!" Scribner replied, causing the World-Telegram *to call him: "Burlesque's Bosom Friend."*

▽

If the children's contest on bananas promoted by Independent Grocers' Alliance succeeds as hoped, the timely-topical producing company of Warner Brothers could tie up on a picture called 'Yes, We Have No Bananas Any More Again."

John Cabbage, a worker on New York City's garbage scow-boats, has obtained a 90-day leave of absence from the Department of Sanitation to get a real bite from a nibble which he is supposed to have received from Hollywood, for his writings in prose and verse. Mr. Cabbage left immediately by railroad, ignoring reporters' inquiries as to whether he had found some rejected manuscripts in the garbage cans. Anytime now, you may find Mr. Cabbage billed as "The Bard of the Barges."

▽

The London Era *defines Memory as that reaction experienced by an exhibitor as he listens to the film salesman's description of the new season's product lineup.*

▽

Takako Irie, Japan's No. 1 film star, earned nearly $3,000 through all of last year. Also, Mr. Irie rates no black marble swimming pool modeled on Julius Caesar's, has no suit against the Government to recover $136,843,400 in tax "over-payments," does not own six bright red and canary-yellow automobiles or a sea-going yacht, nor does he own a mansion in the hills and another in the valley. Mr. Irie is No. 1 film star—in Japan.

▽

They say that Darryl Zanuck is worrying about Shirley Temple growing up. Pretty soon she'll be too old to get a husband in Tennessee.

▽

The excessively careful Rockefeller Center building management has been doing its darndest to get tenants to shut their office windows on leaving after hours, for protection against sudden summer storms. Watchmen may make an unexpected visit at any hour during the night, and any tenant found negligent is liable to get a black mark against his name in the Rockefeller Center golden book, or a very stern notice such as that received by Quigley Publications, advising that "doors, safes and windows were found open at 8:14 P. M. (Daylight Saving Time), on July 16, 1937, as follows":

DOORS	SAFES	WINDOWS
0	0	14

Ted Sullivan, QP office manager and chief figure-upper, estimated that that score makes our batting average about .200.

But Mr. Sullivan refused to accept the building superintendent's notice because it did not contain the longitude and latitude of the open windows.

▽

Paramount Pictures, Inc., announces a change of title from "Accidents Will Happen" to "She Asked for It."

▽

In the screening room at Twentieth Century-Fox studios in California, Gregory Ratoff was watching "Life of a Lancer Spy," his first directorial effort.

"The laboratory has stabbed me in the heart," he moaned. "They've printed my picture too dark. It's ruined."

Sitting nearby was Darryl Zanuck, studio production chief. He scribbled a note and passed it to Ratoff:

"The picture will look better if you take off your sun glasses."

THE T

OF NEW

HELD OVER . . . RA

“Vivid with color . . . powerful in its vitality . . . dramatic punch . . . human appeal.” —N.Y. Daily Mirror

•

“‘Toast of New York’ adroit, robust film.” —N.Y. World-Telegram

•

“Edward Arnold shines as Robber Baron Fisk.” —N.Y. Daily News

•

“Hollywood has done another of its grand jobs.” —N.Y. Sun

•

“Filmed with painstaking attention . . . turned out handsomely.” —N.Y. Journal-American

OAST

DIO CITY MUSIC HALL

YORK

"***Splendid drama of Robber Baron era . . . holds your interest from beginning to end.***" —N.Y. Post

•

"***Lavish . . . spectacular . . . smashing theatrical attraction.***" —Hollywood Reporter

•

"***Action . . . romance . . . comedy . . . a great audience picture.***" —Box Office

•

"***Stirring drama . . . earmarked for important coin.***" —Hollywood Variety

EDWARD ARNOLD . . CARY GRANT . . . FRANCES FARMER . . . JACK OAKIE . . .

The Toast of New York

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre
RKO-RADIO PICTURE

Burlesque Houses Consider Turning To Pictures Only

Burlesque, lacking its major attraction—the strip-tease—has proven such a dismal failure in New York City that serious consideration is being given to complete abandonment of the modified productions labeled "revues."

Three houses, whose openings were hailed as a "wholesome forward step," already have given up the struggle and others are reported as preparing to follow their lead. In two cases exhibitors are looking forward to the modified burlesque houses being converted into motion picture theatres.

Two Adopt Film Policy

Harry Brandt, who is associated with Joe and Dave Weinstock, announced this week that the Republic, on 42nd Street, and the Gaiety, on 46th Street, will turn to films only. The two theatres were among the seven opened under new licenses, which were issued after the operators agreed to a code of operation. The code is administered by a board, none of whose members are connected directly or indirectly with the theatre.

The Oriental, operated by Herbert and Morton Minsky, whose surname is banned from theatrical ventures by the code, opened last week, offering a performance described by the New York *Post* as "a gala premiere which would have knocked Minsky's old Oriental patrons cockeyed before the first curtain."

The comedy, the newspaper reported, was "clean" and "moth-eaten."

After less than a week's operation, the Oriental was closed. It may reopen in the fall. Of the four other theatres, the Apollo and Eltinge were reported on the verge of closing. The operators admitted they are running on a week-to-week basis with performers and musicians. Notices of conditional closing have been filed in both houses. This leaves two other theatres, the Werber and Fulton.

Burlesque's indicated demise will result in virtual stillbirth for the recently formed Variety Revue Theatres Association, operators' organization, and the position of Samuel S. Scribner, $10,000 a year burlesque censor. Closing of the Apollo and the Eltinge would definitely abolish the association and Mr. Scribner's position, John F. Masterson, chairman of the code administering board, said.

Clash Over Court Ruling

Coincident with the closing of the Republic, was a decision handed down in the case of Edward Goodman, who, as manager of the house, was charged with the staging of indecent performances in connection with a burlesque show last April.

Anna M. Kross, magistrate in Yorkville court, discharged Mr. Goodman with the ruling that the judiciary cannot undertake to "set up standards of taste." She further said the strip-tease acts were full of "stupidity and vulgarity," but added that she "must agree with former decision that this is not the problem of a judicial tribunal."

George A. Timone, advocate of the New York chapter of the Knights of Columbus, in an open letter to the magistrate, attacked the decision, saying that former court rulings were to the contrary.

Should the Eltinge and Apollo join the Republic in becoming film houses, there will be a total of ten grind picture houses on 42nd Street between 7th and 8th Avenues.

Warner Brothers Delay Previews

Warner Brothers, to make certain that "Varsity Show" will be included, has postponed its national previews of several new features until August 23rd and 24th. Originally the showings were to be held in key cities on August 9th and 10th. "Varsity Show" is set for release September 2nd.

Companies Meet Monopoly Charge

Six large companies responded to the request of Special Assistant Attorney General Hubert Harrington to send representatives to a meeting at Department of Justice headquarters in Newark last week for a discussion of monopoly charges in violation of anti-trust laws.

The move for the conferences arose from a complaint by the Mosque theatre, Newark, that it was unable to obtain product. The Frankoes-Robinson interests, which operate the house, charged that Warner Brothers in Newark had tied up more second and third-run houses than they require. The assertion that the Mosque was unable to obtain sufficient product was generally denied by counsel for all major companies.

No indication was given of the procedure that would follow the three and a half hour conference except the remark of Attorney General Harrington that a report would be sent to Washington.

Universal and Twentieth Century-Fox declined to attend the conference because, they said, of the secrecy, the purpose being kept dark until the gathering was assembled.

Attending the session were Louis Phillips, Paramount; Irving Morris, Columbia; O. O. Decker, MGM; I. Levinson, Warners; William Mallard, RKO, and Jack London of Fitelson and Mayer, attorneys for GB. Arthur Greenblatt, of GB, was the only exchange man present.

Answers to the anti-trust complaint brought by the Academy theatre, Newburgh, in which damages of $225,000 are being asked for alleged inability to obtain product because of conspiracy, are being prepared by attorneys for 20th Century-Fox, Universal, Paramount and United Artists.

Review of School Films Nears End

The educational committee of the Motion Picture Producers and Distributors of America expects to complete by August 15th its review of 1,500 educational short subjects to be used in connection with its recently announced school program.

More than 400 subjects have been approved, wholly or in part, up to this time.

Following the review, an index will be compiled of the pictures suitable for presentation in an estimated 200,000 and more schools. The reels originate from the vaults of all the large distributors except Columbia.

Plans for the distribution and future production of educational subjects are to be taken up soon by the educational committee.

Stage in No Need Of Picture Money Dramatists Say

Discontinuance of Hollywood backing of Broadway plays has not been missed and no change will be made in the existing playwright-manager agreement for the new season, spokesmen for the Dramatists Guild said this week.

The problem facing the legitimate theatre is not one of financial aid, but a question of play-shortage, they said. Although the number of productions this past season fell behind the total for the previous year, the reason given is that established playwrights, such as Sidney Howard, Marc Connelly and Clifford Odets, are not producing enough.

On the other hand, according to the Guild, younger playwrights are appearing and money is readily obtainable for any promising scripts. Among newer dramatists who have been successfully represented on Broadway this past season are Victor Wolfson, Mark Reed and the John Murray-Allen Boretz team, but in general the efforts of the neophytes have not been considered sufficiently numerous to compensate for withdrawal of established playwrights.

No change is anticipated in the new agreement which, by altering the split between manager and dramatist to 60-40 in the authors' favor, discouraged film financing of plays some 18 months ago.

"The theatre would welcome the return of film company financing if those companies came back as theatrical managers, but not if they returned for the sole purpose of getting cheap picture rights to plays," the Guild said.

Empire to Market 36 British Films

Empire Films will distribute the product of all British producers except London Films during the new season.

British pictures to be handled number 36, in addition to 54 features and two serials from Republic, 88 Educational comedies, and 12 Canadian Cameos.

The announcement was made at the company's annual sales meeting Toronto last week which was attended by an American delegation including J. J. Milstein of Republic, Arthur A. Lee, president of GB, Herbert J. Yates of Consolidated Films, Jack Skirball of Educational Films and Harvey Day of TerryToons.

In the absence of Oscar Hanlon, president of Empire, who is recovering from an operation, the meeting was presided over by Paul Nathanson, vice-president, and A. W. Perry, sales manager. Representatives from six Canadian branches attended.

In addition to Gaumont, those distributors that will use Empire as its Canadian trade outlet include: Herbert Wilcox Productions, Associated British Pictures, Capitol Films, Jack Buchanan Productions, Associated British Film Distributors, General Film Distributors, and British Lion Products.

ENGLAND PROMISES TELEVISION FOR 500 THEATRES IN THE NEAR FUTURE

Apparatus Called Capable of Giving Flickerless Picture 5 by 4 Feet at Scophony Laboratories Test

by BRUCE ALLAN
in London

Transmission of television programs to 500 motion picture theatres from a single negative film is predicted for the near future by S. Sagall, managing director of Scophony, Ltd., who asserted his company has solved all the fundamental problems of transmitting large pictures.

When the theatre set is made available generally, it will entail a complete revolution in cinema technique, and extension of the broadcasts might make the present positive cinema film entirely unnecessary to the industry, Mr. Sagall said.

A demonstration of large screen television recently was given by Scophony at its laboratories at Campden Hill, London. Transmitting film scenes from another part of the same building, the apparatus was shown to be capable of giving a flickerless and clear picture 5 by 4 feet in dimensions, by means of a public hall receiver. On a home receiver, an excellent picture 2 feet by 1 foot 10 inches was obtained. The quality in this instance was equivalent to the best home cinema results; there was, in fact, nothing to suggest that it was not a film projection.

The larger picture also was singularly flickerless. In definition it was slightly inferior but no details were lost in landscape shots nor in crowd scenes. In general standard, it undoubtedly equalled that reached in many small cinemas.

Mr. Sagall explained the set used was classed as "medium." One giving a picture double the size will be ready within a few weeks, he said.

A T & T AGREES TO TELEVISION PACT

Farnsworth Television, Inc., and the American Telephone and Telegraph Company have signed an agreement whereby each grants extensive rights under its patents to the other.

Donald K. Lippincott, of San Francisco, a representative of the Farnsworth company, said the agreement "clears the path for cooperation between the Bell System, Farnsworth and certain Farnsworth licensees, helps to clarify a difficult patent situation and brings one step nearer the broad use of television and other advances in communication."

The pact was signed in New York by C. P. Cooper, vice-president of AT&T, and Philo T. Farnsworth.

Pictures 16 by 12 feet will be possible before the end of the year, he added.

Predicting establishment by the cinema industry of a television service of its own, superseding that provided by the British Broadcasting Corporation from Alexandra Palace, Mr. Sagall said there was no reason why a theatrical performance, or a Covent Garden ballet, should not be transmitted in the near future.

The two obstacles to Television progress he declared to be the small picture and the limited character of the official programs, which are transmitted from 3 to 4 and 9 to 10 p.m. each day, and, in his opinion, are dull. An entertainment program to theatres, through an industry service, combined with the large screen, would lead to enormous progress, in which, he said, England would outstride the world. He added that England already is well ahead in this field.

Scophony is a high definition optical-mechanical system, working at present on a 240 line standard, but a 400—500 system is being developed. It is claimed this will mark a big advance over the methods used at Alexandra Palace which are admittedly not up to the specifications of the Television Advisory Committee.

Split Focus, Supersonic Control

The basic Scophony inventions, making possible the large home picture (of five to six times the area of that of the cathode ray receivers) and the public hall picture, capable of being witnessed by several hundreds of people, are the split focus and the supersonic light control.

The first of these is an optical arrangement of cylindrical lenses with their axes crossed, so that a beam of light is focussed in two separate planes. This enables a great reduction in size in the scanners which are essential in mechanical-optical systems. In the case of the home receiver the reduction is one-twelfth.

The supersonic light control is a method of remedying the loss of light through scanning. A picture is scanned by a single spot and, in a 240 line picture with 320 elements along its line, goes into the picture some eighty thousand times, entailing that degree less light than in the case of a non-scanned cinema picture. The supersonic device consists of a container filled with a liquid.

How It Operates

At one end is a quartz crystal which is actuated by a modulated carrier frequency fundamentally the same as that of the quartz. Supersonic waves are set up corresponding to the velocity of sound waves in the liquid. There are lenses on either side of the container and when light is passed through the container and focussed on to a scanner, and thence to the screen, an image of the light control itself is formed on the screen, the width being that of one line of the picture and the length being determined by the length of the light control liquid column.

If the modulation is now applied to the quartz crystal, nothing will appear on the screen until the scanner, between the screen and the light control, is rotated at a speed corresponding to the speed of the liquid. Then the modulation becomes visible on the screen. A large number of scanning spots are used simultaneously. In a 450 line picture the whole line of the picture is used at once, giving a 450 times increase of light. It is claimed that on five to ten watts the supersonic control gives result which would demand several kilowatts as the driving power of a kerr cell.

New Mercury Lamp

A special high pressure mercury lamp has also been evolved by Scophony, for home use, which, operated from a direct current source at a voltage of 70 with a consumption of 3½ amperes, total consumption approximately 250 watts, is claimed to give from three to four times the light obtained from a carbon arc consuming 500 watts.

The Scophony transmitting equipment includes a main film projector embodying the split focus principle. There is one scanner, of similar size to that of the receiver scanners. The light source is a low intensity arc lamp. The film is continuously moving, giving 25 pictures a second in the case of 240 line pictures. The spot of light, passing through the film, falls on to a photo electric cell of the electron multiplier type. With a normal film, one tenth of a volt is obtained across the photo cell resistor after the electron multiplier. The vision signals are amplified by a three stage amplifier which feeds directly into a line amplifier with an output impedance of 100 ohms. This is fed to various parts of the building, including the radio transmitter, through co-axial cable.

Technical Defects Being Remedied

Scophony's home projector, embodying the 2 feet picture, will be marketed as soon as the BBC has remedied technical defects in its Alexandra Palace transmissions. At present there is admitted to be considerable irregular timing and phase shifting, which makes the signals unsuitable for receivers using scanning systems possessing inertia.

Members of the board of Scophony include Sir Maurice Bonham Carter, K.C.B., K.C.V.O. chairman; Mr. Sagall; W. S. Verrells, Oscar Deutsch, of Odeon Theatres, and Arthur Levey. It is claimed the company controls a large number of fundamental television patents.

TELEVISION STATION REOPENS AUGUST 16

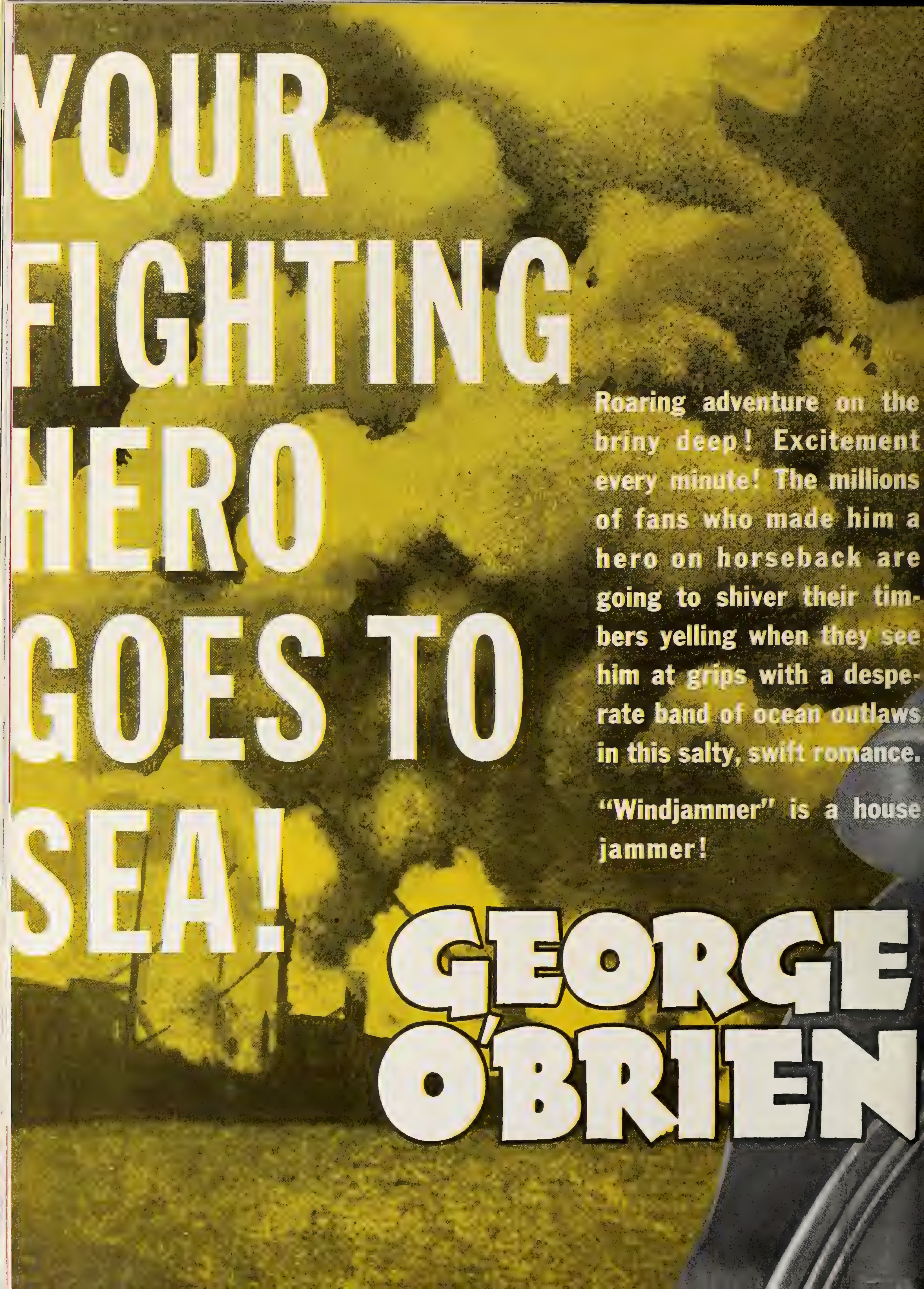
The British Broadcasting Company closed its television transmitting station, at Alexandra Palace, Monday and will reopen it August 16th, with a normal program. But, starting August 25th and for the duration of Radiolympia, exhibition of the Radio Manufacturers' Association, there will be special one hour transmissions three times a day.

One of the programs, from 11:30 A.M. to 12:30, will be from film, while the others, from 4:00 to 5:00 and from 9:00 to 10:00 P.M., will be direct.

Until the station is reopened there are to be two daily transmissions for the trade, from 11 A.M. until noon and from 2 to 3 P.M.

Zanuck's Vacation Delayed

Having completed production plans for an unexpectedly heavy filming schedule, Darryl F. Zanuck, Twentieth Century-Fox production chief, was compelled this week to delay his vacation from August to January. Within two weeks, the studio will have completed some 14 features for 1937-38, and by late January, Mr. Zanuck expects to have finished all the major productions whose filming he is personally supervising.



YOUR FIGHTING HERO GOES TO SEA!

Roaring adventure on the briny deep! Excitement every minute! The millions of fans who made him a hero on horseback are going to shiver their timbers yelling when they see him at grips with a desperate band of ocean outlaws in this salty, swift romance.

"Windjammer" is a house jammer!

GEORGE O'BRIEN

R K
RADI
PICTUR

WINDJAMMER

PRODUCED BY GEORGE A. HIRLIMAN
DIRECTED BY EWING SCOTT
Associate Producer DAVID HOWARD
Screen Play by Dan Jarrett and James Gruen
Original Story by Maj. Raoul Haig

WITH
CONSTANCE WORTH
WILLIAM HALL

PARAMOUNT SITUATION UP AT CHICAGO SESSION

P. J. Wood Says Exhibitor Units Represented Favor "Buyers' Strike" on Product

Headed by Peter Jules Wood, of Ohio, a number of theatre owners and leaders of Allied States Association met at Chicago's Congress hotel last Friday to discuss plans for the "National Paramount Product Strike" which they are sponsoring in a playdate "boycott" during August because of differences over product deals with the distributor. The exhibitors complain that Paramount is improperly holding over six 1936-37 features for 1937-38.

Approximately 35 exhibitor leaders were invited to the Chicago meeting, but only half that many were able to attend.

Allied's Aaron Saperstein, president of the Illinois unit, explained that his organization was not planning to take any action on the "strike" because many Illinois exhibitors had made two-year product deals with Paramount last year and this made it impractical for them to join in any protest.

In a statement issued by Mr. Wood following the meeting, he said:

"An enthusiastic meeting of the national Paramount 'strike' committee was held at the Congress Hotel on Friday, July 23rd. Representatives of the following exhibitor organizations were in attendance: Indiana, Delaware, south New Jersey, eastern Pennsylvania, western Pennsylvania, Wisconsin, upper Michigan, northern New Jersey, Massachusetts, Vermont, Maine, New Hampshire, Minnesota, Ohio and Chicago.

"Reports from the various units indicated that exhibitors are overwhelmingly in favor of the 'strike' and are carrying out the mandates of the Washington conference, which consisted of the following:

"1. Cancellation by exhibitors of dates on all Paramount product (features, shorts and news reels) beginning August 1st and continuing during the duration of the strike.

"2. To refrain from negotiating with Paramount for 1937-1938 product.

"3. To test by suit the right of Paramount to withhold certain pictures announced as part of the 1936-37 program.

"The committee today advocated the picketing of all Paramount exchanges beginning August 1st and any theatres violating the 'strike.'

"Reports submitted at the meeting showed clearly an avalanche of cancellations by exhibitors on Paramount product in the thousands and beginning August 1st far beyond the expectations of the committee.

"The following wire was received at the meeting from the Independent Theatre Owners of Southern California:

"'At mass meeting on July 20th was unanimously voted to cooperate in strike against Paramount. Exhibitors represented at meeting have already pulled dates on Paramount from August 1st to September 15th which includes "Paramount Week" and committee has been formed to contact theatre owners not present at meeting as well as provide penalty for slackers.'

"Between now and August 1st every state unit will have had another meeting for the purpose of setting up and perfecting machinery for the picketing of exchanges and theatres.

"The 'strike' against Paramount includes the discontinuance of payments under the 'weekly payment plan' on shorts.

"Among those present at today's meeting were: H. A. Calloway, Indianapolis; George Aarons and Lewen Pizor, Philadelphia; M. A. Rosenberg, Pittsburgh; Lee Newberry, Asbury Park, N. J.; Arthur Howard, Boston; W. A. Steffes, Minneapolis; Louis Abrahamson and L. Sussman, Chicago; Ray Tesch, Max Krofta, Ross Baldwin and D. L. Hemmings, Milwaukee."

Second "National" Conference

The meeting was Allied's second "national" conference on the subject, the first having been held four weeks ago in Washington, as organized by Mr. Wood, who this week added that Boston, Columbus, O., New Jersey, Pittsburgh and Minneapolis exhibitors will hold group meetings this week for the carrying out of "strike" plans.

In Boston, the New England Independent Exhibitors, Inc., formally entered the campaign on Tuesday with a mass meeting at the Hotel Touraine in Boston, called at the wired instructions of Arthur K. Howard, business manager, who was attending the national Allied conference in Chicago.

Wisconsin Board To Meet

The board of directors of the Independent Theatres Protective Association of Wisconsin and Upper Michigan will meet on August 6th to decide whether its campaign will embrace the use of pickets, sound trucks and radio and newspaper advertising. Ray Tesch, business manager, reported the receipt of cancellations from members.

Last week, 112 exhibitors from southern California and Arizona, meeting in Los Angeles without any apparent organization sponsorship, decided to join the "boycott." The owners then marched en masse to the Paramount Los Angeles exchange to protest.

Allied in the Northwest (Minnesota and the Dakotas), presided over by W. A. (Al) Steffes, held another meeting on Monday, at the Hotel Nicollet, Minneapolis. Mr. Steffes, reputed to have lined up some 200 exhibitors in the drive, said: "It is with the utmost reluctance that I must condone and carry through to a satisfactory termination the unanimous mandate of Northwest Allied that all independent owners 'pull' together in the drive."

Allied States of New Jersey entered the campaign at a meeting held last Thursday at the Douglas Hotel, Newark, where the members voted that "Paramount's action in withholding six pictures from the 1936-37 program is a breach of contract with exhibitors."

New Jersey Allied issued a statement that it has "endorsed substantially the action of the Paramount protest meeting in Washington recommending that exhibitors demand delivery of the six pictures in question and that legal action be taken if necessary to enforce such contracts." The organization has been talking about having members picket Paramount's exchange in New York.

Philadelphia remains the leading protagonist, sending out daily "strike bulletins" and asserting that "there will be no settlement without full protection for each exhibitor."

George P. Aarons, secretary of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, warned that "any exhibitor violating the 'strike' will be picketed."

Mr. Aarons' organization declared "Judge Joseph Varbalow, of the District Court at Camden, N. J., has been consulted by the UMPTO on all of its moves up to date in the Paramount 'strike,' and advises that everything is perfectly legal." It is possible that Judge Varbalow will become a member of the UMPTO's legal committee, it was said.

HAYS GIVES WABASH RECORDING MACHINE

A recording machine for voice testing has been given to Wabash College, Crawfordsville, Ind., by Will H. Hays, president of the Motion Picture Producers and Distributors of America, and an alumnus.

The device is to be used to reveal to students defects in their speech.

Will Hays, Jr., made the first recording.

GOLDWYN APOLOGIZES TO MRS. ROOSEVELT

Samuel Goldwyn has made public apology to Mrs. Franklin D. Roosevelt for publicity releases giving the impression that the First Lady had been hired as an advertising copywriter for "Stella Dallas." The apology was carried by both AP and UP News services, appearing two weeks before the scheduled opening of the picture at the Music Hall, August 5th.

Denying earlier reports that Mrs. Roosevelt would write the copy for "Stella Dallas," Mr. Goldwyn said:

"Mrs. Roosevelt, through her literary agent, George Bye, was told the story of 'Stella Dallas' and, as a result, wrote a beautiful editorial entitled, 'Stella Dallas Inspires a Discussion of a Mothers' Vital Problem.' Mrs. Roosevelt graciously permitted me to buy this editorial and use it in a series of advertisements in national magazines and newspapers."

Judell Names His Company

Progressive Pictures Company has been formed in Hollywood by B. N. Judell, Chicago independent producer. The company will make four pictures annually for roadshowing.

Picture Editor Visits Coast

Assigned to do a series of interviews and studio stories, Kaspar Monahan, film editor of the Pittsburgh *Press*, is in Hollywood on his first visit in 10 years.

May Resume Trailer Making

After three years' residence in New York, Sam Bialic has returned to Omaha, to consider resumption of World Film Service, formerly producer of screen trailers.

Warner Heads To Meet

Policies and new product will be discussed August 9th, when all Warner theatre zone heads hold a one-day meeting at the home office.

New Paramount Deal with Blank On Two Circuits

A new operating contract between Paramount and A. H. Blank for the Tri-States circuit was approved by Paramount's board of directors at its meeting Tuesday.

The agreement establishes a permanent partnership in 80 theatres operated in Iowa, Nebraska and Illinois by Mr. Blank. In consideration for eliminating its option to repurchase Mr. Blank's 50 per cent interest in the circuit, Paramount obtains a half interest in Mr. Blank's personally owned Central States circuit of 37 houses.

Although Mr. Blank will continue to operate both circuits they will remain as separate organizations.

Negotiations for the transaction had been under way for several months and as a result of the original operating agreement, which carried the buy-back provision, was extended several times.

Completion of the agreement brought an end to the last of the partnership pacts under which Paramount retained an option to repurchase the operating partner's interest. The transactions were made by S. A. Lynch during the complete decentralization of Paramount's theatre operations during reorganization of the company three years ago.

Mr. Blank, who visited New York to complete the terms of the agreement, has returned to Des Moines. Y. Frank Freeman, Paramount's vice-president in charge of theatre operations, plans to leave New York for Chicago and Minneapolis next week.

R. B. Wilby of the Wilby Kincey circuit returned from a month's vacation in Europe and returned immediately to Charlotte because of illness of a member of his family. He intends to return to New York within the next few weeks to discuss an extension of the operating agreement for the Wilby-Kincey circuit with Mr. Freeman.

Mr. Freeman admitted negotiations are under way for Paramount to obtain an interest in the Criterion Theatre, New York, from Harry L. Charnas and B. S. Moss. Should the transaction be completed the Criterion will show pictures after their run at the Paramount.

Blank's Theatres To Total Over 100

More than 100 theatres will be in the Tri-States and Central States circuits, Paramount partner, by the end of the year, according to a statement by A. H. Blank, head of the two chains.

Several deals for theatres, one involving six houses, are expected to be closed in the near future. The two circuits currently operate 80 theatres.

Ralph Branton and Joe Deitch, Tri-State and Central States executives, have recently been discussing product deals. The circuits have long franchises with Paramount, MGM and Twentieth Century-Fox.

National Decency Legion Classifies 15 New Pictures

Of 15 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage, four were found unobjectionable for adults and two were cited as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "The Big Shot," "Dangerous Adventure," "Fuerst Sepp'l," "High, Wide and Handsome," "Jubilee," "The Life of Emile Zola," "On Again Off Again," "The Shadow Strikes," "Traum von Rhein." Class A2, Unobjectionable for Adults: "Exclusive," "The Lady Escapes," "Saratoga," "Topper." Class B, Objectionable in Part: "Eine von Uns," "Juggernaut."

Ten-Point Drive May Be Renewed

Ed Kuykendall, president of the Motion Picture Theatre Owners Association, is understood to be considering the calling of a special meeting of the organization's board of directors to obtain their attitude on the revival of the 10-point campaign for trade practice concessions.

The MPTOA is reported to be particularly interested in obtaining distributor support for its proposed local conciliation boards, through whose agency it hopes to achieve the major share of its entire 10-point program.

Other features of the new campaign would include a 15 to 20 per cent cancellation demand and elimination of the score charge by those distributors who still retain it, it was said.

Federal Theatre Project Merged

Consolidation of the Federal Theatre Project with four other WPA projects, arts, music, writers and historical survey, has been announced by Mrs. Ellen S. Woodward, assistant administrator of the WPA.

No official reason was given for the reorganization but it is known that cuts in relief appropriations and attacks against the value of many of the arts projects played a part in the decision.

Paul Edwards, recently assistant director of finance at the Washington office of the WPA, was named administrative official of the new consolidation, to be known as Federal Project 1. The reorganization is to take effect immediately but no shake-up with respect to technical directors is intended for the present.

Accusations of incompetence and laziness against the WPA writers' Project, made by Ralph M. Easley of New York, were denied by Henry G. Alsberg, chief of the project. Mr. Alsberg stated that by September 200 works totaling 20,000,000 words will have been placed in the hands of the public. He pointed to the attention given the WPA material in the columns of the New York *Times* and the recommendations by the Book-of-the-Month Club of WPA literature.

Connecticut Court Bans Bank Night, Rules It Lottery

The death knell for Bank Night operations in Connecticut was sounded in Hartford this week after David Magliori, manager of the Rialto Theatre, Windsor Locks, was fined $13 in superior court on charges of conducting a lottery.

Mr. Magliori operated the game with proxy cards and for this reason Bank Nite Affiliated Enterprises declined to enter the suit. The exhibitor was convicted on three charges of violating the state law prohibiting the sale of property by lottery.

In deciding the case, Carl Foster, judge, ruled:

"It cannot be reasonably disputed that the accused managed and was concerned in an association of persons for the exchange of and disposal of property (to wit: money) in which such exchange and disposal was dependent upon and connected with chance by numbers and whereby such chance was in whole or in part an inducement to such exchange and disposal of such property."

Originally Mr. Magliori was convicted in town court and was enjoined from operating bank night. At that time, Howard Pease, owner of the property, also was found guilty, but when the case was appealed Mr. Pease was discharged.

The judge summarized the case by stating:

"The sole question is whether the act of the accused constituted a violation of the statutes. The accused claims that the transaction was an advertising scheme. If so, it is not, therefore permissible under the law."

Chance games continued to be the subject of controversies in other states too.

In Omaha the Motion Picture Exhibitors Association is still searching for a substitute for bank night, which has been barred by a temporary supreme court injunction.

The association, in an attempt to have the injunction dissolved, filed a brief with the supreme court. William Wright, attorney for the OMPEA, declared the situation is in dispute and the state is not entitled to the injunction until it can prove bank night is a lottery.

A revival of bank night operations is set for Miami, Florida, while in Detroit, the city council has been asked by John Kronk, councilman, to adopt ordinances which would bar all forms of chance games in theatres.

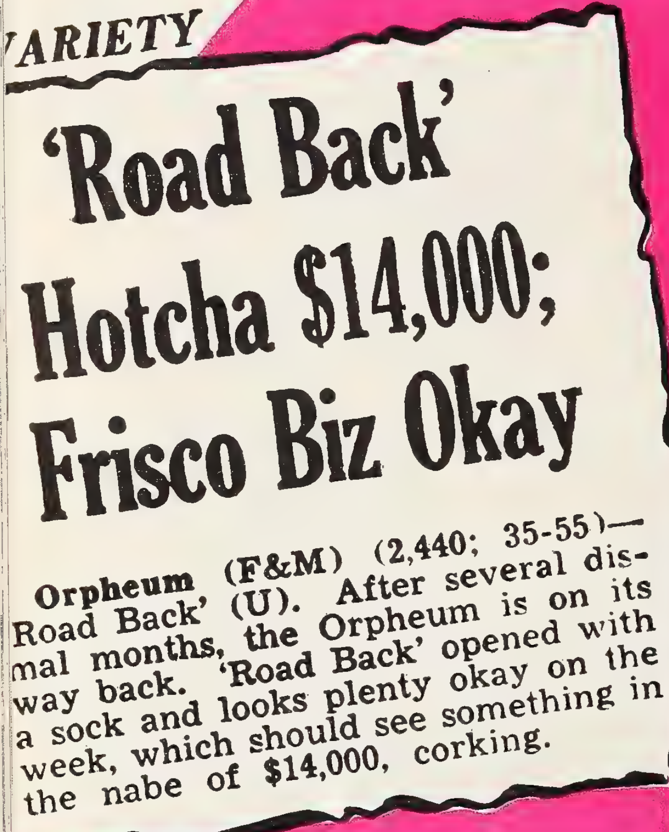
Columbia Stock Filing

Applications for the registration on the New York Stock Exchange of 7,667 voting trust certifications of Columbia Pictures and the underlying common stock, and for registration on the New York Curb Exchange of 10,342 shares of Columbia Pictures common, were filed with the Securities and Exchange Commission on Wednesday by Harry Cohn et al, voting trustees, and Columbia Pictures Corporation, respectively.

Northwest Allied Moves

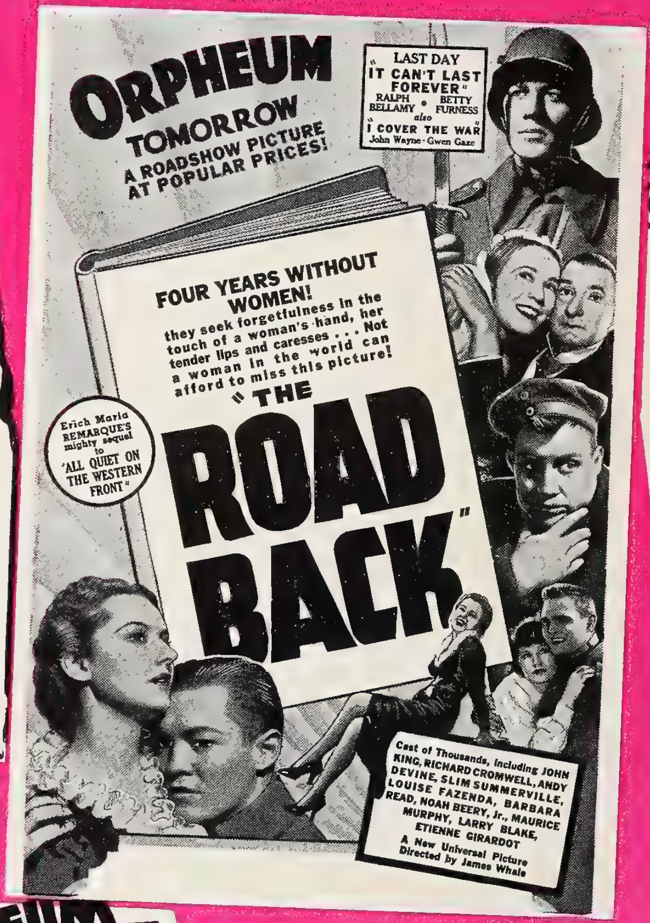
Allied Theatres Owners of the Northwest, Minneapolis, has moved to the World Theatre Building, 16 No. 7th Street, from 1011 Currie Avenue.

ROAD BACK" A SMA


VARIETY

'Road Back' Hotcha $14,000; Frisco Biz Okay

Orpheum (F&M) (2,440; 35-55)—
Road Back' (U). After several dis-
mal months, the Orpheum is on its
way back. 'Road Back' opened with
a sock and looks plenty okay on the
week, which should see something in
the nabe of $14,000, corking.


ORPHEUM
TOMORROW
A ROADSHOW PICTURE AT POPULAR PRICES!

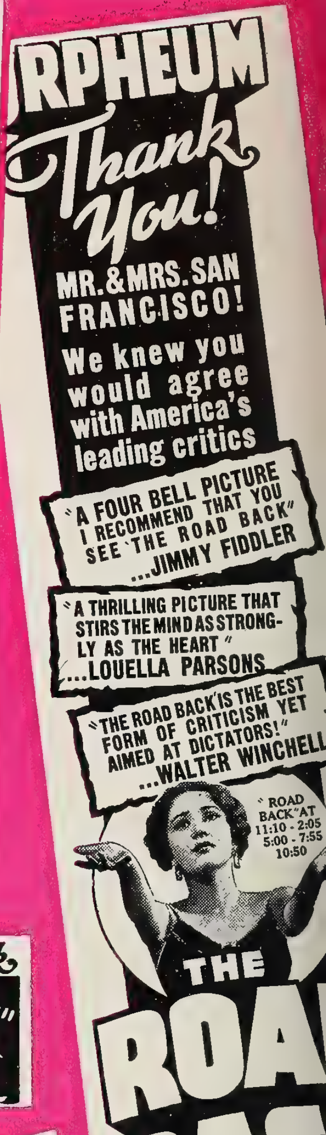
LAST DAY
"IT CAN'T LAST FOREVER"
RALPH BELLAMY • BETTY FURNESS
also
"I COVER THE WAR"
John Wayne - Gwen Gaze

FOUR YEARS WITHOUT WOMEN!
they seek forgetfulness in the touch of a woman's hand, her tender lips and caresses . . . Not a woman in the world can afford to miss this picture!

Erich Maria REMARQUE'S mighty sequel to "ALL QUIET ON THE WESTERN FRONT"

"THE ROAD BACK"

Cast of Thousands, including JOHN KING, RICHARD CROMWELL, ANDY DEVINE, SLIM SUMMERVILLE, LOUISE FAZENDA, BARBARA READ, NOAH BEERY, Jr., MAURICE MURPHY, LARRY BLAKE, ETIENNE GIRARDOT
A New Universal Picture
Directed by James Whale


RPHEUM
Thank You!
MR. & MRS. SAN FRANCISCO!
We knew you would agree with America's leading critics

"A FOUR BELL PICTURE I RECOMMEND THAT YOU SEE THE ROAD BACK" ...JIMMY FIDDLER

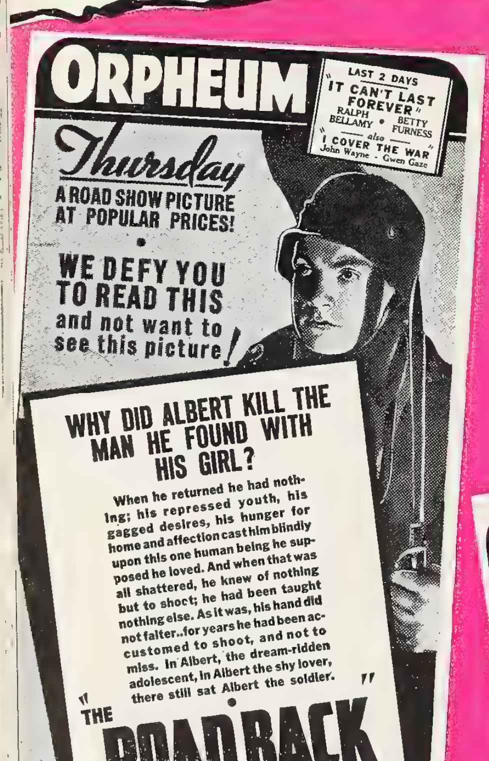
"A THRILLING PICTURE THAT STIRS THE MIND AS STRONGLY AS THE HEART" ...LOUELLA PARSONS

"THE ROAD BACK IS THE BEST FORM OF CRITICISM YET AIMED AT DICTATORS!" ...WALTER WINCHELL

"ROAD BACK" AT
11:10 - 2:05
5:00 - 7:55
10:50

THE ROA
BAC

ERICH REMARQU
mighty sequel t
"ALL QUIET on
WESTERN FR
A Universal Pi


ORPHEUM
Thursday
A ROAD SHOW PICTURE AT POPULAR PRICES!

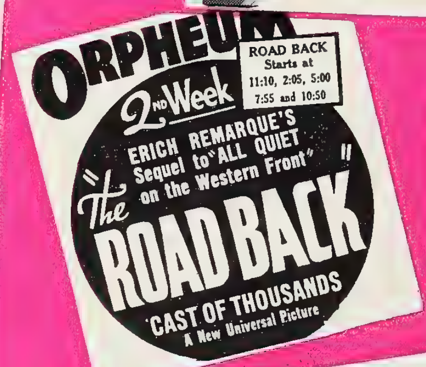
LAST 2 DAYS
"IT CAN'T LAST FOREVER"
RALPH BELLAMY • BETTY FURNESS
— also —
"I COVER THE WAR"
John Wayne - Gwen Gaze

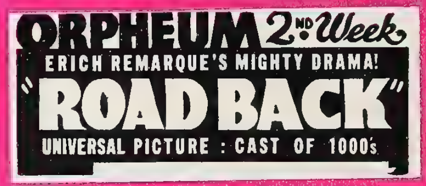
WE DEFY YOU TO READ THIS and not want to see this picture!

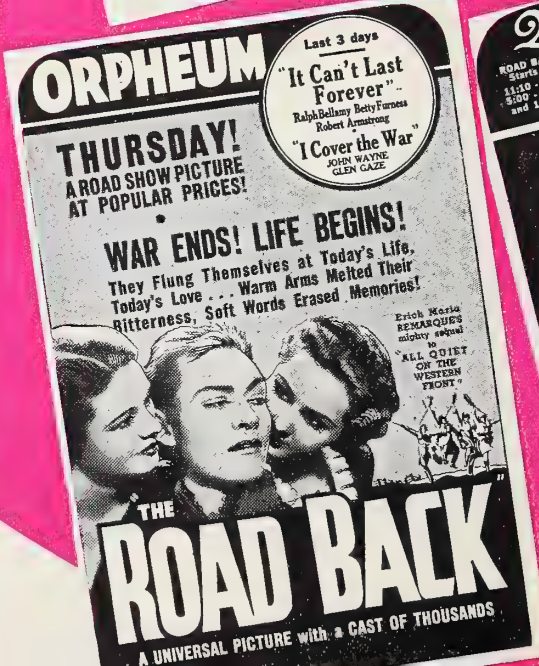
WHY DID ALBERT KILL THE MAN HE FOUND WITH HIS GIRL?

When he returned he had noth-
ing; his repressed youth, his
gagged desires, his hunger for
home and affection cast him blindly
upon this one human being he sup-
posed he loved. And when that was
all shattered, he knew of nothing
but to shoot; he had been taught
nothing else. As it was, his hand did
not falter..for years he had been ac-
customed to shoot, and not to
miss. In Albert, the dream-ridden
adolescent, In Albert the shy lover,
there still sat Albert the soldier.

"THE ROAD BACK"
ERICH MARIA REMARQUE'S mighty sequel to "ALL QUIET on the WESTERN FRONT"
A New Universal Picture


ORPHEUM
2ND Week
ROAD BACK Starts at 11:10, 2:05, 5:00 7:55 and 10:50
ERICH REMARQUE'S Sequel to "ALL QUIET on the Western Front"
"The ROAD BACK"
CAST OF THOUSANDS
A New Universal Picture


ORPHEUM 2ND Week
ERICH REMARQUE'S MIGHTY DRAMA!
"ROAD BACK"
UNIVERSAL PICTURE : CAST OF 1000's

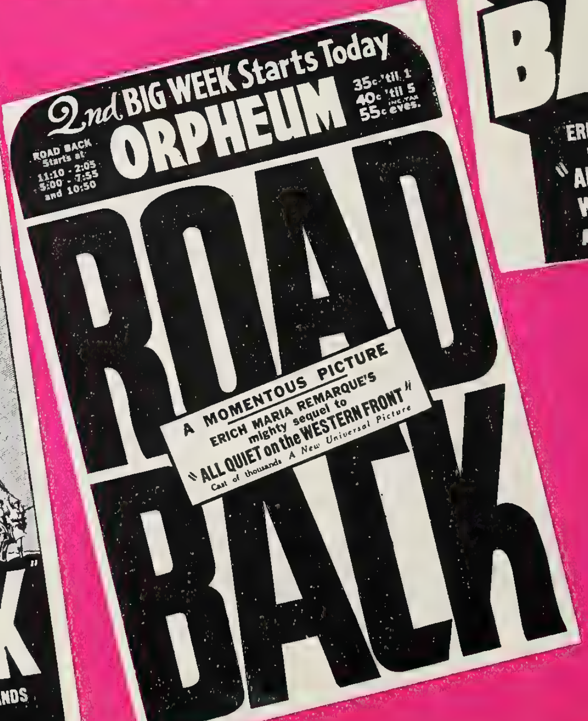

ORPHEUM
THURSDAY!
A ROAD SHOW PICTURE AT POPULAR PRICES!

Last 3 days
"It Can't Last Forever"
Ralph Bellamy Betty Furness
Robert Armstrong
•
"I Cover the War"
JOHN WAYNE
GLEN GAZE

WAR ENDS! LIFE BEGINS!
They Flung Themselves at Today's Life, Today's Love . . . Warm Arms Melted Their Bitterness, Soft Words Erased Memories!

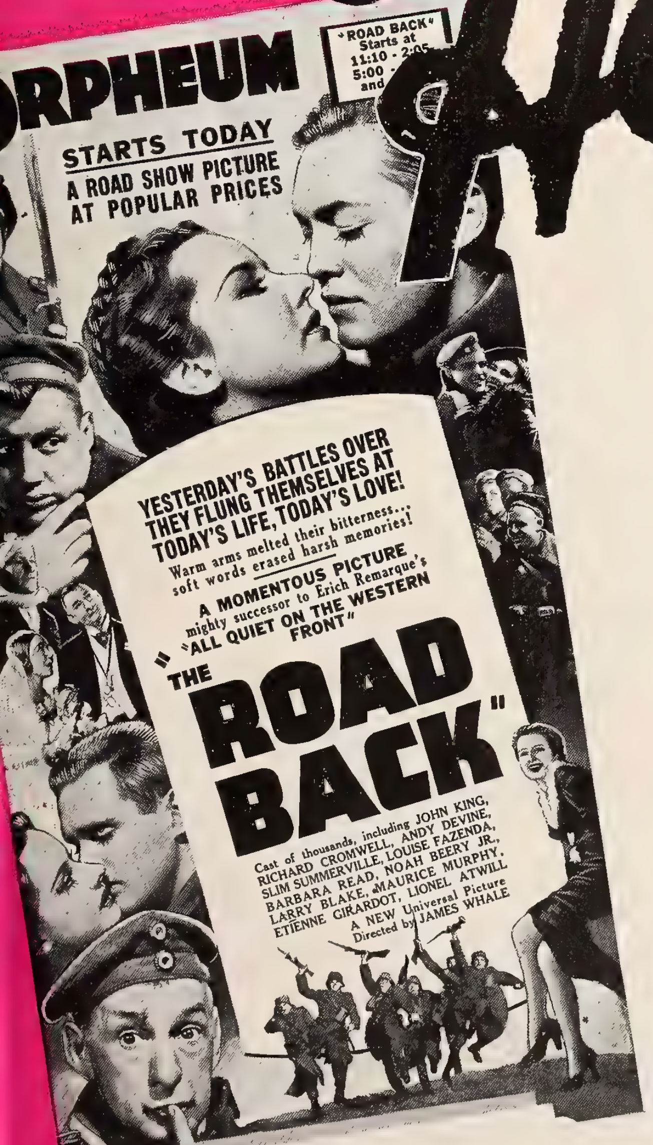
Erich Maria REMARQUE'S mighty sequel to "ALL QUIET ON THE WESTERN FRONT"

"THE ROAD BACK"
A UNIVERSAL PICTURE with a CAST OF THOUSANDS


2nd BIG WEEK Starts Today
ORPHEUM
ROAD BACK Starts at 11:10 - 2:05 5:00 - 7:55 and 10:50
35c 'til 1
40c 'til 5
55c eves. INC. TAX
ROAD BACK
A MOMENTOUS PICTURE
ERICH MARIA REMARQUE'S mighty sequel to "ALL QUIET on the WESTERN FRONT"
Cast of thousands A New Universal Picture

SH EVERYWHERE!

THESE ADS
ELPED
O DO THE
RICK IN
FRISCO!



RPHEUM

"ROAD BACK"
Starts at
11:10 - 2:05
5:00 -
and

STARTS TODAY
A ROAD SHOW PICTURE
AT POPULAR PRICES

YESTERDAY'S BATTLES OVER
THEY FLUNG THEMSELVES AT
TODAY'S LIFE, TODAY'S LOVE!

Warm arms melted their bitterness...
soft words erased harsh memories!

A MOMENTOUS PICTURE
mighty successor to Erich Remarque's
"ALL QUIET ON THE WESTERN
FRONT"

"THE ROAD BACK"

Cast of thousands, including JOHN KING,
RICHARD CROMWELL, ANDY DEVINE,
SLIM SUMMERVILLE, LOUISE FAZENDA,
BARBARA READ, NOAH BEERY JR.,
LARRY BLAKE, MAURICE MURPHY,
ETIENNE GIRARDOT, LIONEL ATWILL
A NEW Universal Picture
Directed by JAMES WHALE

Holdovers

OF COURSE..

in San Francisco, Los Angeles, Kansas City, Cleveland, Boston, Dallas! Going like a house on fire everywhere!

Just an old
NEW UNIVERSAL *custom!*

BRITISH GOVERNMENT'S QUOTA PLAN GIVEN HOUSE OF COMMONS

And Groups Are Busy Pouring Their Appeals Into Ears of Members of Parliament to Gain Support

by BRUCE ALLAN
in London

A White Paper (official publication for Parliamentary information), setting forth the Government's plans for new film legislation, in which will be incorporated new quota specifications, was to be issued this week, according to a promise made by Oliver Stanley, president of the Board of Trade, in the House of Commons Tuesday.

Mr. Stanley had been pressed by various members of Parliament to make available a full draft of the proposed Films Act either before the house rises, or during the recess. Mr. Morrison, Labor M.P. for Tottenham, said that the measure was involved and non-party and that there was a desire on all sides for full details for study.

David Kirkwood, Independent Labor member for a Glasgow division, asked assurances that the special conditions of Scotland would be dealt with in the bill. Mr. Boothby spoke of the necessity of not "encouraging British producers to waste money to qualify for protection."

The Minister's reply was that all points brought before him were being considered. The issuance of a White Paper means that the broad outline of the Government's Bill will be open for discussion and agitation for three months or more before they are introduced in the House of Commons.

The possibility that Mr. Stanley would seek further consultations with representatives of the industry, before making his final decision, is discounted by this news. It also appears that a further meeting of the Cinematograph Exhibitors Association (exhibitors) and the Kinematograph Renters Society (distributors), in the hope of ironing out their differences, is ruled out.

A very specific statement to this effect appears in a report to the CEA General Council from its Cinematograph Films Legislation Committee:

"So far as your committee is aware," the Council is told, "the Board of Trade is not inviting further views on major questions, nor are further negotiations proceeding within the trade.

"Your committee cannot anticipate the statement of the President of the Board of Trade, but it anticipates at the moment that the issue is now set for a parliamentary campaign in favor of the subject of a quality test."

This comment suggests that, in the view of the CEA, the Board of Trade proposes legislation substantially on the lines of its draft proposals, including the minimum cost clause, and that therefore the CEA, strongly opposed to such measures, must prepare itself for a fight on the floor of the House. This impression is deepened by the recommendation that those branches which have not "completed their work among Members of Parliament" shall do so before Mr. Stanley's preliminary statement is made.

BRITISH EXHIBITORS PLAN PRESS BUREAU

The General Council of the Cinematograph Exhibitors Association has approved in principle the establishment of a Propaganda and Press Bureau and has authorized the legal, parliamentary and finance committee to prepare a plan for the next meeting of the Council on September 8th.

It is not strictly true that intra-trade discussions have been terminated. The Independent Producers and Distributors committee is meeting the committee of the KRS, presumably to explore the possibility of a united front on the basis of a "cash" quota, with special protection for small independent concerns. At the same time, there are very plain signs that all the trade bodies realize that the question has now got beyond the stage of negotiation and that their immediate task is to find allies in Parliament.

Meet with MP's

Several very definite steps of this sort already have been taken. The Independents arranged to put their case before a group of M. P.'s this week. Probably they will see the Members gathered by the British Films Advancement Council. The pending formation of this body, with a pro-British films policy in general and, in particular, the intention of advancing any practical measure of reciprocity, already has been recorded. It held a meeting at the House of Commons on July 12th, formally constituting itself as an organization devoted to the advancement of the "national, economic and educational importance of British films" and specifically "to secure public support for such legislative and other measures as may be necessary to assure to British films fair treatment in all countries which market film products in the United Kingdom.."

It is believed that the adhesion of nearly 100 members of the House of Commons and House of Lords has been obtained. The executive committee includes Lord Strabolgi, Lord Mottistone, Sir William Wayland, M. P., Professor J. Graham Kerr, M. P., Mr. G. Maitland, M. P., and Sir Edward Campbell, M. P.

One of the objects of this group is stated to be the reconciliation of all the interests associated with British production, but it is commonly regarded as espousing the case of the Film Group of the Federation of British Industries and therefore to be in general support of the proposals which the Government is expected to make.

Over against this parliamentary group there will be another, of at present unascertained strength, supporting the recommendations of the CEA and, to a certain extent, urging the Government to follow the recommendations of its own Moyne Committee, which included the quality clause so eagerly desired by exhibitors.

These two "ginger" groups will have, it seems, one thing in common. They will be pro-British to a degree which, in practice, may make some of their activities wear an aspect of anti-Americanism. The advocates of the production interest are expected to oppose any suggestions for incorporating in the bill provisions for any great extension of the principle of footage relief to American distributors. The exhibitor spokesmen, in advocating a quality clauses will also, as a main argument, urge that the essential thing for the protection of the British independent is the maintenance of a big supply of British footage and of American "B" footage, both of which are seen as threatened by the cost clause even in its present form.

Under what has become known as "the Graham scheme," of American distributors being permitted to spend a fixed sum per year on any number of British pictures—substantially the policy officially put before the Moyne Committee by the KRS—there might be a considerable reduction in footage, compensated for by a vast improvement in quality, in the British films made by American companies. This will be challenged, from the point of view of the CEA, as establishing a monopoly position for the circuits and the production interests associated with them. It will be attacked also by the production interest on the ground that it will enable American interests to set up a commanding position in the British studio field; that films for the world market will be made by Americans and that all-British producers will be swamped.

Politics and "Cash Quota"

The logical case for a "cash quota" is strong and, unofficially, is believed to be admitted in Government circles. Unfortunately, political considerations weigh rather more heavily than business ones in this matter of film legislation, and it is permissible to be skeptical about the House of Commons' complete acceptance of the American case, strong as it seems as presented by J. C. Graham in an interview in the *Cinema* this week, in which he pleads for liberty for importers to be allowed to follow a policy of "intelligent spending."

"We have never denied," he said, "the right of the Government to require us to spend the money we have spent for the last 10 years on British pictures. All we have said is: let us take that money and spend it in a way that would be of most benefit to the country, to our company, and to the theatres that we supply with pictures."

Mr. Graham elaborated his suggestion by saying that an American company, deciding to make six British pictures a year (instead of the 12 to 17 demanded by the present quota) would schedule two of them for American release, with the expectation that they would "bring back enough to cover any losses which might be made on pictures produced for this country alone."

Principle Attacked

Declaring that the American distributors had agreed to a minimum cost clause only because others had desired it and that such a provision was unnecessary if importers were allowed to spend "according to business principles," Mr. Graham also attacked the principle underlying the present proposals:

"It doesn't matter," he said, "how many Governments work on this problem; they must not imagine that it would be safe to attempt to break down the quality of Hollywood pictures by forcing too much money to be spent away

(Continued on page 70)

NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

BATTLE LINES DRAWN OVER QUOTA

(*Continued from page 68*)

from that production center. Hollywood has set a standard of quality and has got to live up to that standard, and the producers there must have money if quality pictures are to continue. This is a world market proposition. If money is wasted the final effect would be to drive people away from cinemas in all parts of the world.

"How can Hollywood afford to spend elsewhere? I don't believe the producers there have ever paid a dividend of over 10 per cent and often enough they have been forced to pass a dividend altogether. The money earned by pictures goes right back into the studios to make more pictures."

Summing up his proposal, and disputing the fear of a British film shortage, Mr. Graham says:

"Instead of making 150 features, many of which are junk, about 80 pictures would be produced of very satisfactory quality. That number would quite take care of the market, and the improved quality would raise the prestige of British production and earn a far larger percentage of production costs than British production is doing at present."

"The one effect of a footage quota," is another remark of Mr. Graham, "is to reduce British pictures to the same category as the counter sandwich that one has to buy if one wants a drink after hours. Everybody knows that these sandwiches lie untouched for weeks."

Reciprocity in the Plan

It will be seen that Mr. Graham's plan, implying an American release for a substantial number of British films, appears to set up the condition of reciprocity strongly urged by many spokesmen of British production. An important feature of the reciprocity plan discussed by the Film Group with the Board of Trade was, however, that the British films bought for America, and giving the purchaser relief from quota obligations in England, had to be the product of independent British companies. That suggestion was, in effect, the subsidizing of British production. There was no guarantee that the Americans would find the British films usable in America; the one requirement was that they should pay for them. One possibility seen as a result of this plan was the creation of "Quota script" equivalent to the Kontingent purchaseable in certain Continental markets, and American companies were in opposition to it.

Mr. Graham's statement is of great importance at this moment. It epitomizes the American companies' case for Parliament and undoubtedly represents a unanimous American view. Very similar opinions have been stated by Mr. Phil Reisman, and others. It will be up against the British production interest's desire to maintain direct control of the studios and to see the floor space occupied by more rather than fewer films. It will be challenged by the exhibiting interest, fearful of a shortage of cheap films and nervous about a further extension of trustification in the industry. It will be hotly attacked on political grounds by parliamentarians who want British films as missionaries of British trade, and want those films British in the most literal sense. It may be that the extent to which it received acceptance in the House of Commons will be determined by the extent to which the Board of Trade, perhaps against its will, already has been convinced of its logic and practicability.

It has been revealed by W. R. Fuller, general secretary of the CEA, that that body is prepared to consider two forms of viewing test for British quota films.

EXHIBITORS WARNED ON STAGE VULGARITY

The Lord Chamberlain, who controls the licensing of theatres at which plays are presented, has issued a warning to British cinema managers about the character of any variety and stage shows presented at motion picture theatres. At a conference with entertainment interests of all sorts, he said there had been complaints of "vulgarity in gesture and dress" in acts presented at cinemas and said action might be taken when such halls applied for a license renewal to the London County Council, unless cine-variety were "cleaned up".

Major A. J. Gale and A. W. Jarratt, of Gaumont British, represented the CEA at the conference. When they reported to the General Council, it was suggested that the CEA, as an organization of film exhibitors, should dissociate itself from variety interests, but the ultimate decision was that the officers of the association should deal with the matter.

The CEA is advocating the quality test, as a means of qualification for quota, as an alternative to the minimum cost clause favored by producers, and has been generally understood to favor a system under which all British films would be inspected by an expert committee.

Mr. Fuller makes it plain that the association is also prepared to consider a system whereby the viewing test should operate only in regard to any picture challenged by recognized exhibitors after its trade show. Under this plan, if a given number of traders disputed the exhibition value of any film it would automatically be referred to the viewing committee.

The CEA now is collating the replies received by branches to letters to Members of Parliament, requesting support in the House of Commons for the viewing test as against the Government's suggested cost clause. It is understood a large measure of support is promised.

Scottish Theatres Plead

Demand that special provision be made in the new Films Act for the Scottish theatre field, in which British films are definitely unpopular, was made at the meeting of the Edinburgh Section of the Cinematograph Exhibitors' Association.

It was asserted by L. Dickson of Boness that British films which did well in England were "poison" in Scotland, and T. A. K. Lunn said a special viewing committee was necessary for Scotland. Fears were also expressed that a cost clause would mean the loss of cheaper American films, including westerns, which were described as "the bread and butter of many theatres."

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Odeon Delays Bookings

Preparing for the policy of immediate release throughout the Odeon circuit after first display of a feature at the Odeon-Alhambra in Leicester Square, Odeon Theatres, Ltd., is holding up on bookings.

Distributors are left guessing, as their ordinary business at this time is for December and January, 1938, dates, and they have to leave the Odeon theatres out of their calculations, and are uncertain whether it will be possible to pick up Odeon dates later.

The Odeon plan, as announced, is for a West End presentation of a United Artists special to be followed immediately, instead of six months later, by release to the more important Odeon theatres in all parts of the country. The Odeon-Alhambra will open in the fall.

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British Bar Nudist Film

England's censor board has refused even to look at stills from the film "Elysia," a nudist picture. The film is sponsored here by Mrs. Marian Lili, secretary of the National Sun and Air Association.

▽

Two Exhibitors Fined

Salford Entertainments, Ltd. and J. F. Emery and R. Gradwell were each fined £15 and £5 five shillings costs at Salford Police Courts for quota default at the Dominion and Empress Theatres, Salford. The Dominion showed 17.06 per cent of features and 15.47 per cent of all films instead of 20 per cent in the year ending Sept. 30, 1936. The Empress showed 17 per cent of features and 14 per cent of all films.

Making a defense that there was a shortage of usable British films, counsel for Emery declared that bad British films were received with cat-calls, whistling "and even fireworks" and that when the manager had to put on a quickie he "held his breath and hoped for the best." The only British artists the audience would tolerate were Gracie Fields and George Formby, he said.

▽

Clein Assets Revealed

Liabilities of £35,000 and assets consisting of the film, "The Mill on the Floss," and a small cash balance, were disclosed at a creditors' meeting in London of John Clein Pictures, Ltd. It was stated the picture, estimated to cost £30,000, actually had cost £47,464. National Film Distributors, Ltd., who handled British distribution, have gone into liquidation.

London Technicolor Gains

Production volume at the Technicolor plant in London will be at complete capacity by the close of the year, according to Dr. Herbert T. Kalmus, president. The plant, he said, has a capacity of 2,000,000 feet a month.

Extend Fred Allen's Contract

Fred Allen's radio contract has been renewed for two years, returning him to the air in the fall. He will go to the coast soon, with his wife, Portland Hoffa, to make a picture for Twentieth Century-Fox.

KAO paid Leo Spitz, president of the circuit, a salary of $26,025, it was disclosed in a report filed with the Securities and Exchange Commission.

Universal has extended for a year the contract of Charles Beahan, head of the story and talent department.

IN THE BRITISH STUDIOS

by **BRUCE ALLAN**

in London

Important

The most important production announcement in many months was made by John Maxwell of Associated British Pictures Corporation when he revealed that ABP had invested largely in, and would distribute for, Mayflower Pictures Corporation, the company incorporated as recently as January 25th of this year by Charles Laughton and Erich Pommer, who are joint managing directors. Mr. Maxwell joins the board, the other members of which are F. M. Guedella, A. T. Clenhalls and R. Jenks. Mr. Guedalla is solicitor to the company, as he is to United Artists, and the other two are chartered accountants. Mr. Maxwell soon will become chairman of the board, a position at present filled by Mr. Guedalla.

The close past association of Charles Laughton and Erich Pommer (who produced "Fire Over England" and "Farewell Again" for London Films) with Alexander Korda led to a general expectation, when the formation of Mayflower first was announced, that it would produce at Denham and release through United Artists; the first address of the company was in fact, the Denham studios. It is now probable that the Elstree studio of ABP will be used, if space is available, as well as that company's distributing organization.

Of outstanding interest in the deal is that it associates Mr. Maxwell, a consistent advocate and exponent of economical production for the British market, with a plan for the making of £100,000 ($500,000) pictures for the world market. Speaking at the Savoy cocktail party at which the news was announced, he said he was backing the artistic genius of Laughton and the commercial and technical genius of Pommer because he thought he would make a profit by doing so. He also had something to say of the necessity of the British trade forgetting its failures, discarding its amateurs, and getting on with the job of making good pictures. Also gleaned was that no definite plans had yet been made as to an American release channel.

Pictures

Three pictures, the first to go on the floor in August, already are scheduled by Mayflower. They will all be produced by Erich Pommer, and will star Charles Laughton; in the first will also appear his wife, Elsa Lanchester. It will be a version of Somerset Maugham's "The Vessel of Wrath," and will be directed by Bartlett Cormack, author of a long series of Hollywood films, who will be acting in the more important capacity for the first time.

To follow are "St. Martin's Lane," from a Clemence Dane original, and "Jamaica Inn," by Daphne Du Maurier.

These three pictures will form the first season's output of Mayflower.

A feature of the first two is that they will provide character parts with a strong comedy element for Laughton. One of the reasons he has formed his own company is that he wishes to pick his own roles, and in his own opinion his best film was "Ruggles of Red Gap."

SAYS BARTHOLOMEW MAY BE WITHDRAWN

Miss Millicent Bartholomew, guardian of the child actor Freddie, is considering withdrawing the 13-year-old player from pictures, according to the United Press, because of disputes with MGM over salary matters, the high cost of litigating some of Freddie's legal snarls, and the division of his earnings among members of his family. Meanwhile, young Bartholomew's role in "Thoroughbreds Don't Cry" has been assigned to Douglas Scott.

"Everybody has been after his money," Miss Bartholomew complained. Unless his future is better assured, she sees no reason to keep him in Hollywood, preferring to take the youngster to England "where he can grow up like a normal boy."

Miss Bartholomew accused MGM of breaking an agreement to raise his salary from $1,200 to $2,500 a week. The studio offered later to pay him $2,000 but this was refused, she said. Under his present income of $44,000 a year, Freddie retains only $12,000, it is said, after deductions for income tax, agent's fees, parents' support and personal maintenance.

"Kiss Me Goodnight," on which Thornton Freeland has started at Denham, is the ninth film to go on the floor there this year. It is the first Denham picture of Gunther Krampf, ace cameraman.

Produced by Marcel Hellman, "Kiss Me Goodnight" is romantic comedy with a strong musical element, by Michael Spoliansky. Its leads are Jack Hulbert and Patricia Ellis.

British National

British National Films, inactive for some time, is going on the floor again immediately at the ABP studio at Elstree, John Corfield, managing director, having acquired film rights in a popular radio series, "Mr. Penny." For the title role, which pictures the typical British citizen, Richard Golden, star of the plays on the radio, has been signed. The title is "Mr. Penny Takes the Air." Backgrounds will contrast suburbia and Mayfair and there will be glimpses of the popular holiday resort, Margate. BN is to make a series for ABP release.

Sea Drama

For the Conway film "The Last Adventurers," for Sound City Distributors handling, all studio scenes have been completed. The last sequence, shot at night, pictured the wrecking of a trawler and the rescue of the crew by rocket apparatus. Authenticity was obtained by the engagement of Capt. C. D. Schermuly, son of the inventor of the life-saving gear.

Crowd Scenes

Crowd scenes have been the feature of work at Denham this week, with most of the extras called for a scene for "The Return of the Scarlet Pimpernel," picturing the downfall of Robespierre in the revolutionary Convention in Paris on July 27, 1794.

Henry Oscar, in the role of the Incorruptible, had to make his speech in the midst of a mob of surging citizens, eager to end him and his regime. He used the exact words of Robespierre; other speeches also are authentic. Hans Schwartz directed the scene through loudspeakers and Mutz Greenbaum's camera worked from a station high up in the roof.

Prominent in the set is the American flag which in fact figured at the Convention as a tribute to Lafayette.

Another mass scene was made for Basil Dean's "The First and the Last." It was an exterior, on the lot, and represented a Soho street, with Vivien Leigh and Laurence Olivier engaged in action stuff amid the traffic. For this Galsworthy adaptation, a few days earlier, an important sequence on a Thames pleasure steamer had been obtained by chartering "The Royal Eagle," famous with London trippers, for a voyage from London to Southend, at the mouth of the Thames, and back. Incidentally, shots of the Tower Bridge lifting to allow the vessel to pass were obtained without a retake, and more London local color was obtained at Greenwich Pier.

A ball scene for Victor Saville's "South Riding" also called for a crowd. The principals were Ann Todd, doing her first day's work on the film and displaying a new "Trilby-esque" hair dressing, and Ralph Richardson. Riding sequences have taken Richardson and Edna Best to the near-by Stanmore Common, for night scenes.

Six in Colour

Before he left for New York Dr. Herbert Kalmus announced that Alexander Korda had contracted for the production of six pictures in Technicolor by London Film, to be made in eighteen months. Mrs. Natalie Kalmas remains in England to supervise these pictures, which will include starring vehicles for Merle Oberon, Binnie Barnes and "Sabu," of "Elephant Boy."

Lawrence Butler, of London Films, in conjunction with Technicolor, has achieved optical double-printing in the process, superimposing a shot of the Denham laboratories upon another shot of the river Colne.

Lawlor To Manage UA India Office

Jack Lawlor has been placed in temporary charge of United Artists' branch in India, succeeding Pat O'Connor, who recently resigned.

Norman Westwood will assume management of United Artists sales in China, effective the first of next month, relieving Alexander Krisel, who plans to retire upon his return here.

AKRON EXHIBITORS OPEN CAMPAIGN TO DISCOURAGE NEW COMPETITION

Independent Theatre Men Declare Against Any Increase in Theatre Construction As Self-Preservation Move

by ELSIE LOEB

in Cleveland

The motion picture industry in Ohio is witnessing the unusual activity of exhibitors in Akron engaging in an open campaign against new construction.

Announcement of the immediate and definite construction of two "deluxe" motion picture theatres in Akron, with the possibility of a third, adding additional thousands of seats to the present seating capacity, has stirred the members of the Akron Independent Theatre Owners to rise in protest and proclaim that Akron has enough seats at the present time without more building and that any further increase in theatre construction will seriously jeopardize the investments of present Akron theatre owners.

J. G. Deetjen, secretary-treasurer of the Akron independent exhibitors' association, speaking in behalf of Akron's 25 independently owned and operated theatres with a total seating capacity of 13,205 seats, is leader of the public campaign to discourage new theatre construction in Akron not, he says, as a selfish motive, but only as a matter of self-preservation.

Akron, with a total population of 255,040 people, has a total of 29 motion picture theatres. Of these, 25 are independents, and four are circuit owned. The four circuit houses, one each operated by Loew's, Warner, RKO and Shea, have a total of 21,172 seats. The 25 independent houses have only 13,205 seats.

"This is enough to take care of Akron's present needs," the ITO, through Mr. Deetjen, points out, "but, according to a recent survey, there will be approximately 10,000 fewer workers in Akron after December 1st of this year, when Akron rubber plants will transfer at least that many employees to other locations where they will be freer from labor troubles.

"Worrying Exhibitors"

"This situation alone is enough to worry our exhibitors who have thousands of dollars invested in theatre property without the added worry produced by increasing the seating capacity in direct ratio to the reduction of possible theatre patronage," Mr. Deetjen says in defense of the ITO campaign against more theatre building.

That the theatre owners are not the only Akronites worried by the withdrawal of Goodyear, Goodrich and Firestone workers to locations of more stable labor conditions is evidenced by an editorial that appeared in the Akron Beacon *Journal,* in which the Akron Chamber of Commerce is called upon to take cognizance of the situation and to do something about it for exhibitors and other businessmen. Says the editorial:

SHORT PRODUCT PLAYING BROADWAY

Week of July 24

CAPITOL	
The Grand Bounce	MGM
Glimpses of Java and Ceylon	MGM
Wayward Pups	MGM
CENTRAL	
Grand Hooter	Columbia
CRITERION	
Gateway to Africa	Vitaphone
MUSIC HALL	
Screen Snapshots, No. 11	Columbia
PARAMOUNT	
Night in Manhattan	Paramount
Aquabats	Paramount
RIALTO	
Behind the Headlines	MGM
A Thrill for Thelma	MGM
Laffs	Jam Handy
ROXY	
Bone Bender Parade	Twentieth Century - Fox
The Country Cousin	United Artists
STRAND	
Pictorial Reivew, No. 12	Vitaphone
Plenty of Money and You	Vitaphone

"To those citizens who fail to comprehend the magnitude of the task confronting the Greater Akron association and the Chamber of Commerce, it may be startling to learn that by December 1 of this year, there will be 7,500 less people employed in Akron than there are today.

A Survey of Rubber

"A survey reveals the following facts:

"1—Goodyear is planning to lay off 2,500 workers. Their services are no longer required because of the company's new plant in Jackson, Michigan, and the stepping up of production at Gadsden, Ala., Cumberland, Md., and Los Angeles. The rubber-heel department has long since been transferred to Windsor, Vt.

"2—Probable Goodrich layoffs between now and the first of the year will approximate 2,000 employes. The reasons are the same as those applying to Goodyear. The Goodrich plant at Oaks, Pa., is now in operation and has a 5,000-a-day tire capacity. Its mechanical goods plant at Cadillac, Mich., will soon be in substantial production.

"3—It is reliably estimated that of the 10,000 Firestone workers, who were out on strike for nearly eight weeks, at least 1,000 have never gone back to work. Erection of a new plant at Memphis, Tenn., containing 400,000 square feet and capable of turning out 5,000 tires a day, makes it unlikely they ever will. Five hundred more Akron jobs could easily disappear through the stepping up of production at Los Angeles.

"4—General's mechanical goods plant at Wabash, Ind., is now employing 600 people. This is the plant General claimed it wanted to build in Akron, but could not because of unfavorable economic factors.

"5—It is estimated that when these 6,000 workers are no longer drawing Akron pay checks, another 1,500 miscellaneously-employed people will lose their jobs through loss of business or fear on the part of the smaller employers. . . .

"Since most of our industries other than rubber employ from 100 to 300 men, elimination of from 6,000 to 7,000 Akron jobs is equivalent to losing 25 to 30 of our smaller industries.

"The question arises, 'What can be done about it?' "

Up to the Chamber

The newspaper answers its own question by saying that insofar as the rubber industries are concerned, he does not think anything can be done about it, but he puts it squarely up to the Akron Chamber of Commerce to bring new industries into the town.

While the independent theatre owners and the newspapers take a gloomy view of the situation and the exhibitors advocate a shut-door policy, others are more optimistic.

Myer S. Fine, who heads the largest independent circuit of theatres in Cleveland, and is one of the best-known exhibitors in the country, is optimistic for Akron's future to the tune of some $200,000. In association with J. S. Jossey and others, he is constructing a 1,500-seat theatre on West Market Street. Work is going ahead and the building will be completed in the fall.

W. N. Skirball, associated with I. Libson, of Cincinnati, in the Elleness Theatres Company, last week announced that construction will start in about two weeks for a 600-seat house on Main Street to cost $100,000.

"There's plenty of room for good theatres in Akron," Mr. Skirball said when told of the ITO's campaign against new construction. And wherever there is an active Chamber of Commerce and high grade retail department stores such as Akron has, the economic trend of the city will always be forward, not backward. For every industry that leaves Akron it seems reasonable to predict that a new industry will come in so that Akron will continue to grow both in population and economically."

The proposed third house, still in the prospective stage, is attributed to A. J. Bianchi, who now operates the Ohio Theatre at Cuyahoga Falls.

Comerford Estate $1,312,474

The estate of M. B. Comerford, general manager of the Comerford theatres, who died intestate last November, was valued at $1,312,474, according to an inventory filed by appraisers in Scranton. Personal property was listed at over $20,000 and real estate at $6,000.

Jack Fier Joins Columbia

Jack Fier, for 10 years production aid to Nat Levine at Mascot and Republic Pictures, has joined Columbia. He will assist Irving Briskin in production.

WHAT THE PICTURE DID FOR ME

Ambassador-Conn-Melody

RACING BLOOD: Frankie Darro—A very good action picture and one that draws. It is just the thing for a Saturday and Sunday afternoon showing. Running time, 65 minutes. Played June 18-19.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

COUNTERFEIT: Chester Morris, Margot Grahame—A very good program picture. Suitable for a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEVIL'S PLAYGROUND: Dolores Del Rio, Richard Dix—This is a grimly realistic drama with a sour ending to the romance, but there were no complaints from the midweek audience or the box office.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LEAGUE OF FRIGHTENED MEN: Walter Connolly, Irene Hervey—Passable programer. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MOTOR MADNESS: Rosalind Keith, Allen Brook—We considered this above average for a program picture, dealing with outboard racing. Had lots of action and did business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—Very good picture. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SPEED TO SPARE: Charles Quigley, Dorothy Wilson—Slam bang auto racing story with some startling shots of auto accidents on the track.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THEODORA GOES WILD: Irene Dunne—An entertaining comedy drama that did a fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—We played this late but a return to cooler weather was very helpful. We did a little better than average business. Our folks thought this extra good. Played July 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TROUBLE IN MOROCCO: Jack Holt, Mae Clarke—A fair program feature. None too entertaining. Played June 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO FISTED GENTLEMAN: James Dunn—We got a poor print on this. Guess we played it too old. The picture is good of its kind, but drawing power not too high.—Erma L. Raeburn. Arcade Theatre, Newell, S. D. General patronage.

WHEN YOU'RE IN LOVE: Grace Moore, Cary Grant—This is about the best of the Grace Moore pictures. An interesting story, music to please all classes, good fun, but no drawing power for our working class neighborhood. Of course the weather was warm, but at that the business was small considering this high class attraction.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

First National

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—A fine picture that one can see over and over and appreciate more with each review.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—We believe this is the best comedy Joe ever made. If you people like Brown, this will go over 100 per cent. Played June 27-28.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

GREEN LIGHT: Errol Flynn, Anita Louise—A very good picture. Hot weather and slim Sunday business.—Roy W. Adams, Mason Theatre, Mich. Small town patronage.

GREEN LIGHT, THE: Errol Flynn, Anita Louise—A wonderful picture in every way that for some reason failed to click. Errol Flynn is not very popular here. Good story and very good cast, but they do not seem to care for this class of picture. Running time, 84 minutes. Played June 17-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

HER HUSBAND'S SECRETARY: Jean Muir, Warren Hull—Double-featured this one and it seemed to please. Running time, 61 minutes. Played July 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MARKED WOMAN: Bette Davis—A dramatic story, telling the misfortunes of a group of girls engaged by a night club racketeer. Good acting by Bette. Played June 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MEN IN EXILE: Richard Purcell, June Travis—Another not so hot program picture from Vitagraph. We've had a lot of them this year. Stories are poor, casts only ordinary and drawing power nil. Running time, 58 minutes. Played July 2-3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. General patronage.

PENROD AND SAM: Billy Mauch, Henry Watson—This was a very good drawing card on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PENROD AND SAM: Billy Mauch, Henry Watson—This one sure pleased the kids. Good acting. Running time, 64 minutes. Played July 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Gaumont British

WOMAN ALONE, THE: Sylvia Sidney, John Loder—A picture you have to see twice to understand. A woman leaving the theatre was heard to say, "Where do they get this title 'Woman Alone.' I don't understand." And such an ending! It seemed to many as an unfinished picture. Running time, 75 minutes. Played July 3-4.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Invincible

ELLIS ISLAND: Donald Cook, Peggy Shannon—Good action melodrama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—They don't come any better than this one. An extreme heat wave ruined what promised to be better than average business. This picture will please any audience 100 per cent. Running time, 112 minutes. Played July 11-12.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

AFTER THE THIN MAN: William Powell, Myrna Loy—I did not see this picture. All reported it a good one, yet I lost money for some reason. Just can't get any money on Metro pictures any more. I am just wondering if others are having as poor grosses on the Metro product this year as I am. I haven't got peanuts on the MGM since "Ziegfeld" but other companies are holding up good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

CAMILLE: Greta Garbo, Robert Taylor—A couple of good stars wasted on a program that bores most of the small town people. Maybe it's OK for big city, but small towns just won't swallow a piece of this sort of entertainment. Garbo is hard to understand and that adds so much more to the poor quality of the show. Pass it up, boys, if you can. Running time, 12 reels. Played July 11.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DANGEROUS NUMBER: Robert Young, Ann Sothern—My patrons enjoyed this one very much and it did very well on Bank Night.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

A DAY AT THE RACES: Marx Brothers, Allan Jones—All dressed up to music and just as screwy as all the rest of their pictures, but they like the screwiness and that is all that matters. I'll hand it to them, they give it to the public in large doses, and a shrewd director put on one of the most beautiful dance ensembles in sepia with a sensational toe dancer that tops anything that we have ever run. And no credit is given her in the cast. Ginger Rogers take notice. If that gal does not get solo work in the big musicals, Metro is missing a bet. Why they did not credit her I don't know, for we had inquiry as to who she was and that's something that does not happen often.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

A DAY AT THE RACES: Marx Brothers—The best Marx Brothers picture to date. Pleased everyone. You cannot go wrong on this one in any spot. Running time, 111 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—An interesting piece of family entertainment. Played June 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GENERAL SPANKY: Spanky McFarland—We were afraid of this one after reading several adverse comments, but it was OK both as entertainment and at the box office. Played June 11-12. Running time, 72 minutes.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

GENERAL SPANKY: Spanky McFarland—Spanky will never draw like Shirley Temple. I think it must be he is too fat. While he is funny, amusing, he has not the magnetic fascination one might expect. Just normal drawing power to this.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

GREAT ZIEGFELD, THE: William Powell, Luise Rainer, Myrna Loy—We endorse everything good said about this truly great picture. It is the tops and no foolin'. Running time, 180 minutes. Played July 4-6.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell, Robert Montgomery—Lay off the darn thing, is my advice. Another of those three way pictures that have been released about two a week for the last ten years. Lost my shirt on another one of Metro's.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

LIBELED LADY: William Powell, Myrna Loy, Spencer Tracy, Jean Harlow—When you get a cast like this you know you've got a real show and so does the public. Business above the average and everybody satisfied. Running time. 98 minutes. Played June 6-7.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Another one hundred per cent perfect performance by Jeanette MacDonald and Nelson Eddy. Think this one pleased them all, although I do not think it is as good as "Naughty Marietta." However, it is plenty good. Running time, 137 minutes. Played July 9-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Another one of those darn would be big ones from Metro that lost me money. This year they have been full of 'em in this town and they have the nerve to ask me advance in rentals this new season.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—Kind of goofy but it semed to please. Guy Kibbee is the whole show and he is plenty good. Double-featured this one. Running time, 65 minutes. Played July 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—MGM knows how to make poor programs and don't the audience know it. The second night we had the poorest crowd in months.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—Very good show that did well on Saturday.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

OUR RELATIONS: Laurel and Hardy—Not as good as some of the earlier pictures, but where they are liked it will get by. Drew average business and there were no squawks. Running time, 74 minutes. Played June 18-19.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

PARNELL: Clark Gable, Myrna Loy—High class production. Pleasing for any spot and will please all. Running time, 120 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Played this two weeks after Jean's death and expected to do the money, but it just did another big flop. Just like the hundred of other stories before it. You know the story before you see it.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

PICK A STAR: Laurel and Hardy, Patsy Kelly, Jack Haley—This was a very good little picture that did well on Bank Night but was one of the higher rental pictures and should not have cost a dime more than the lowest.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

SINNER TAKE ALL: Bruce Cabot, Margaret Lindsay—A satisfactory program picture that failed to draw. Running time, 74 minutes. Played July 9-10.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

SINNER TAKE ALL: Bruce Cabot, Margaret Lindsay—If "Sinner Had Taken All" the box office receipts he—or she—would not have taken enough to get out of town. Poor. Running time, 74 minutes. Played June 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWORN ENEMY: Robert Young, Florence Rice—Made the mistake of playing this one on Sunday and it did not get over. However, it is a satisfactory picture for the weekend. Running time, 78 minutes. Played June 20-21.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

UNDER COVER OF NIGHT: Edmund Lowe, Florence Rice—Just a program picture, not up to the MGM standard. Running time, 72 minutes. Played June 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WAY OUT WEST: Laurel and Hardy—Was agreeably surprised with the picture and the draw. We wanted to eliminate it but the producer talked us out of that idea. Glad now that we didn't. Running time, 68 minutes. Played July 9-10.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

ARIZONA RAIDERS: Buster Crabbe, Marsha Hunt—I don't believe I have ever played a western that gave as much satisfaction and got as many good comments as this one did. I went downtown next morning and every one I saw told me what a grand time they had the night before. Got the money, too. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

BORDERLAND: William Boyd, Jimmy Ellison—These Hopalong Cassidy series click 100 per cent with our audiences, doing busines on a par with many so called specials.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Good detective drama. Did just fair on a hot Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Very ordinary mystery picture that did average on Bank Night.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

CLARENCE: Roscoe Karns, Charlotte Wynters—Very good little program picture for the Saturday crowd.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

I MET HIM IN PARIS: Claudete Colbert, Robert Young, Melvyn Douglas—Clever and entertaining from start to finish. Especially attractive these warm days were the scenes from Sun Valley, Idaho, used as the Switzerland locale. Don't believe the Swiss can beat those snowy slopes, etc.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

INTERNES CAN'T TAKE MONEY: Joel McCrea, Barbara Stanwyck—Extra good program picture, holding the interest to the end, drawing extra business on a midweek showing. Running time, 79 minutes. Played July 14-15.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KING OF GAMBLERS: Lloyd Nolan, Claire Trevor —Was afraid of this one, but found it packed with suspense and action. Pleased. Played July 9-10.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

LAST TRAIN FROM MADRID, THE: Lew Ayres, Dorothy Lamour—Patrons did not seem to care for this, although picture is well made and well acted. Did not seem to us that the story got anywhere. Played July 7-8.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—Please, Paramount, don't make another one of these. I know this was a great picture but what of it. No one had a good word for it and it didn't get peanuts at the box office.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—Satisfied the few who attended. Hot weather was largely responsible. Played July 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OUTCAST: Warren William, Karen Morley—A thrilling drama that holds your interest all the way, but I wish they would not kill a fine, lovable boy that moves through a picture that everyone learns to love, merely to build up a dramatic scene—of getting the Doctor in wrong. There are dozens of other ways that it could have been done in this picture. I never heard such a gasp of horror go up from an audience as when the ignorant mother pulled out the tube from her son's throat that would have saved his life. Business about what you would expect on a hot Sunday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—An extra good western that did more than I expected at the box office so I'm satisfied.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

RHYTHM ON THE RANGE: Bing Crosby—Here is a real natural. I was surprised at how well everyone spoke of it. Bing seems to belong out-of-doors. —Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

SWING HIGH, SWING LOW: Fred MacMurray, Carole Lombard—Sure was a swell picture. I like these two anyway and it was a dandy story. Pleased very much here. Running time, 92 minutes. Played July 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. General patronage.

SWING HIGH, SWING LOW: Fred MacMurray, Carole Lombard—Very ordinary picture that did poor at the box office and pleased only a few. This was one of Paramount's big ones or at least the rental was.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

THREE ON THE TRAIL: William Boyd, Jimmy Ellison—Average western that seemed to please the action fans. Where westerns draw, this series should be popular. Running time, 67 minutes. Played July 2-3.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—Right now Gene Autry is a very good attraction but they must give him much better stories or he won't last long.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CIRCUS GIRL: June Travis, Bob Livingston—A good circus picture with all the trimmings. They sure gave it a thrill finish with the villain of the piece falling into the lion's cage, but as he planned the same fate for the hero he only got what was coming to him. We can't expect much business these nice summer days with so many counter attractions. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

COUNTRY GENTLEMEN: Olsen and Johnson—A rather carelessly made comedy drama, but the midweek audience took it without any complaint.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette —A good cast wasted in a very poor story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO Radio

HOLLYWOOD COWBOY: George O'Brien, Cecilia Parker—Patrons liked this out-of-door picture. Only fair recording. Played July 16-17.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MAN WHO FOUND HIMSELF, THE: John Beal, Joan Fontaine—Very good programmer. Joan Fontaine well liked in this story of a man's rejuvenation. Played June 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MEET THE MISSUS: Victor Moore, Helen Broderick—Passable programer. Running time, 60 minutes. W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PARK AVENUE LOGGER: George O'Brien—A small edition of "God's Country and the Woman," but this type of story is usually fool proof for action lovers if done at all well, and this was well done and our patrons seemed to enjoy it. This was doubled with "Outcast," but weather was too hot to do any business to speak of.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SMARTEST GIRL IN TOWN, THE: Ann Sothern, Gene Raymond—An interesting light comedy. Very slim midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SOLDIER AND THE LADY, THE: Anton Walbrook—Good action play, but absolutely a minus quantity at the box office. Played June 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown—Pleased the fans who enjoy Joe E. Brown's type of comedy. Business poor on account of circus opposition. Played July 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WINTERSET: Burgess Meredith, Margo—A show so good you can't look around but keep your eyes on the screen and watch what is coming next. Everyone is good in it but the crooks keep the upper hand of the show until the final moment gets them. Thrilling through to the finish. Played July 13.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Just fair. It's a picture that is for Jane only and she is getting beyond the cute age. Growing up is catching up with her as it does with all the juveniles. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHARLIE CHAN AT THE OPERA: Warner Oland, Boris Karloff—This series will gross about 20% to 25% more money on Saturday than any thing I can play. They always please the crowds. We sometimes can't seat them with the Chan pictures.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

CRACK-UP: Peter Lorre, Brian Donlevy—Fair Saturday picture but nothing to rave over.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

DAVID HARUM (Re-issue): Will Rogers, Evelyn Venable—Here is a grand show that will surely please everyone you can get in. No doubt this was the best one. Did fair at the box office.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—Once again we differ with the critics. This picture is genuinely good fun and was thoroughly enjoyed by everyone. The biggest percentage of movie patrons go to a show to forget their troubles with as little mental effort as possible, and pictures of this type suit them right down to the ground. If this "is a poor attempt at light comedy of the kind that has been done to death" we hope that they keep right on "doing" them wrong. Anyway, we like it! Played July 2-3.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

HOLY TERROR, THE: Jane Withers—In spite of the heat we had paying busines and everyone seemed to be satisfied. Played July 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—They ate it up as they do all Jane Withers pictures, and it also got the money.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

LADIES IN LOVE: Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon—If anyone cared for this I have never found them.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

LAUGHING AT TROUBLE: Jane Darwell, Lois Wilson—An entertaining comedy drama of small town life that seemed to please.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power—Another one of those Fox specials that did not do so well. Fox just don't click for us. Recording only fair. Running time, 85 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

MIDNIGHT TAXI: Brian Donlevy, Frances Drake —Nothing to get excited about here. Just more gangster stuff. Played June 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane —Here is a good little comedy for the Saturday crowd. Did little above average at the box office.—Robert K. Yancey, Paradise Theatre, Cotter, Ark.

ONE IN A MILLION: Sonja Henie—Nice Sunday business and more compliments on the picture than I have had before in a year.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll—A mighty swell picture that did not pay expenses but no fault of the picture. The best Dick Powell picture for a long time, good music, good cast. Ran this one too late but it is good. Running time, 89 minutes. Played June 30-July 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PIGSKIN PARADE: Stuart Erwin—This is swell entertainment for any audience. Good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SECRET VALLEY: Richard Arlen, Virginia Grey —Story and acting all right but recording terrible and disgusted patrons. Had listened to another of this series on a neighbor's outfit and it was the same, so do not believe our equipment at fault. Played July 14-15.—P. G. Este, Este Theatre, Parker, S. D. Small town patronage.

SEVENTH HEAVEN: James Stewart, Simone Simon—Pleased, but terrific heat kept people out-of-doors, so box office fell flat. Played July 11-12.—P. G. Estee, Este Theatre, Parker, S. D. Small town patronage.

SING AND BE HAPPY: Tony Martin, Leah Ray—A delightful comedy drama with some good music and good singing by both stars. However, the picture does not belong in the high allocation where it is placed by Fox. So short we had to pad with four reels of shorts and then fell behind the usual Sunday length. Played July 18-19.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

STOWAWAY: Shirley Temple—Fair Sunday business. Shirley's best story in a long time.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STOWAWAY: Shirley Temple, Robert Young—I can't tell much difference in the quality and the gross on the Temple pictures for the last three or four. This one is about the same.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. General patronage.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor, Victor McLaglen—An Away Back When picture with the music and songs of long ago. Taylor, of course, was the handsome Lieutenant. The opinion of the audience was that he was miscast. His role called for more of a he-man. That is apparent in this latest matinee idol. Music good. A regular old burlesque band that knew their beats.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TIME OUT FOR ROMANCE: Claire Trevor, Michael Whalen—This is an "It Happened One Night" type of story. This story can be made in many variations. This variation makes very pleasing entertainment. This was doubled with "Land Beyond the Law," a Dick Foran Warner western, and it was about as exciting a western as they come. It was a hot Fourth of July Sunday, so business naturally was off, but those who came enjoyed the show.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WAKE UP AND LIVE: Jack Haley, Ben Bernie, Walter Winchell—This was good entertainment that failed to warrant its rental with us. Played June 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Jack Haley, Alice Faye—Another great picture from the Fox lot. Each and every patron stopped on the way out and said how much they enjoyed the show. Winchell and Bernie were fine. Jack Haley was great and deserves a star rating after this performance. Patsy Kelly and Ned Sparks were excellent as usual, as was Alice Faye. It has a million laughs, catchy tunes. If I were rating this picture from audience satisfaction I would give it the very highest. Now that we have Winchell in the movies, how about Sidney Skolsky? Played July 11-12.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

United Artists

MEN ARE NOT GODS: Miriam Hopkins, Gertrude Lawrence—This picture is not suitable for small town patronage. It is an English made picture with an American star heading the cast. The balance of the cast is English and their dialect is almost impossible to understand. Second night's business was away off. Running time, 82 minutes. Played June 25-26.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

MEN ARE NOT GODS: Miriam Hopkins, Gertrude Lawrence—This would have been a wonderful picture if there had not been so much English accent in the conversation. Maybe we will all get used to English dialect some time; it would be a blessing if both countries could really speak the same language, and the movies are doing much to bring about this very desirable ideal, but in the meantime we have to go carefully not to have to pay too large a share toward this eduction out of our own pockets.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

THINGS TO COME—Raymond Massey—A great disappointment. Folks came, because the trailer drew them in, and it truly had a good antibellum moral, but the English dialect, the impossible situations, the slowness and intricacy of the plot seemed to fail to hold the attention.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—Slapstick comedy and a new departure for Sam Goldwyn. It had laughs in spots and the picture was sketchily put together for that purpose. Goldwyn, from this effort, better forego comedy and stay in a line where he knows where he is going more than he did in this one. A weak sister. His "yes" men must have been working overtime.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOU ONLY LIVE ONCE: Sylvia Sidney, Henry Fonda—This picture is tense drama with little or no comedy relief. We did an average business the first night, but it was off on the second night. The cast is good, but the story is too heavy for the country boys and girls. Played June 13-14. Running time, 86 minutes.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

Universal

GIRL ON THE FRONT PAGE: Gloria Stuart, Edmund Lowe—A good comedy drama above the average. Some slapstick comedy, but not overdone. You make no mistake in booking it. Running time, 72 minutes. Played June 18-19.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

MIGHTY TREVE, THE: Noah Beery, Jr., Barbara Read—Very good dog story. Fair Saturday business. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MYSTERIOUS CROSSING: James Dunn, Jean Rogers—Fairly good mystery drama that seemed to please.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

POSTAL INSPECTOR: Ricardo Cortez, Patricia Ellis—Good program picture. Should satisfy any one. Very interesting to follow, and holds you to your seat all the way through. Cast okay. Running time, six reels. Played July 9-10.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE SMART GIRLS: Deanna Durbin—A very pleasing picture. Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THREE SMART GIRLS: Deanna Durbin—There is no question of doubt, Deanna Durbin is a coming box office knock-out. She has the goods and sure can put it over. Swell entertainment. Running time, 80 minutes. Played July 9-10.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

TOP OF THE TOWN: George Murphy, Doris Nolan—This takes the cake for prize disappointments. And our patrons were not loath to tell us so. They didn't care for it at all. Nor could we see anything to it. Wish we had played it Bargain Day where no one expects much and they go away satisfied with what they do see. Played June 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHEN LOVE IS YOUNG: Virginia Bruce, Kent Taylor—Good entertainment. Played June 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

CALL IT A DAY: Olivia de Haviland, Ian Hunter —Don't think this pleased very much, either. We liked it, but our audience did not. The cast was adequate and the action fast and furious. Maybe that was what was the matter. They couldn't keep up with it. Running time, 89 minutes. Played June 30-July 1—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. General patronage.

CALL IT A DAY: Olivia DeHavilland, Ian Hunter —A critics' pet which was a terrible mistake. The English brogue and lack of action coupled with shrill voices and a light script was too much for our patrons. Half of them walked out and I hid from the rest of them. On the strength of good reviews I recommended this picture highly and is my face red! Skip it. Played July 9-10.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

FUGITIVE IN THE SKY: Jean Muir, Warren Hull—Okay melodrama and action thriller. Holds good suspense. Played June 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GO GETTER, THE: George Brent, Anita Louise, Charles Winniger—No million dollar picture here, but a million dollars worth of entertainment. As good as they come. It moves fast and is a honey all the way, with the cast getting equal credit, putting over a program picture that has a h—— of a lot more entertainment than three out of five socalled specials. You can have your "Romeos," "Midsummer Night's Dreams," "As You Like Its" and the rest of them of that ilk. I'll take this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KING AND THE CHORUS GIRL, THE: Joan Blondell, Fernand Gravet, Edward Everett Horton—A good picture, but drew very poorly for us. Running time, 90 minutes. Played July 11-12.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOVE BEGINS AT TWENTY: Warren Hull, Patricia Ellis—This is old but a fine comedy. Pleased all, even myself. Warners seem to know how to make the down-to-earth comedies that appeal to young and old, rich and poor.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. General patronage.

MELODY FOR TWO: James Melton, Patricia Ellis—Just a nice program picture with no special drawing power and certainly did not do any business for us. Running time, 60 minutes. Played July 7-8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MELODY FOR TWO: James Melton, Patricia Ellis —Just a picture. Passable programer. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

READY, WILLING AND ABLE: Ruby Keeler, Ross Alexander, Lee Dixon-Ross Alexander's last performance, as seen in this, was superior to any he had previously given. Too bad his grip on life couldn't have steadied him until he realized the success that was fast approaching him. This is his picture, regardless of Warners' elimination of his name from the top billing he deserved and earned. Played June 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

READY, WILLING AND ABLE: Lee Dixon, Ruby Keeler—Fair picture but not the rave the press sheets claim. Lee Dixon means absolutely nothing here and changing the billing from Ross Alexander and then showing him in the lead did not help any. Ruby Keeler is very good and deserves a better supporting cast. Running time, 93 minutes. Played June 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Short Features

Celebrity

HEADLESS HORSEMAN, THE: Comicolor Cartoons—Some of our patrons thought it great. It is a very good cartoon. Running time, nine minutes.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

BOY AND HIS DOG, A: Color Rhapsodies—A good cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PUTTIN' OUT THE KITTEN: Scrappy Cartoons—Good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

CHEMIST, THE: Buster Keaton—Good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GIRLS AHOY: Tom Patricola, Buster West—Very poor. Not worth running.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOING NATIVE: Song and Comedy Hits—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN TO MAN: Iris Adrian—Fairly amusing comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RING GOES 'ROUND, THE: Song and Comedy Hits—Nothing to rave about.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BAR-RAC'S NIGHT OUT: Pete Smith Specialities—A very comical and entertaining nature subject.—L. A. —Irwin, Palace Theatre, Penacook, N. H. General patronage.

BARS AND STRIPES: Tabloid Musical—Good Tabloid Musical. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

INDIA ON PARADE: FitzPatrick Travel Talk—Very good travel talk in color.—Gladys E. McArdle, Lebanon, Kan. Small town patronage.

PAY AS YOU EXIT: Our Gang—Another swell short from Our Gang. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ST. HELENA AND ITS MAN OF DESTINY: FitzPatrick Travel Talk—Very good travel talk. Nice color and lots of scenery. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Paramount

CHIMP CHAMPS: Grantland Rice Sportlights—A very interesting short subject on monkeys. Kids like it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

(Reports continued on following page, column 2)

JONES, LINICK, SCHAEFER RETURNING TO POWER

Chicago Circuit, Now Operating 4 Downtown and 1 Neighborhood, Adds 2 More

Expansion plans revealed this week by Jones, Linick and Schaefer, motion picture operators, indicate that within a short time this organization again will become an important factor in the Chicago field.

Last week, this veteran Chicago theatrical company, which is operated by Aaron Jones Sr. and his two sons, John J. and Aaron, Jr., celebrated the fourth anniversary of its loop vaudeville and motion picture house, the State-Lake, which it leases from Balaban and Katz.

At present the company operates five theatres, four in the downtown area and one on the near-north side. Now it announces the addition of two new and luxurious theatres to the circuit.

With the State-Lake as one of the cornerstones of the circuit, Jones, Linick and Schaefer will add to its list the Mayfair and the Homewood theatres, both now under construction. When these open in the fall, the Jones houses will include the State-Lake, McVickers (operated on a partnership basis with B & K), Woods, La Salle, Dearborn, Mayfair and Homewood theatres, with other neighborhood houses to be added.

The Mayfair, at 111th and Western Avenue, will be a beautiful and modernistic house with 1,400 seats, plus an unusual feature. There will be no balcony in the strict sense, but instead there will be a mezzanine lounge, not with the usual chairs but with 300 luxurious lounge chairs. They will be one foot wider and one foot deeper than the customary lounge chair, with deep upholstery. Well-appointed smoking rooms for both men and women will be located but a step away from the lounge.

The Mayfair will open about December 1st.

The Homewood theatre, a slightly smaller house, will open soon, about October 1st. It is in Homewood, on the south outskirts of the city, and will serve Hazelcrest, Flossmoor, Thornton, Lansing, Glenwood and other communities.

These new houses mark the return of Aaron Jones and his two sons into big-time circuit operation—a position similar to which they enjoyed until they relinquished a number of their theatres a few years ago. In the past quarter of a century Mr. Jones has leased and operated almost fifty theatres in the Chicago area.

Closing Time Edict Proposed in Argentina

by N. BRUSKI

in Buenos Aires

Suggesting it would be beneficial generally to the public if theatres were required to close earlier than at present, Augustin P. Justo, president of Argentina, has forwarded a letter to the mayor of Buenos Aires, suggesting the closing time be set at midnight. Performances usually run until 1:30 A.M.

Since the mayor cannot issue such an edict without consent of the city council, he has advised all theatre owners that the legal closing time of 12:30 A.M. will be enforced rigidly.

New regulations have been made concerning attendance of children at Buenos Aires theatres. Children under 12 years of age are prohibited from attending any night performances, but it is considered unlikely that strict enforcement can be obtained, since it would require a large increase in the staff of the department of maternity and health, under whose jurisdiction the regulation falls.

What the Picture Did for Me

(*Continued from preceding page*)

STAR REPORTER, THE: Vincent Lopez and Orchestra, Boswell Sisters—A very nice reel that pleased. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

LOCKS AND BONDS: Edgar Kennedy—Excellent comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONE LIVE GHOST: Leon Errol—This is a knockout of a comedy. Errol is the star of this short and is he good? Give us more, Leon Errol, and keep 'em laughing. That's what they come in for, for the laughs. OK doke. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

MICKEY'S GRAND OPERA: Mickey Mouse—Not quite as good as some for a small town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE ORPHAN KITTENS: Silly Symphonies—Brought the house down. Exceptionally good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

EVERYBODY SINGS: Oswald Cartoon—Fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FARMING FOOLS: Orwald Cartoons—This is a very good cartoon, better than average. The monkeys add to the value of the fun. Running time, one reel.—Rudolf Duba, Royal Theatre, Kamball, S. D. Small town patronage.

GOING PLACES WITH LOWELL THOMAS: No. 16—Just a fair filler. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WILY WEASEL, THE: Oswald Cartoons—This is the best Universal cartoon I have shown, and shows marked improvement over previous ones. Running time, seven minutes.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

YOU CAN'T GET AWAY WITH IT: Special—Excellent compilation of the G-Man's activities.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Vitaphone

CAB CALLOWAY AND ORCHESTRA: Melody Masters—Very good Melody Master. This series is always good. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COOCOONUT GROVE: Merrie Melodies—The cleverest cartoon I have run for some time. The stars are a scream. Running time, seven minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DON'T LOOK NOW: Merrie Melodies—Good Merrie Melody. Running time, seven minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PIGS IS PIGS: Merrie Helodies—Good colored cartoon. Running time, seven minutes.—Gladys E. McArdle, Lebanon, Kan. Small town patronage.

SWING FOR SALE: Hal LeRoy—Fine musical comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VILLAGE SMITHY, THE: Looney Tunes—Very entertaining cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

VILLAGE SMITHY, THE: Looney Tunes—A good enough cartoon that could have been much better.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VITAPHONE DIVERSIONS: Smith and Dale—Good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

LOUIS-BRADDOCK FIGHT: I lost my shirt, socks and suspenders on this picture. I spent a week and a barrel of gas putting out window cards and heralds, but they just didn't want to see it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Serial

Universal

ACE DRUMMOND: John King, Jean Rogers—I have just finished this and it proved to be a good, consistent attraction.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

"Big" Pictures Held Double Bill Cure

The "big" productions to be released in August constitute the most effective weapon against double featuring, according to George J. Schaefer, vice-president and general manager of United Artists. He said that a number of leading exhibitors are favorably inclined towards an increase in admission prices as a result. He added that a scarcity of star talent, coupled with intensive bidding for stories had raised production costs. Mr. Schaefer declared that David O. Selznick's "A Star Is Born" had helped prompt a public demand for color.

United Artists has 14 pictures practically ready for early distribution, Mr. Schaefer said. Following Alexander Korda's "Knight Without Armor" and its two weeks at Radio City Music Hall, deals have been made for the release of one picture a week until late November.

Samuel Goldwyn's "Stella Dallas" is booked for August 5th at the Music Hall. His "Dead End" will open at the Rivoli Theatre, and in the same week Walter Wanger's "Vogues of 1938," at the Music Hall, August 19th. "The Prisoner of Zenda," Selznick, has a Music Hall date of September 2nd.

Following will come "The Adventures of Marco Polo" and "Hurricane," both from Goldwyn; "Adventures of Tom Sawyer" and "Nothing Sacred," Selznick; "52nd Street," "Stand-In" and "I Met My Love Again," Wanger, and three London Film productions.

"Manhunter" Rights Sold

Luis Rojas de la Torre, producer of "Manhunters of the Caribbean," has sold the Greater New York and northern New Jersey rights to a syndicate exchange for immediate release and will leave for Boston next week to sell the New England rights.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

EXPLOITATION HOLDS ITS OWN—AND MORE

About this time last year there was indication in various spots that what with the new season's product shaping up so strongly customers in large numbers could be expected to arrive early and often at the boxoffice without being urged to do so by especial exploitation. Whether or not the plan functioned as scheduled, deponent knoweth not; but, according to the numerous and interesting campaigns reported to this desk in the past year, theatremen in general still believe that a good job of exploitation pays dividends regardless.

The excellence of such reasoning becomes increasingly evident to the producing companies, to judge from the emphasis now being placed upon the subject and presented in print by their advertising departments. Not the least of this is the special exploitation section of some 16 advertising pages presented by Metro-Goldwyn-Mayer in a recent issue of *Motion Picture Herald* and aimed directly to aid theatremen on engagements of "The Good Earth". The material released comprised top advertisings and exploitations of all kinds arranged by Howard Dietz, Si Seadler and Bill Ferguson, and skillfully executed by the MGM field exploiteers in conjunction with local showmen.

Prepared by S. Charles Einfeld's department, the press book on "They Won't Forget" is also to be regarded as a long step forward taken by the Warnerites to make available every possible assistance to expedite the manager's efforts on the picture. In so doing, the meaty press book, labeled "first edition", is to be supplemented by a forthcoming "second edition" comprising selected theatre-tested campaigns from the field. Between covers of the two books it is expected, and reasonably, that the theatreman ambitious to do the best possible job will discover all the ammunition he needs, and more.

United Artists also lines up on the side of the forces for good with an extensive press book conceived by Monroe Greenthal in cooperation with Hal Horne for "Walter Wanger's Vogues of 1938". The manual is further distinguished by a two-part exploitation section, one of which is given over entirely to a score of important merchandising cooperative promotions. Significant is the fact that these were reported to have been made before the picture went into work so as to insure from these sponsors, and sufficiently in advance, the fullest exploitation benefits to the theatreman.

Further producer recognition of exploitation values is presented in the RKO Radio spiral-bound press book on "The Toast of New York", wherein the merchandising tieins effected by the S. Barret McCormick forces are featured in a special section in addition to separately packaged material for contests and other exploitations. Here, too, are ore-bearing sources the manager may profitably tap.

There can be little doubt that these instances of intensive producer cooperation are indicative of the industry's willingness today to get in there and work shoulder to shoulder with the theatreman. In supplying meaty exploitation sinews, the home office ad heads definitely determine both the presently high value of forceful exploitation and the wisdom of getting behind individual pictures for the best possible grosses.

△ △ △

AN OPEN INVITATION

Highly held by our readers according to the many who express themselves in favor are the Round Table layouts of newspaper advertising reproducing representative displays credited to different theatremen and also pages of ads showing the work of individual showmen. Members, we are told frequently, study the layouts with undivided attention and with profit. All of which is as it should be for the primary function of this department is to act as a clearing house for ideas that prove boxoffice worthy.

Quite often the pages include ads from other than the key city newspapers and this is noted to encourage managers in the smaller spots to forward for consideration samples of their more effective displays which they feel might be of value to brother-members.

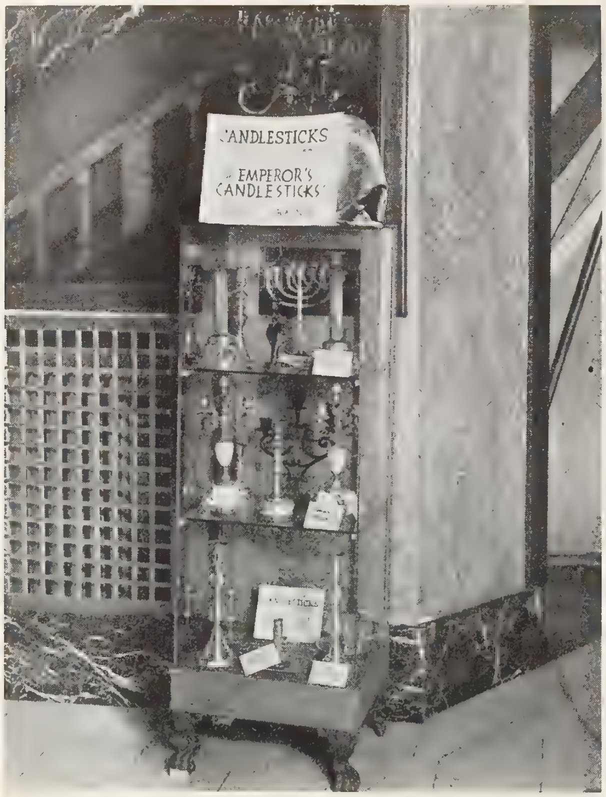
Theatremen operating in lesser communities and ambitious to turn out ads that click are often able to overcome composing-room limitations with a high degree of ingenuity. The membership would be interested in seeing how they do it.

△ △ △

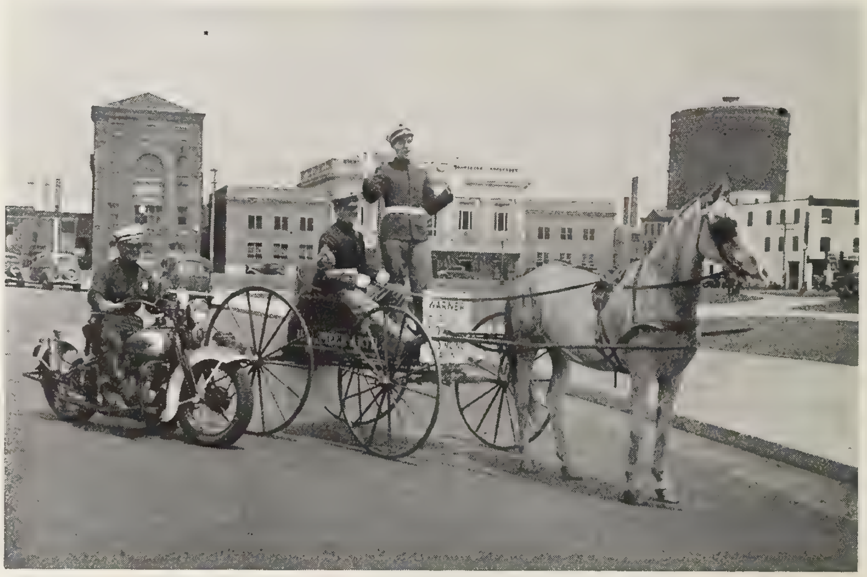
Recent ad in the New York papers asked for a young lady to serve as manager of a newly-opened theatre, no experience being necessary but those with a social background preferred. If this keeps up, it might pay unemployed managers to spend more time looking up their family trees.

A-Mike Vogel

Round Table In Pictures


CANDLESTICKS
EMPEROR'S CANDLESTICKS

↑



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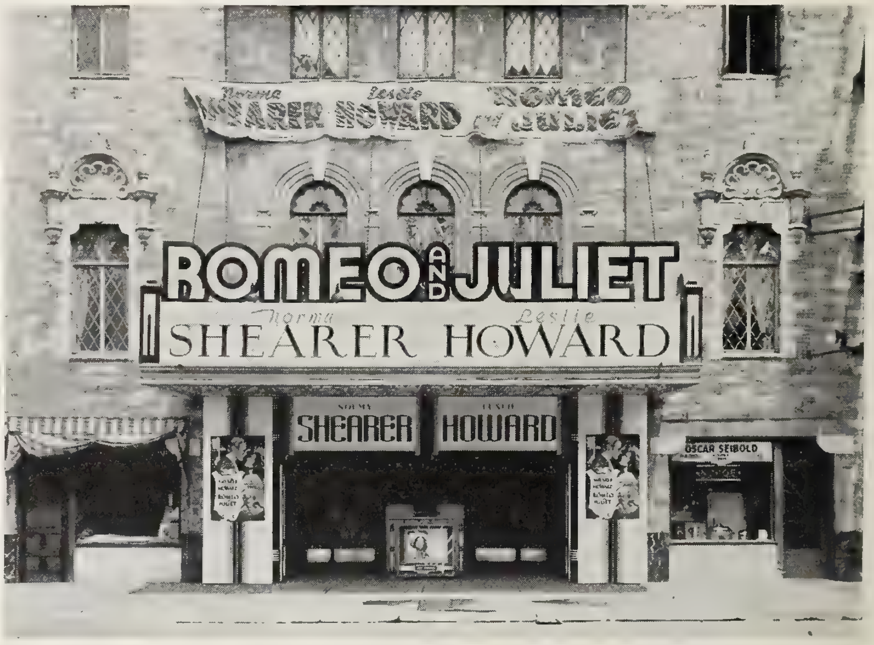
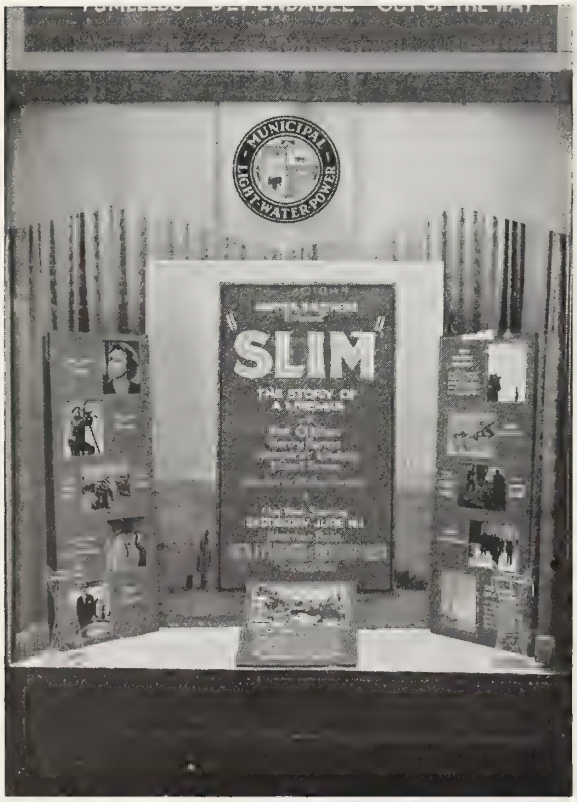
Among the attention attractors utilized in the campaign on "The Emperor's Candlesticks" at Loew's, Harrisburg, Pa., was a lobby display of candlesticks, all antiques, obtained by Manager Sam Gilman for showing a week ahead. . . . Just to do it differently, Sid Blumenstock and Herb Copelan dug up a horse-and-buggy bally for the Atlantic City date on "The Singing Marine" at the Warner Theatre. Two men dressed as marines sang the hit tunes as they made the town.


Norma Leslie
SHEARER HOWARD
ROMEO AND JULIET
ROMEO AND JULIET
Norma Leslie
SHEARER HOWARD
SHEARER
HOWARD
OSCAR SEIBOLD

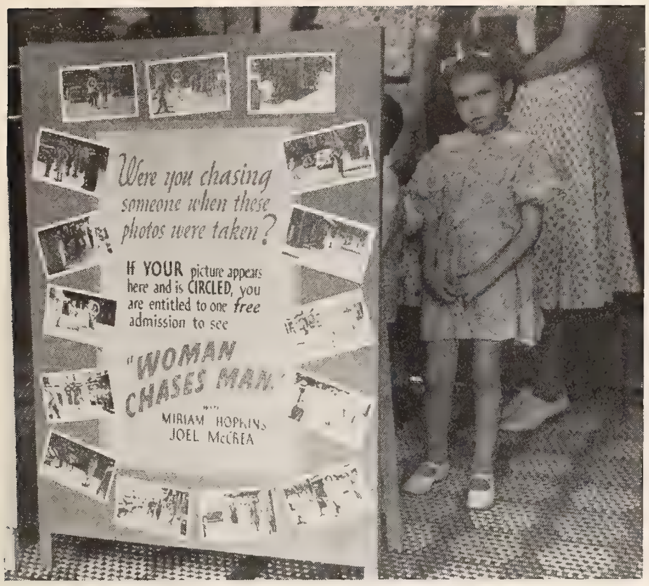
↑

The architecture of the theatre building itself made an unusual background for the front on "Romeo and Juliet" created by Manager Lew Chatham, at the Sooner Theatre, Norman, Okla., the construction design coincidentally being in Italian Renaissance, in the period of the picture. In addition, the decorative scheme also embraced special art work at ends of marquee, with entire display electrically lighted.


MUNICIPAL
LIGHT-WATER-POWER
SLIM

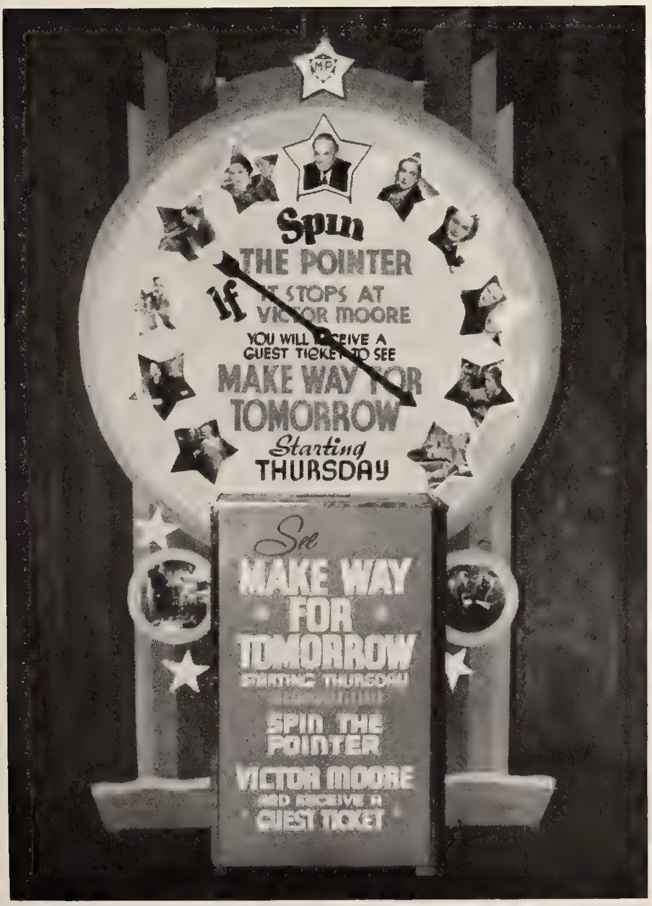
←

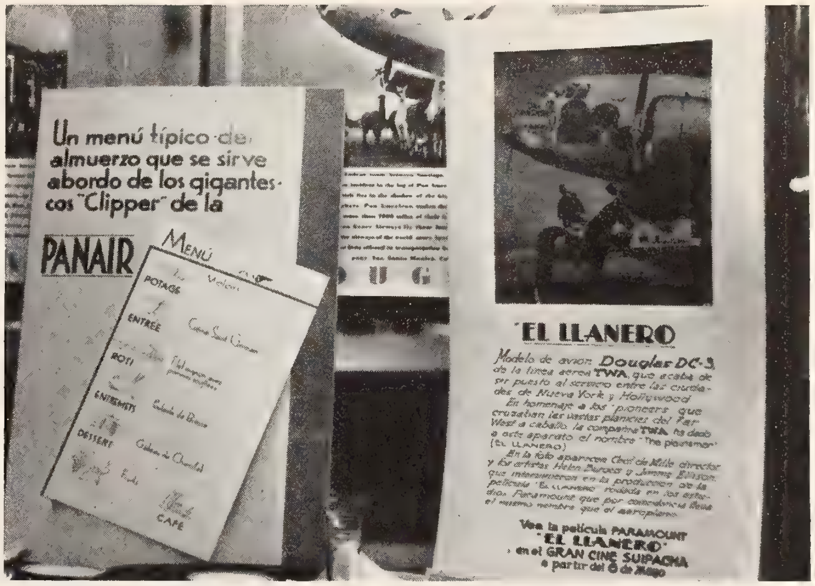
For the date on "Slim" at the Warner Theatres in Hollywood and Los Angeles, Mort Goodman of Lou Halper's Pacific Coast zone for Warner Brothers promoted elaborate display in window of the Los Angeles Bureau of Power and Light. Miniatures of light towers bordered the center poster and side panels carrying star and scene stills from the picture.


Were you chasing someone when these photos were taken?
If YOUR picture appears here and is CIRCLED, you are entitled to one free admission to see
"WOMAN CHASES MAN"
with
MIRIAM HOPKINS
JOEL McCREA

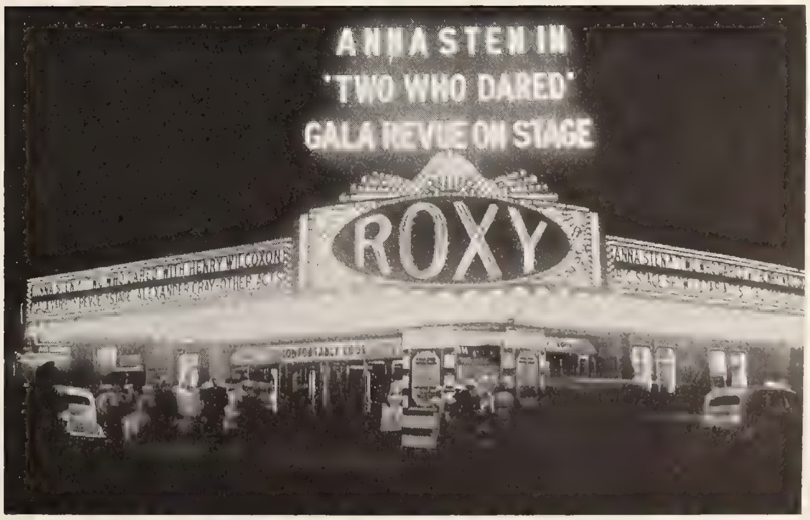
Poster board out front at the Aztec, Dallas, Texas, carrying photos on the stunt arranged by Manager Ed Sullivan for "Woman Chases Man". Those encircled were eligible for guest tickets. . . . Above, right, is shown elaborate modernistic treatment of front at Le Helder, Paris, for date on "Shall We Dance?"

In his well rounded campaign on "Make Way for Tomorrow", detailed on a following page, Manager Harry Botwick reports highly successful the spinning wheel device planted in the lobby of the State, Portland, Maine. Patrons were invited to spin the arrow to try their luck in winning free admissions.


Spin
THE POINTER
If
IT STOPS AT
VICTOR MOORE
YOU WILL RECEIVE A
GUEST TICKET TO SEE
MAKE WAY FOR
TOMORROW
Starting
THURSDAY
See
MAKE WAY
FOR
TOMORROW
STARTING THURSDAY
SPIN THE
POINTER
VICTOR MOORE
AND RECEIVE A
GUEST TICKET


Un menú típico de
almuerzo que se sirve
abordo de los gigantes-
cos "Clipper" de la
PANAIR
Menú
POTAGE
ENTRÉE
ROTI
ENTREMETS
DESSERT
CAFÉ
"EL LLANERO"
Modelo de avion Douglas DC-3
Vea la película PARAMOUNT
"EL LLANERO"
en el GRAN CINE SUIPACHA
a partir del 6 de Mayo

Crowd-gathering window display arranged on "The Plainsman" at the Gran Cine Suipacha, in Buenos Aires, included tiein with Pan American Airlines arranged by Guillermo Fox, Paramount advertising and publicity director in the South American city. . . . Night view of the illuminated front at the New York Roxy on "Two Who Dared". In addition to the lobby display, further attention was garnered by giant title sign atop marquee.


ANNA STEN IN
'TWO WHO DARED'
GALA REVUE ON STAGE
ROXY

QUICK REPORTS FROM THE FIELD

Radio

There being no local radio facilities in Danville, Ill., Ernie Crabtree, Publix Great States city manager, arranged with station in nearby city which had wide coverage in local territory to put on broadcast from lobby of the Fischer Theatre three times weekly, broadcast covering news about Hollywood. Crabtree interested local merchants to sponsor the broadcast which he calls "Behind the Scenes in Hollywood," material obtained from publicity department of the various studios, which allows for newsy and up-to-date programs on studio doings.

Celebrity

Local sports writer devoted his column to Irving Jaffee, former Olympic skating champion visiting in Richmond, Va., during Stewart Tucker's opening of "Shall We Dance" at the Byrd, tieup plugging the skate sequence in picture with Jaffee's comments on same.

Paper also featured a "lucky names" contest, passes to those spotting their names in classified ad section. Second contest planted by Tucker was what he termed "name the dance," prizes to folks correctly identifying dance shots illustrated in paper and the Rogers-Astaire picture in which they had been performed.

Tieins

Matt Saunders, Poli, Bridgeport, Conn., "shomanized" his "Star Is Born" date by promoting local beauty salon to feature a Hollywood permanent wave, carrying cut of Janet Gaynor, playdates, etc., in all their advertising. Department store also featured makeup kit of cosmetics reported to be kind used by the star in the picture. Scene stills and picture copy were displayed on counters.

Effective was Saunders tiein with local hotel which offered dinner for two and tickets to see "Star" to the person submitting acceptable name for their new cocktail room. Stories were run in papers and Matt reports that the first hour over 600 names were received.

Extra!

Reading "extra, extra, Kid Galahad is in town" Arthur Krolick, Regent Theatre, Rochester, overprinted in red a thousand copies of evening paper and distributed them on streets, newsies calling in the traditional manner to create attention.

PRESS BOOKS PLUG "THEY WON'T FORGET"

As part of the advance campaign the Warnerites are putting on for "They Won't Forget," three of the company's press books are carrying back page spreads for the film announcing the picture and illustrating highlights with scenes from the production. Plug has been incorporated in the press books on "Talent Scout," "Marry the Girl" and "San Quentin."

Insurance

Insurance policies made out in the amount of $100 for a term of three hours and thirty minutes against all direct loss or damage by fire at their homes while the bearer was attending the show of "Lloyds of London" at the Saenger Theatre in Hope, Ark., were handed to all patrons on tiein made by Art Swanke.

Through Postal Telegraph wires were sent opening day, copy reading "The bells of Lloyd may ring only once for disaster and twice for good news, but I am sending this warning via Postal," etc., etc. Contest was planted in paper with local insurance company officials acting as judges, cash and guest tickets going to those correctly answering list of questions pertaining to insurance.

Lobby Display

For "Road Back" dates, Joe Weil, Universal exploitation head, has arranged for exhibitor blowups of newspaper, magazine and radio comments on the picture. Weil suggests that exhibitors mount these on boards for lobby display and also to use the reviews for quotation in newspaper ads.

Fights

With the recent attendant furore over the Braddock-Louis fight, Murray Lafayette, Avon Theatre, Utica, N. Y., garnered some extra publicity by purchasing 1,000 newspapers and pasting stickers to front page with copy reading "Braddock will win in the first round by knockout because Joe Louis saw the picture 'Kid Galahad' and he is still weak from the excitement." Boys stationed on busy street intersections cried "extra" and one of the papers was given gratis to each man stopping.

Stage Wedding

Patrons are still keen on stage weddings as witness the report from Lee Naify who put the feature on at the Senator Theatre, Chico, Cal. Naify promoted full page co-op spread sponsored by merchants who participated and effective was printed wedding invitation mailed to each family in town which also carried a plug for the current screen attraction.

Wedding cake reported to weigh over 150 pounds was another good promotion, clicking for three column cut in local paper with story that everyone at the wedding would receive a piece of the confection.

Charge Account

San Diego's leading department store cooperated with Al Sobler, at the New Spreckles by permitting customers not only to make reservations for "Lost Horizon" through store's salesgirls, but also allowed to include ticket purchases on their regular charge accounts. Reservation blanks were furnished salesgirls, filled out according to customers' wishes and then phoned to the Spreckel's boxoffice. Store also placed large card advertising the service in all windows facing main thoroughfare.

Three girls stationed in various windows began a telephone campaign, calling all subscribers, and arrangement was made with local college to have reservations made at campus book store, center of college activity.

Four-Week Advance

Starting 27 days ahead of date at the Sooner Theatre, Norman, Okla., on "Romeo and Juliet," Lew Chatham worked a newspaper teaser campaign changing the number of days in the copy with each insertion. As the date neared teaser ads were increased, size of ads were increased, urge copy added.

Unique contest found effective was arranged with high school literature classes for theatres, modes of transportation and costumes on the Shakespearean period. Among entries were Elizabethan costume on French doll, early Shakespeare outdoor stage built to scale, stage coach of that period, etc. Many wood carvings of the coat of arms of famous lines were included in the contest as well as drawings of costumes and coaches and highly decorative front also was arranged.

(See photo in Round Table picture section.)

Meet "STELLA DALLAS" *She's Got $1,000. For You!*

Samuel Goldwyn invites you to participate in the greatest theatre contest in years...for the best exploitation and advertising campaign on STELLA DALLAS, the picture of the year!

THE JUDGES

SAMUEL GOLDWYN
MARTIN QUIGLEY, *Publisher, Motion Picture Herald*
GEORGE SCHAEFER, *Vice-President, United Artists*
A-MIKE VOGEL, *Managers' Round Table*
MONROE GREENTHAL, *Director of Advertising and Publicity, United Artists*

$1,000. IN PRIZES

1st Prize	$500.	5th Prize	$50.
2nd Prize	200.	6th Prize	50.
3rd Prize	100.	7th Prize	25.
4th Prize	50.	8th Prize	25.

***Everybody Join*—for this contest is open to everybody alike—large and small towns. We realize the budget limitations in the smaller situations and such circumstances will be given due consideration in the awarding of prizes.**

Submit Your Complete Campaign

STELLA DALLAS Contest, United Artists Corporation, 729 Seventh Avenue, New York City.

Contest starts immediately—all entries must be post-marked not later than midnight Oct. 1st. In case of ties, duplicate awards will be given.

Mail This Entry Blank TODAY to STELLA DALLAS Contest
United Artists Corporation, 729 Seventh Avenue, New York City

"Count me in, Stella!"

Manager..

Theatre..

Town...

Please specify you also wish to enter your campaign for the Quigley Award

....

STELLA DALLAS is magnificent material to prove your showmanship. Every woman, of course, will want to see it and it's got the come-on to attract every man. It lends itself to exploitation like no other picture on which you ever let loose a showman's imagination and energy. You'll want to put everything you've got into selling its superb story!

"If my reputation had to rest on one picture, I'd want it to be STELLA DALLAS." Samuel Goldwyn

CAMPAIGN HIGHLIGHTS OF ENTRIES VOTED "FIRSTS" IN JUNE AWARDS

Varied Angles of Exploitation Utilized by Theatremen in Canada, Maine, Ohio, Chosen for "First Mention" Honors

Carrying out a general plan to plant enough publicity in advance that "Make Way for Tomorrow" was a picture on every patron's "must see" list, Harry Botwick, for the date at the State, Portland, Me., waged a highly effective campaign using every possible medium at his command to blanket the city.

The Round Tabler started with a personal endorsement over the house p. a. system after the trailer showings and previously well in advance displayed lobby plugs calling attention to the date, the same idea brought out on the ground glass bottom slides of the main lobby displays. Also featured in these arrangements was a 40 by 60 board carrying the New York ads and reviews, candid camera shots of the cast shown leaving the preview of the picture in Hollywood, the shots obtained from local paper. After the opening, local critics' reviews were added to the poster and the display brought out front where all could see it.

For a contest idea in lobby, Botwick created a spinning wheel effect with photos of the cast bordered in stars with Victor Moore at the top. Large arrow was affixed to the center and patrons invited to spin the arrow. When it stopped at Moore's head, a guest ticket was awarded. The essay contest suggested in the press book was also arranged, Harry using five questions instead of the single one suggested.

Called the most important stunt of the campaign and original in its utilization in this form was what Botwick terms a "candid camera review" which he sold to one of the leading papers and accomplished as follows:

Following the first matinee showing, pictures were taken of patrons leaving the theatre who were asked for opinions on the picture. Made into a full-page streamer and layout, the pictures were run in the paper with the patrons' names, addresses and remarks in the caption below. According to the manager, the break was equivalent to a full page of advertising though handled strictly as news. Further, it was put over at no expense to the theatre.

Additional publicity was secured in the same sheet in the promotion of the paper's local Soap Box Derby wherein Botwick displayed one of the models in the lobby securing in exchange a three-column cut and caption which mentioned the theatre and attraction. In another daily, Harry was able to plant a classified contest using the hidden-telephone number gag, patrons discovering their numbers in any of the ads qualifying for guest tickets by bringing the ads direct to the paper. The tiein ran for six days, starting with a page-one box with daily two-column free ad on classified page. As to be expected, Botwick's newspaper ads were distinctive, one of his hand-drawn displays being reproduced on a following page.

JULY COMPETITIONS INAUGURATE LAST HALF

With the deadline for the July Awards, (August 7th) approaching, the judging for the month's honors will mark the beginning of the second half of the 1937 Quigley Awards Competitions. Six months still remain for theatremen not yet in the magic circle to make the grade which should encourage those entrants who have yet to score in the top brackets.

For street bally, tiein was made for use of a new model auto-bike which was bannered and sent all around town. Agency also supplied driver at no cost to theatre in exchange for privilege of parking machine from time to time out front. Lucky number contests were arranged with two leading food stores both displaying picture copy and winning numbers daily in windows. On opening day, carnations, promoted, were distributed to the first 200 women attending.

Other effective slants reported included bookmarks at stores and libraries, preview for heads of women's clubs, prominent clergymen, library heads. As a result Botwick had a number of blowups made of the laudatory New York *Times* review which with playdates and theatre added were posted on bulletin boards at headquarters of these organizations.

Cleveland Theatremen Score On "Captains Courageous" Date

That was a whale of a campaign put on by Milt Harris, Cleveland Loew Theatres publicist, with the cooperation of Manager Ev Steinbuch for the date on "Captains Courageous" at the State Theatre, some five ace contests topping a drive that covered many angles. Featured newspaper tiein made with the Press was six-day essay contest on "Who Is America's No. 1 Hero and Why?", first prize a seven-day Great Lakes cruise promoted by Harris from the C & B Line.

With the Cleveland *Plain Dealer* was arranged a Father's Day matinee wherein readers were invited to send in names of old fathers in the local area, the 25 oldest selected to attend the show. In addition they were guests of popular restaurant for dinner and each received a box of cigars, all promoted by Harris. Third contest had to do with age and weight of giant lobster secured from Gloucester, locale of picture, and displayed in prominent downtown food window. Best guessers were given tickets.

Fourth contest was a tiein with local branches of Eastman Kodak with contestants invited to send in best photos of sailing boats, winners receiving rolls of fresh films in addition to the theatre courtesies. Fifth competition was held with leading jeweler, who offered man's and woman's wrist watches to those guessing time a large ship's clock displayed in window would stop.

Further newspaper publicity was landed by special lunch to picture critics and other important newspaper folk main dish being live lobsters. For additional sea atmosphere, Gloucester fisheries were promoted for large cans of fish and these were given to those phoning their names and addresses during popular news commentator broadcast.

Most prominent window was one at Higbee Company displaying a giant size book which revolved and was surrounded with regular copies of the book. Large banner was displayed at entrance of the Admiral Byrd South Pole ship at Cleveland exposition. All trucks of magazine distributor were posted with copy tying in date with special Tracy article in fan magazine. Telegraph messengers wore lettered badges and jumbo telegrams displayed in windows of branch offices. Heralds were distributed at bus stations within 100 mile radius.

Bookmarks in all book stores and public libraries, heralds stuffed in magazines, imprinted blotters, four-page type "For Women Only" heralds, plus elaborate front and wide posting were other details of what proved a highly effective campaign.

Dilley Finally Cracks Daily On "Elephant Boy" Campaign

Previously unable to interest his local paper in picture tieups, Manager Charles Dilley, Colonial, Port Arthur, Ontario, Can., was able to crack the conservative sheet on "Elephant Boy" because Bob Flaherty, director of the picture, was educated and lived for many years in that community. Since the entire city was interested from the local angle, the newspaper tied in with Dilley for a drive that covered many angles including advance publicity, reviews, co-op pages, etc.

Aided by the principal school executive of the district, Dilley composed a letter calling the date to the attention of principals, women's clubs, lodges and societies, then followed up the letter with personal visits. These calls were helpful in obtaining the services of two students who spoke on the picture at the weekly school assemblies. Through the cooperation of the various principals, Dilley was also able to speak before the different schools, for 10 days ahead giving short talks to the higher grade pupils. He also arranged for permission to have students dismissed earlier on two days of the date to attend the matinees.

The City Council was also brought into the picture by the delegation of leading Aldermen to introduce the student-speakers who also spoke from the stage of the theatre, and to speak of their personal contacts with Mr. Flaherty. Letter of endorsement from the Council to the director was also obtained and publicized in the campaign.

Featured in the advertising was a four-page special newspaper section which Dilley was able to put over through the cooperation of leading merchants who placed congratulatory ads in the issue, further spotlighted with a page-one photo of the director and detailed accompanying story. Only cost to Dilley was the theatre ad. In addition, the paper ran the press book elephant weight-guessing contest in advance and

(Continued on following page)

BOOK REVIEW

DISPLAY ANIMATION, 1937.

Edited by I. L. Cochrane. Reeder-Morton. 229 pages, cloth, illustrated, indexed. $5.00.

In a business that depends importantly upon display to attract boxoffice attention, one may wonder and with good reason why so little has been done and is presently being done by theatremen generally in the employment of animated displays for lobby, window and street exploitation. It may be that managers believe the cost of such advertisings beyond their budget limitation and a highly technical knowledge necessary to produce successful animations.

If so, then "Display Animation, 1937, the Year Book of Motion Displays" aims to dispel such beliefs. In some 225 pages of text and illustration, this handy and informative volume, edited by I. L. Cochrane, holds much of interest for theatremen who want to know more about it.

The book is divided for convenience into three principal parts: motion diagrams, (100 of them), and other electro mechanical information; mobile colored light, an introduction to its science and practice of displaymanship and, third, merchandising display ideas. Though no theatre displays are included, there are shown scores of photos reproducing representative attention-attractors created for exhibitions, department windows and interiors, quite a number worthy of adaptation by animation-minded theatremen.

Perusal of the pages discovers intriguing ideas for unusual layout and lettering design in addition to working plans including those which tend to simplify the ingenious and highly effective usages of light. Thus science in lighting as pertains to display is reduced to understandable terms in the section given to the mechanics of illumination. To be noted under this heading is a color absorption chart breakdown which shows in detail how to obtain the highest potency of color values in conjunction with specific lighting.

According to Mr. Cochrane, actual tests prove that motion display attracts from four to 10 times more attention. These figures no doubt have somewhat to do with the introduction of more simple and mechanical operating units, he feels, pointing out that an initial $10 bill will now more than cover the cost of an adequate animating device, (i.e., the motor) and the necessary accessories such as drill rod, washers, nuts and bolts.

Study of this commendably-edited volume adds weight to the opinion that animated displays may be elaborated inexpensively to do a more effective job of selling theatre tickets than the conventional lobby "eye-catcher" merely agitated by motion.—*A-MIKE VOGEL.*

Further Details On June "Firsts"

(Continued from preceding page)

granted the manager further unusual cooperation by an editorial on the picture and director.

The advertising was of course extensive, one of the standout displays being a shot of the crowds in front of the theatre on opening day. Dilley had the newspaper take a shot of the long lines out front which he incorporated in an ad apologizing for not being able to take care of all those who wanted to attend the premiere. (Ad reproduced on a following page.) Then the paper went all the way by sending special assignment reporter to review the picture, carrying the story the following day in a full column topped by a feature head.

Included in the campaign was a series of radio flashes in the news-of-the-day, ace spots on the daily program. These were promoted at no cost and as a tribute to the director. Over 20 of the leading stores displayed advertising in their windows and printed ones posted widely in and around town. Delivery trucks were bannered and special attention given to the front and lobby display. Shadow box displays, flashers on stair landings were also found effective, and Dilley also distributed heralds on the date in communities as far as 70 miles away.

"Tell Us What You Did"

Atmospheric Box Office

Front of the Fischer Theatre, Danville, Ill., created attention when it was dressed up for "Waikiki Wedding" by city manager Ed Crabtree. Four cutout Hawaiian girls were planted atop boxoffice and geared from back to do a Hulu dance while Hawaiian music was played over p.a. system through invisible speakers.

NEWSPAPER DISPLAYS ON FOLLOWING PAGE

The ads on the next page and where they are from are:

Smooth - paper magazine ad on "Love from A Stranger", by Stanley Chambers, Uptown, Kansas City; two-column hand-drawn "Make Way for Tomorrow", by Harry Botwick, State, Portland, Me.; three - column "Elephant Boy", by Charles Dilley, Colonial, Port Arthur, Ontario, Can.; two-column "High, Wide and Handsome", Astor, New York City; two-column cooling ad, by George Baker, Electric, Kansas City; "Captains Courageous", two - column, by Milt Harris, State, Cleveland, and one-column by Ray Bell, Columbia, Washington, D. C.; two-column "Day at the Races", by Les Pollock, Loew's, Rochester; two-column "Slim" and one-column "Singing Marine", Warners', Hollywood, and Downtown, Los Angeles; and the four-column "Willie Winkie", by Morris Kinzler, New York Roxy.

FROM READERS

ENGLISH MEMBER SPEAKS ON PASSES

DEAR MIKE:

Perhaps that old saying "What is one man's meat is another man's poison" could not be more aptly applied than to the question of passes to the showman.

In this town, which has a population of 54,000, we have 9,850 seats of entertainment, which comprise one variety theatre, and five "first-run" cinemas. My own location is certainly the most difficult and inaccessible of the five, and with these facts in mind, it will be obvious the difficulties which confront me.

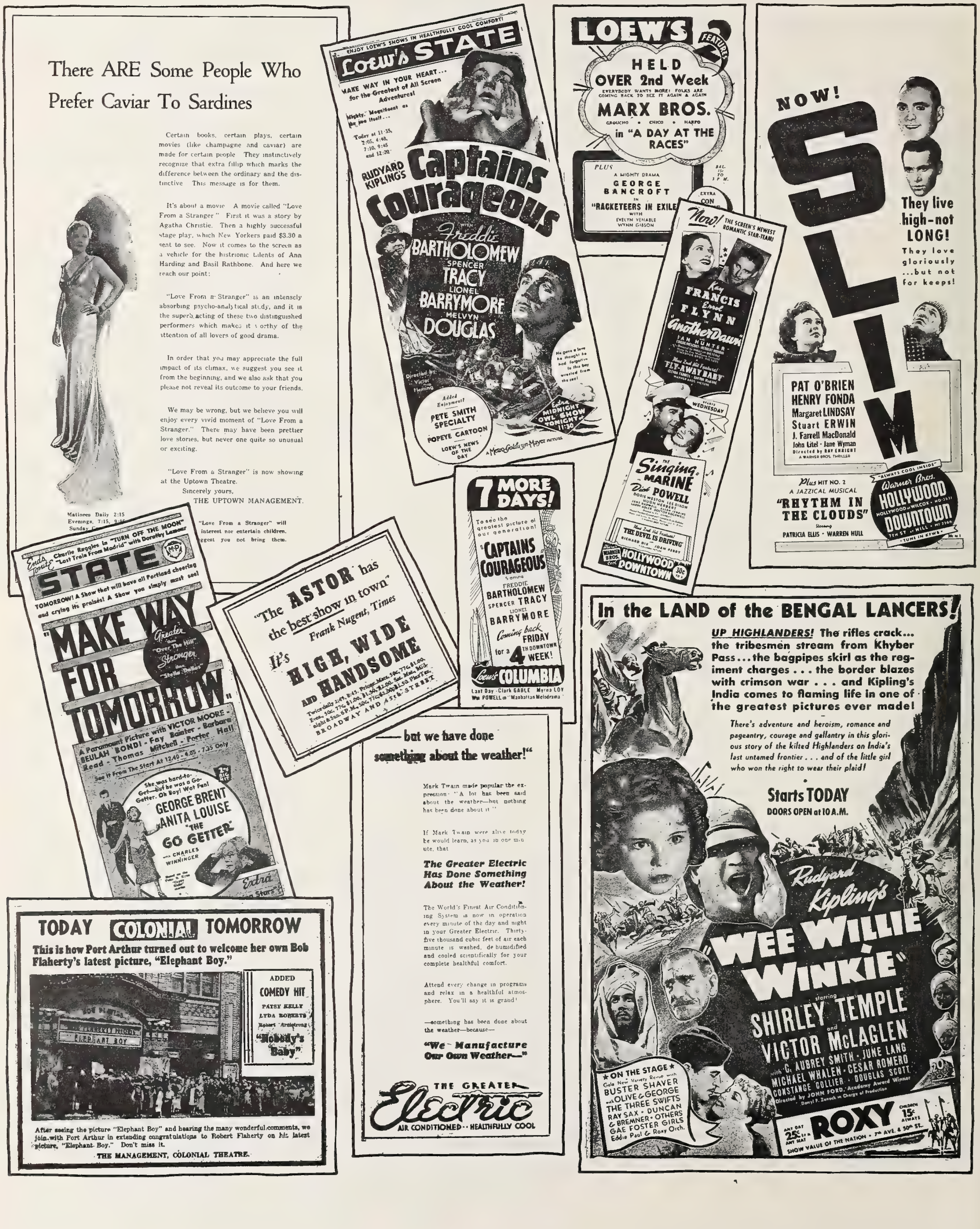
When I took over the reins of office at this cinema I found they had no mailing list or house program. In January, 1936, I decided to introduce a house magazine and also run a cinema club with it. Members joining the club, which had no entrance fee, were offered several privileges and received their magazine post free every month. I called the club the "Tudor Circle." My mailing list did not grow very rapidly, although my magazine was a magazine and not an advertising medium. By the end of the year our membership had grown to 500—enrolling at the rate of 40 to 50 each month.

Just about this time I had read a most interesting article in the *Herald* on a birthday scheme and I decided to introduce this novelty in my club. Each member on his or her birthday would receive a greeting card which also gave them the privilege of a free seat during the week their birthday came in. This I introduced in January, 1937 (through the magazine), and my membership has grown rapidly from that date onwards. We have shown a steady increase, and our new members now average 160 to 200 each month compared with the 40 to 50 previous to the introduction of the birthday scheme. Perhaps what is still more important, my business has shown a steadily increasing gross. Present membership of the "Circle" is just over 1,400. I only wish you, Mike, could slip over and read the appreciative letters I have received from the recipients of these birthday passes. If you could, then I am certain you would not hesitate to introduce this idea yourself right away.

My views on the other types of pass—the "bill pass"—is rather different. Two years ago the respective managers of all the houses of entertainment in this town met and decided the "bill pass" had served its day of usefulness—it was decided that in its place we would introduce a "privilege ticket." This ticket enables the holder and friend to have two seats in any but the best seats on payment of 15 cents—if the owner came along then he was still required to pay 15 cents.

This innovation was introduced without any complaint—in fact, I believe it was appreciated by those people, because it placed them on a different level at the pay box. This scheme has worked satisfactorily ever since, and I am of the opinion that it could be introduced into any community where the managers can get together and all agree on policy.—KENNETH B. PARKER, Tudor Cinema, Dewsbury, England.

SOME REPRESENTATIVE NEWSPAPER ADS



There ARE Some People Who Prefer Caviar To Sardines

Certain books, certain plays, certain movies (like champagne and caviar) are made for certain people. They instinctively recognize that extra fillip which marks the difference between the ordinary and the distinctive. This message is for them.

It's about a movie. A movie called "Love From a Stranger." First it was a story by Agatha Christie. Then a highly successful stage play, which New Yorkers paid $3.30 a seat to see. Now it comes to the screen as a vehicle for the histrionic talents of Ann Harding and Basil Rathbone. And here we reach our point:

"Love From a Stranger" is an intensely absorbing psycho-analytical study, and it is the superb acting of these two distinguished performers which makes it worthy of the attention of all lovers of good drama.

In order that you may appreciate the full impact of its climax, we suggest you see it from the beginning, and we also ask that you please not reveal its outcome to your friends.

We may be wrong, but we believe you will enjoy every vivid moment of "Love From a Stranger." There may have been prettier love stories, but never one quite so unusual or exciting.

"Love From a Stranger" is now showing at the Uptown Theatre.

Sincerely yours,
THE UPTOWN MANAGEMENT.

Matinees Daily 2:15
Evenings, 7:15, 9:1
Sunday C

"Love From a Stranger" will
interest nor entertain children.
ggest you not bring them.

ENJOY LOEW'S SHOWS IN HEALTHFULLY COOL COMFORT!
Loew's STATE

MAKE WAY IN YOUR HEART... for the Greatest of All Screen Adventures!

Mighty. Magnificent as the sea itself...

Today at 11:35, 2:05, 4:48, 7:10, 9:45 and 12:20

RUDYARD KIPLING'S Captains Courageous

with Freddie BARTHOLOMEW
SPENCER TRACY
LIONEL BARRYMORE
MELVYN DOUGLAS

Directed by Victor Fleming

He gave a love he thought he had forgotten to this boy wrested from the sea!

Added Enjoyment!
PETE SMITH SPECIALTY
POPEYE CARTOON
LOEW'S NEWS OF THE DAY

Extra MIDNIGHT OWL SHOW TONIGHT at 11:30

A Metro-Goldwyn-Mayer PICTURE

LOEW'S 2 FEATURES

HELD OVER 2nd Week
EVERYBODY WANTS MORE! FOLKS ARE COMING BACK TO SEE IT AGAIN & AGAIN
MARX BROS.
GROUCHO • CHICO • HARPO
in "A DAY AT THE RACES"

PLUS
A MIGHTY DRAMA
GEORGE BANCROFT
IN
"RACKETEERS IN EXILE"
WITH
EVELYN VENABLE
WYNN GIBSON

BAL. 15c TO 1 P.M.

EXTRA
CON

NOW!
SLIM

They live high—not LONG!
They love gloriously ...but not for keeps!

PAT O'BRIEN
HENRY FONDA
Margaret LINDSAY
Stuart ERWIN
J. Farrell MacDonald
John Litel · Jane Wyman
Directed by RAY ENRIGHT
A WARNER BROS. THRILLER

Plus HIT NO. 2
A JAZZICAL MUSICAL
"RHYTHM IN THE CLOUDS"
Starring
PATRICIA ELLIS · WARREN HULL

"ALWAYS COOL INSIDE"
Warner Bros.
HOLLYWOOD
HOLLYWOOD at WILCOX · HO-3531
DOWNTOWN
7TH ST. at HILL · MI-2260
· TUNE IN KFWB ·

Now! THE SCREEN'S NEWEST ROMANTIC STAR-TEAM!

Kay FRANCIS
Errol FLYNN
in
"Another Dawn"
with
IAN HUNTER
A WARNER BROS. PICTURE

Plus 2nd Hit Feature!
"FLY-AWAY BABY"
GLENDA FARRELL · BARTON MacLANE
WARNER BROS. PICTURE

STARTS WEDNESDAY

THE Singing MARINE
Dick POWELL
DORIS WESTON · LEE DIXON
HUGH HERBERT
JANE DARWELL · ALLEN JENKINS
LARRY ADLER · DOCTOR ROCKWELL

Plus 2nd Hit Feature!
THE DEVIL IS DRIVING
RICHARD DIX · JOAN PERRY

WARNER BROS.
HOLLYWOOD
DOWNTOWN
30c

Ends Tonite
Charlie Ruggles in "TURN OFF THE MOON"
"Last Train From Madrid" with Dorothy Lamour

STATE

TOMORROW! A Show that will have all Portland cheering and crying its praises! A Show you simply must see!

"MAKE WAY FOR TOMORROW"

Greater than "Over The Hill" Stronger than "Stella Dallas"

A Paramount Picture with VICTOR MOORE · BEULAH BONDI · Fay Bainter · Barbara Read · Thomas Mitchell · Porter Hall

See It From The Start At 12:40 · 4:05 · 7:35 Only

2nd BIG HIT

She was hard-to-Get—but he was a Go-Getter. Oh Boy! Wot Fun!

GEORGE BRENT
ANITA LOUISE
"THE GO GETTER"
with CHARLES WINNINGER

Extra

"The ASTOR has the best show in town"
Frank Nugent, Times

It's HIGH, WIDE AND HANDSOME

Twice daily 2:45, 8:45. Prices: Mats. 50c, 77c, $1.00. Eves. 50c, 77c, $1.00, $1.50, $2.00. Sat. Mat., Midnight & Sun. 6 P.M., 50c, 77c, $1.00, $1.50. Plus Tax.
BROADWAY AND 45th STREET

---

7 MORE DAYS!

To see the greatest picture of our generation!

"CAPTAINS COURAGEOUS"
Starring
FREDDIE BARTHOLOMEW
SPENCER TRACY
LIONEL BARRYMORE

Coming back FRIDAY for a 4th DOWNTOWN WEEK!

Loew's COLUMBIA

Last Day - Clark GABLE · Myrna LOY
Wm. POWELL in "Manhattan Melodrama"

In the LAND of the BENGAL LANCERS!

UP HIGHLANDERS! The rifles crack... the tribesmen stream from Khyber Pass... the bagpipes skirl as the regiment charges... the border blazes with crimson war... and Kipling's India comes to flaming life in one of the greatest pictures ever made!

There's adventure and heroism, romance and pageantry, courage and gallantry in this glorious story of the kilted Highlanders on India's last untamed frontier... and of the little girl who won the right to wear their plaid!

Starts TODAY
DOORS OPEN at 10 A.M.

Rudyard Kipling's
"WEE WILLIE WINKIE"
starring
SHIRLEY TEMPLE
and
VICTOR McLAGLEN
with C. AUBREY SMITH · JUNE LANG
MICHAEL WHALEN · CESAR ROMERO
CONSTANCE COLLIER · DOUGLAS SCOTT
Directed by JOHN FORD, Academy Award Winner
Darryl F. Zanuck in Charge of Production
20th Century-Fox

★ ON THE STAGE ★
Gala New Variety Revue with
BUSTER SHAVER
with OLIVE & GEORGE
THE THREE SWIFTS
RAY SAX · DUNCAN & BREMNER · OTHERS
GAE FOSTER GIRLS
Eddie Paul & Roxy Orch.

ANY DAY 25c to 2 ANY SEAT
ROXY
CHILDREN 15c ALWAYS
SHOW VALUE OF THE NATION · 7th AVE. & 50th ST.

TODAY COLONIAL TOMORROW

This is how Port Arthur turned out to welcome her own Bob Flaherty's latest picture, "Elephant Boy."

ADDED
COMEDY HIT
PATSY KELLY
LYDA ROBERTS
Robert Armstrong
"Nobody's Baby"

After seeing the picture "Elephant Boy" and hearing the many wonderful comments, we join with Port Arthur in extending congratulations to Robert Flaherty on his latest picture, "Elephant Boy." Don't miss it.

THE MANAGEMENT, COLONIAL THEATRE.

—but we have done something about the weather!"

Mark Twain made popular the expression: "A lot has been said about the weather—but nothing has been done about it."

If Mark Twain were alive today he would learn, as you in one minute, that

The Greater Electric Has Done Something About the Weather!

The World's Finest Air Conditioning System is now in operation every minute of the day and night in your Greater Electric. Thirty-five thousand cubic feet of air each minute is washed, de-humidified and cooled scientifically for your complete healthful comfort.

Attend every change in programs and relax in a healthful atmosphere. You'll say it is grand!

—something has been done about the weather—because—

"We Manufacture Our Own Weather—"

THE GREATER Electric
AIR CONDITIONED · · HEALTHFULLY COOL

personalities

STANLEY BARR
formerly at the Colonial in Norfolk, Va., is now general manager of the Kalem Amusement Corp. in Washington, operating theatres in Maryland.

▽

GEORGE HARTTMAN
who operates the Armour Theatre in North Kansas City, Mo., has taken over the Lee at Lees Summit, Mo.

▽

FRANK BOUCHER
of Warner's Metropolitan, Baltimore, stopped in on his annual visit to New York.

▽

HARVEY COCKS
for the last three years manager of Warner's Strand, Akron, has resigned to become manager of the Quimby Theatres at Ft. Wayne, Ind. Former assistant manager JAMES HADLEY has replaced Cocks.

▽

GEORGE BRONSON
has resigned as manager of Warner's Enright in East Liberty, Pa., to return to New Haven. WILLIAM HOCH, formerly at the Plaza has surplanted George.

▽

ERNEST LEIBERMAN
moves from the Model, Pittsburgh, Pa., to the Plaza and CARL CZOLBA has been transferred from Warner's billposting department to the Model.

▽

SAMM SUGGS
is now managing the Palmetto Theatre, Columbia, S. C.

▽

D. B. DIXON
is the manager of the Princess Theatre, Gadsden, Ala., and not D. B. GRIFFIN as erroneously stated. Excuse it, please.

▽

B. B. FRIEDMAN
Schine's Strand Theatre, Amsterdam, N. Y., paid us a visit.

▽

DEWEY McDERMON
has leased the Norwood Theatre, Birmingham, Ala.

▽

JOHN ARMSTRONG
former publicity director of Paramount London Theatres, has joined County Cinemas, Ltd., in charge of special campaigns.

▽

HERMAN LEVY
has been named manager of the Orpheum Theatre, Denver, Colo., with MICKEY GROSS succeeding him at Sioux City.

▽

VICTOR MORRIS
has retired as manager of Loew's State, Boston, to be assigned to a producing unit in Culver City.

▽

IRVING KAYE
manager for Warners in the Albany zone has been transferred to the Liberty in New Kensington, Pa., succeeding TORY COVALLO, moved to the Capitol in Steubenville, Ohio, to replace FRANK ROBERTS, who goes to the Warner in Morgantown, West Va.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Earl O. Murray
Edward L. Murtagh
Charles N. Musser
Andrew D. Mustard
Nat Mutnick
N. H. Nader, Jr.
Carl F. Narath
A. D. Natelson
C. W. Nebel
W. P. Neel, Jr.
John F. Neilan
Walter Neithold
R. L. Nellis
Norris Nelson
Walter J. Nelson
James T. Neuille
B. Frank Newell
Frank R. Newman
Lee Newsum
Daniel W. Nichols
Robert E. Nickerson
Gerald Novak
Walter O'Brien
John M. O'Connell
Ray O'Connell
R. W. O'Donohue
E. C. O'Keefe
William O'Hare
Fred J. O'Neil
A. J. O'Neill
A. J. Obresk
Edwin J. Oliver
George W. Oliver
Hal G. Olson
W. J. Oriani
John J. Osborne
Earle F. Oscar
Stanton M. Osgood
Sydney Oshrin
Charles L. Oswald
George E. Ouimette
F. E. Owen
Alfred P. Page
Robert Hicks Page
Harry Pardoll
Marvin Park
Howard Parker
Jerry A. Parker
John E. Parker
A. Brown Parkes
James R. Partlow
Bill Passon
Harry W. Paugh
John D. Paxton

Showmen's Calendar

SEPTEMBER

1st	Richard Arlen's Birthday
2nd	U. S. Treasury Dept. established 1789
4th	Hendrick Hudson sails up Hudson —1609
5th	Fay Wray's Birthday
6th	Labor Day
	New Years (Rosh Hashonah)
9th	California admitted to Union—1850
10th	Colorado admitted to Union—1850
11th	Paul Muni's Birthday
12th	New York State's 160th Birthday
13th	Star Spangled Banner written in 1814
	John J. Pershing's Birthday
	Claudette Colbert's Birthday
15th	William H. Taft's Birthday—1857 (27th Pres.)
	Jackie Cooper's Birthday
	Yom Kippur
18th	Greta Garbo's Birthday
19th	Margaret Lindsay's Birthday
	First day of Autumn
21st	Nathan Hale Executed—1776
	Emancipation Proclamation issued by President Lincoln — 1862
24th	Daylight Saving Time ends
27th	George Raft's Birthday

KEN GRIMES
goes to Erie, Pa., and the Warner Theatre there taking over JIM TOTMAN'S job, the latter becoming Joe Feldman's assistant in the Warner advertising department, succeeding DONN WERMUTH who goes into the exploitation field with headquarters in Washington.

▽

DALE KLINE
has been appointed manager of the new Victory Theatre, Denver, Colo.

▽

FRANK COLLINS
formerly at the Princess, Springfield, Ohio, is now managing the recently opened State at Greenville.

▽

JOHN LADUE
has been transferred from the Sigma, Lima, Ohio, to the Strand, Akron and GRATTON JOHNSON from the Lyric, Portsmouth, to the Sigma.

▽

JAMES L. RUTLEDGE
is managing the reopened Ritz Theatre, Mesa, Ariz.

▽

FRED GREENWAY
who has been manager of Loew's Century, Baltimore, for the past five years, has been promoted to manager of Loew's State, Boston.

▽

MRS. ROSS LABART
has succeeded BERT BURTON who resigned as manager of the Sagauche Theatre, Sagauche, Colo.

▽

ASHER B. SHAW
leaves the Riviera, Detroit, to replace KARL KREUGER at the Fisher, the latter taking a post with the Jam Handy outfit. JOE BUSIC, Varsity manager goes to the Riviera and DOW THOMPSON who was assistant at the Michigan takes over the Variety.

▽

FRANK COLLINS
former manager of the Princess Theatre, Springfield, Mo., has assumed duties of manager of the State, Greenville, Ohio.

▽

LOUIS E. MAYER
has been transferred from the RKO Capitol, Rochester, N. Y., to the RKO Temple there.

▽

EARL FOREMAN
is now managing the City Hall Theatre, New York City.

▽

ROBERT F. GRIFFITH
has been transferred from the Iowa, Iowa City, Ia., to the State in Mason City, Ia.

▽

J. R. MACEACHRON
is now managing the Paramount Theatre, Jackson, Tenn.

▽

JOSEPH REDMOND
manager of the Fox Apollo, Kansas City, Mo., has been shifted to the Fox Tower. HENRY RODERICK has been advanced to assistant manager from former chief of service.

ASCAP ACTION ON AFL TIEUP IS DUE SOON

Directorate of Composers' Society Will Meet on Proposals of Mills and Weber

Ultimate entrance of the American Society of Composers, Authors and Publishers into the labor movement was indicated this week, with a definite decision due within the next two weeks, probably earlier.

Within that time, the board of directors of the Society will meet to act upon proposals discussed last week between E. C. Mills, head of the Society's administrative committee, and Joseph N. Weber, president of the American Federation of Musicians, an affiliate of the American Federation of Labor. If the board approves the plan, as seems likely, it will then be submitted to members for general referendum.

Meanwhile, Local 802, the musicians' union, voted overwhelmingly to cease picketing of theatres in the New York area which had been in progress for over a year in an effort to force inclusion of orchestras on the theatres' programs. At the same time a series of conferences has been opened by AFM with radio, transcription and recording companies, to fight the spread of mechanized music with its resultant decreased employment for musicians. If the conferences, which are being held at ASCAP's office at 30 Rockefeller Plaza, do not result in an agreement before August 14th, Mr. Weber warned of a nation-wide strike to stop the use of recordings on the air and in motion picture theatres and restaurants.

ASCAP's admitted interest in affiliating with the labor movement is its wish for support in its drive against adverse legislation passed in five states and considered in more than 20. In the conferences between Mr. Mills and Mr. Weber, means by which the two organizations could combine forces in combating such legislation were discussed, together with a way in which the Society could return the favor for such assistance.

In an interview, Mr. Mills said that one possible method of mutual assistance discussed was a plan by which an interlocking strike would be brought against broadcast studios refusing to acknowledge certain demands of each organization. Under such a plan, a studio refusing to maintain standby orchestras would be denied licenses by ASCAP and, in return, studios with attitudes unfavorable to the Society would open themselves to the leveling of a musicians' strike.

Might Apply to Theatres

This theory of mutual exclusion might be applied on an even wider scale, embracing recording and transcription companies and, possibly, motion picture theatres. In practice, operation of the plan with respect to theatres would take the form of a denial of ASCAP licenses to theatres refusing to include orchestras in their programs.

If affiliation is approved, it will be had in one of three ways, Mr. Mills said. It may take the form of an outright charter from the AFL, a sub-charter from the Federation of Musicians, or simply an agreement between the Society and the Federation providing for joint action along the lines outlined, with the Society retaining its present autonomy. Reports that ASCAP was considering affiliation with John L. Lewis' Committee for Industrial Organization were declared completely irresponsible, Mr. Mills saying, "We are not a left-wing organization."

"We have arrived at the point where we find ourselves helpless without political support," Mr. Mills added.

"Great combinations of wealth and corporations refuse to recognize lawful property rights and are able to impose their will on legislatures fearful of their power.

"Broadcasters are in the position today where, by absolutely controlling public opinion, they can also control state legislators. They can either elect or reject a politician and politicians, knowing this, are afraid to risk the hostility of the networks in any way. Legislators today have become nothing but ethereal puppets."

It is considered likely that other labor organizations having similar aims and interests will be approached for their support in the anti-legislative drive. In this event, organizations like the radio technicians' union and the International Alliance of Theatrical Stage Employees would be asked to join the campaign.

The possibility of a nation-wide strike to tie up virtually the entire music industry in the United States, in the event that AFM conferences with broadcasters and transcription companies fails, while deprecated, is causing concern. The Federation, through Mr. Weber, has warned the companies that failure to attend the conferences would be interpretated to mean that they were not "interested in further services" of musicians after August 14th.

The broadcasting companies planning to attend are: The National Broadcasting Company, the Columbia and Mutual Broadcasting Systems, the National Association of Broadcasters, the Don Lee Broadcasting Company and the Texas Quality and Colonial Networks.

The recording companies and distributors expecting to be present are: RCA Manufacturing Company, Decca Records, the Brunswick Record Company, the Victor Recording Company, Midwest Recordings, World Broadcasting Company and C. P. MacGregor. The transcription firms at the conferences will include the Atlas Radio Corporation, Gromack, Inc., Muzak, Titan Productions, Associated Music Publishers, Inc., and Standard Radio.

Favored on Coast

ASCAP members on the west coast favor the affiliation plan, having indicated "consensus without unanimity" when the proposal was discussed, informally, at the Society's Hollywood meeting last month. It is known, however, that a plain majority will not be sufficient and that unless the referendum shows approval by a "decisive" margin, the proposal will be rejected. Moreover, much will depend upon the "quality" of the ballot, the opinion of the more distinguished members, the "Jerome Kern type," carrying particular weight when and if a plebiscite is taken.

Further evidence of west coast fighting spirit is shown in the meeting scheduled by Local 47 of the Musicians' Protective Association in Los Angeles for consideration of the strike threatened by the AFM. Jack B. Tenney, vice president of the union, which has 5,000 members, said:

"Every time a musician participates in the production of canned music he is working himself out of future employment. The local musicians' craft, third largest craft organization in the world, stand ready to participate in the strike if necessary to curtail the commercial use of transcriptions and records."

ASCAP'S recent circular letter to members, outlining ways of winning public support to the cause by impressing the name of ASCAP on the public wherever possible, brought a response of 800 letters, all enthusiastic. Many of the letters offered additional suggestions, which ranged all the way from having members wear ASCAP buttons on their lapels to proposals for song writers to tour the theatres of the country, familiarizing the public with the aims and attitude of the Society.

Radio Golf Tournament August 4th at Fenway Club

The fifth annual RKO Radio golf tournament will be held at the Fenway Country Club, White Plains, New York, on August 4th. Aside from the tournament other entertainment will be offered including lunch after morning play-offs, bathing and dinner with music and a floor show, at which time prizes will be awarded. Special prizes will be set aside for non-employees. A list of the committee members follows:

Arrangement committee: Ned E. Depinet, Jules Levy, L. E. Thompson, Leon Goldberg, Phil Reisman, Nate Blumberg, Malcolm Kingsberg, Fred Meyers, Cresson E. Smith and Ed McEvoy.

National Theatres To Meet Six Days

The annual convention of National Theatres, scheduled to start at the Hotel Broadmoor, Colorado Springs, August 10th, will last six days. Home office executives leaving on August 7th to attend the first session include William T. Powers, J. J. Sullivan, Edward Zabel, Milton Hossfeld, Irving Barry, Jack Edmonson and Aubrey Schenck.

Form St. Louis Pool

A deal providing for the union of four Fanchon and Marco units with five St. Louis theatres of Bess Schulter and Alex Papand has been closed. Involved are Fanchon and Marco's Granada, Maplewood, Kingsland and Shaw and the Schulter-Papand houses, Avalon, Roxy, Whiteway, Columbian and Powhattan.

Ira Gershwin Goes West

Ira Gershwin, whose collaboration with his brother George on the score of "The Goldwyn Follies" was halted by the death of George Gershwin, has returned to Hollywood to complete the songs with another composer. George Gershwin left a $200,000 estate, naming his mother, Mrs. Rose Gershwin, sole beneficiary.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 78

Bluebook School Question No. 78 was: (A) What is the best evidence that a commutator is in good condition? (B) If scale measurements show that the brush pull varies as the brush is lifted, what condition is indicated and how may it be remedied? (C) How may brush pressure be measured by a rubber band?

The following made acceptable answers: S. Evans and C. Rau; D. Danielson; C. Oldham; G. E. Doe; H. Edwards; T. F. Bochert; R. and K. Wells; L. Cimikoski; H. B. Smith; W. Limmroth; L. and F. L. Savlor; J. A. Zachritz; L. F. Hayes; H. Lathrope and M. Dey; W. Edmonds; O. H. Schmidt; J. R. Prater; W. and T. Turk; C. L. Loft; D. Davis and E. M. Brown; A. H. Bradley; A. D. Lonby; C. Caldwell; F. E. Dorp, H. A. Amos and R. Dennis; H. S. Burgin; W. B. Meyers; P. and L. Felt; F. H. S. and P. Dalbey; H. T. Watkins, N. S. Reid and D. D. Roberts; T. L. Strobey; E. F. and M. Wentworth; W. L. Morehouse and F. D. Scanlon; T. L. Kent and B. L. Cooper; L. A. Beachwood and M. F. Robinson; R. H. Carter; H. T. Plum, M. O'Connell and D. A. Shea; B. and M. Walker; S. U. Lamont and P. F. Maxwell; W. Winkler and R. R. Bobbins; R. E. Bullard and J. K. Robinson; C. H. Lowrie; P. L. Bunt; B. B. Hornstein and R. R. Jacob; T. W. Redhouse; H. L. Williams; O. L. Goldstein and M. Samuels; H. T. Randolph; W. A. Kendal; A. C. Greene; D. Hornbeck and R. Tomby; D. and W. Porter; R. D. Hicks; L. E. Dodson and H. T. Todd; L. M. Roberts and W. C. Bant; R. S. Welch; L. F. and G. Brown; W. E. Richards; E. L. Sanford; W. V. Henderson and T. B. Brown; S. H. Billings; S. Grainger, H. S. Wolf and T. M. Daniels; M. L. Grahame; J. H. Morton; L. B. Knox; L. and W. R. Matthews; G. L. Goss; S. R. Hewitt; H. Bunker; S. N. Lockhard and F. D. Knowles; E. Exline; G. T. Jones and A. Leonard; W. L. Morehouse; A. Leonard and G. T. Jones; K. L. Brandt; F. W. Singer; L. R. Moore.

(A) T. F. Bochert says, "When there is little or no sparking, its surface smooth, glazed and of a dark brown color, it is conclusive evidence that the commutator is in the best possible condition. When this condition prevails it is very possible that when the commutator is rotated slowly there will be a slight squeak. However, its absence need cause no alarm or suspicion that anything is wrong."

R. E. Bullard and J. K. Robinson answer, "When the undercuts are of sufficient depth and wholly free from dust or deposit of any kind (brushed vigorously lengthwise once each day with a stiff brush), the surface glazed, perfectly smooth and dark or chocolate brown in color, and there is little or no sparking, it is evident the commutator is in good—in fact, the best possible condition."

Which I would say is an almost perfect answer.

(B) C. Champney says, "If scale measurements show a wide difference in brush pull it indicates that something is too tight—the brush finger or brush in its holder; either that or a good cleaning is needed."

H. B. Smith deals with the question thus: "Condition named indicates the brush is binding in its holder. Remedy, clean both brush and holder thoroughly. Possibly a solvent may be best to clean the holder, but must not be used on a brush. If a brush needs more than a dry cloth cleaning, use No. 00 sandpaper, layed on a perfectly flat board, being very careful not to grind away too much carbon."

BLUEBOOK SCHOOL QUESTION NO. 83

(A) Why is it now necessary to substitute the theory that current flows from negative to positive for the older positive-to-negative theory?

(B) Why is knowledge of electrical theory helpful in practical work?

(C) What are atoms? Where do they exist? Of what are they composed? Have we knowledge of anything electrical except what is termed negative?

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To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

W. Limmroth says, "Such a condition indicates that a thorough cleaning of the parts is in order. I find that carbon tetrachloride is excellent for cleaning this and all other parts of a generator, including commutator and brushes."

Be careful about brushes. Limmroth apparently has tried it on them and it may be okay. I would like to hear from others who may have used tetrachloride on generator brushes.

(C) L. E. Dodson and H. T. Todd answer thus, "Brush pressure may be accurately measured by means of a rubber band in either of several ways. We believe the simplest, most easily applied and quite an accurate method is as follows:

"Secure a new rubber band, say, three or four inches in length. To one 'end' tie a stout string, attaching the other end of the cord to the brush pressure finger exactly at the point of its contact with the brush. Next, slip an ordinary lead pencil, small punch, screwdriver blade or what have you into the other end of the band, and holding the band in such position that it is in line with the brush, pull slowly outward until the finger just loosens contact with the brush, whereupon have an assistant measure the precise distance from point of contact with cord to point of contact of band with pencil, punch or whatever is used, recording the exact measurement. Try it once more to make sure there is no error.

"Next, at a 10-cent store secure some medium weight washers such as are used on bolts. Obtain a receptacle of some kind (a small cloth bag being most convenient) and into this place any weight sufficient to stretch the rubber band almost as much as the brush pull did, and add washers enough to equal the *exact* stretch. Having done this, it is evident that if these weights be weighed, as a whole, upon any scale of known reliability, their weight will exactly equal the pressure of the brush finger on the carbon, and therefore the carbon pressure upon the commutator. The operation must of course be repeated for each brush the machine uses. If the job be carefully done, the results will be accurate."

Of all the several plans presented this seems to be, as Dodson and Todd say, the simplest. Certainly it will be accurate, if properly done. It seems like a difficult job, but really is not, especially after the washers and bag have been stocked. I would, however, suggest a bag of small pebbles, or even sand, as being equally good or better than the weights named. This plan has the advantage over weighing brush pressure by means of the ordinary spring scale, in that such scales are not sufficiently sensitive to produce accurate results unless one be very careful indeed. A new rubber band will hold its elasticity for quite some while, and a new one is always available. Also, a small postal scale, available at low price, will provide accurate weighing. A bag of small pebbles and such a scale is a very good projection room stock item where motor generators are used, assuming them to be in charge of men who are satisfied only when the equipment is operating at maximum efficiency.

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Bluebook School Over 13 Years Old

Occasionally some correspondent asks how old the "Bluebook School" is. To satisfy such inquiriers I looked the matter up, establishing the fact that the "school" was established in the March 15, 1924, issue of *Moving Picture World,* later absorbed by the MOTION PICTURE HERALD. It therefore reached the advanced age of 13 years last March.

The first question was, "Quote law relating to light intensity at different distances from an open light source, and explain its operation." The best answer was supplied by A. L. Fell of Collingswood, N. J.

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INCOME, TAX REPORTS REFLECT UPWARD TREND

Paramount's Second Quarter Earnings Put at $1,307,000; Consolidated Profit $148,712

The week's financial news involving the motion picture and allied fields included Paramount's estimate of second quarter earnings of $1,307,000; Consolidated Film Industries' income report of $148,712 net profits for three months, Heywood-Wakefield's net income of $358,607 for six months, dividend declarations of 87½ cents and $1.40 by RCA and Loew's Boston Theatres, respectively, Internal Revenue estimates of $1,874,775 in collections from amusement taxes in June, and the withholding by the parent Loew's of financial information from the Securities and Exchange Commission.

Motion picture stocks appreciated some $7,608,875 in seven months, as reported elsewhere in this issue.

Paramount's Estimated Net

Paramount Pictures, Inc., estimated its consolidated earnings for the second quarter ended July 3, 1937, at $1,307,000, after all charges including interest, federal taxes (except undistributed profits taxes), depreciation and reserves. Such earnings do not include approximately $340,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned non-consolidated subsidiaries. The combined estimated earnings and share of undistributed earnings of partially owned subsidiaries for the quarter aggregates $1,647,000. This compares with the consolidated results for the second quarter of 1936, which amounted to a loss of $477,461 after applying $800,000 of the inventory reserve provided as of December 28, 1935, and Paramount's net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned companies totalled $305,000.

There were outstanding as of July 3, 1937, 148,245 shares of cumulative convertible $100 par value six per cent second preferred stock. 571,751 shares of cumulative convertible $10 per value six per cent second preferred stock. After deducting $308,130 of dividends accrued for the quarter on these outstanding preferred shares, the remaining $998,870 of consolidated earnings represents $.41 per share on the 2,407,505 shares of common stock outstanding on July 3, 1937. Computed on the aggregate $1,647,000 of estimated earnings and share of undistributed earnings of partially owned subsidiaries referred to above, the earnings per common share, calculated on the same basis, would be $.55.

The 1937 second quarter results include, from June 4, 1937, the earnings of the former Olympia Theatres, Inc., the assets of which were acquired by a wholly-owned subsidiary of Paramount on that date. This was the last of Paramount's major subsidiaries involved in reorganization proceedings.

Each share of first preferred stock is convertible into seven shares of common stock and each 10 shares of second preferred stock are convertible into nine shares of common stock.

Consolidated Film Industries

Consolidated Film Industries, Inc., and subsidiaries reported consolidated net earnings for the three months ended June 30, last, of $148,712, after deductions for depreciation and normal federal tax, but before provision for federal surtax and undistributed profits of the company and subsidiaries. The net is equal to 37 cents per share on the 400,000 shares of preferred stock outstanding.

The company reported net earnings of $378,416 for the six months to June 30, also after deductions for depreciation and normal federal tax, but before provision for federal surtax and undistributed profits, equal to 95 cents per share on the 400,000 outstanding preferred shares.

SCHENCK EXPECTS $10,000,000 NET

Twentieth Century-Fox net earnings for 1937 are expected to total $10,000,000, Joseph M. Schenck, chairman of the company's board, said in New York on the weekend.

In 1936 the net was $7,222,955. The company's fiscal year coincides with the calendar year.

Heywood-Wakefield

Heywood-Wakefield Company, manufacturer of theatre and other seats, reported net profit for the six months ended June 30 last, of $358,607, equal to $4.51 per share on 60,000 common shares after dividend requirements on 139,480 shares of Series B first preferred stock and 227 shares of old seven percent first preferred not exchanged under the recapitalization plan.

The net compares with a net profit of $254,948, equal to $2.78 per share on the common stock, for the first six months of 1936.

Sales of Heywood-Wakefield for the first six months of the year showed an increase as compared with the same period last year of 43 percent, and incoming business shows a gain of 31 percent.

Total current assets, including cash, accounts receivable, notes receivable, and inventories were $3,550,474 on Jan. 1, while on June 30, the total current assets were $4,448,365.

Total current liabilities June 30 were $1,430,507 as against $592,500 on January 1 of this year.

Total capital stock outstanding on June 30, was $5,009,700. On January 1 of this year there were $4,519,450 outstanding.

Radio Corporation

David Sarnoff, president of the Radio Corporation of America, owner of NBC and Photophone and part owner of RKO, announced that quarterly dividend number six on the outstanding shares of the corporation's $3.50 cumulative convertible first preferred stock was declared by the Board of Directors.

The dividend is 87½ cents a share, covering the period from July 1 to September 30, 1937. It is to be paid on October 1, 1937, to the holders of record of such stock on September 8, 1937.

Mr. Sarnoff added that the dividend will also be paid "as soon as practicable" after October 1, to holders to whom $3.50 cumulative convertible first preferred stock is issued after September 8th and prior to October 1, 1937, upon the conversion of "B" preferred stock of the corporation, or upon the surrender of scrip certificates for fractional shares of $3.50 cumulative convertible first preferred stock.

Loew's Boston Theatres

Loew's Boston Theatres Company, has declared an extra dividend of $1.25 per share, payable August 2 to stockholders of record July 27, and a quarterly dividend of 15c payable at the same time.

Internal Revenue Report

Theatrical attendance in May was at the highest point reached since last December, it was disclosed by the Internal Revenue Bureau's monthly report, which announced that collections from the admission tax in June totaled $1,874,775, an increase of more than $337,000 over the May receipts of $1,537,119 and some $342,000 over the June, 1936, total of $1,532,189.

For the fiscal year ended June 30, last, collections reached a new high at $19,740,191, an increase of $2,628,000 over the $17,112,175 reported for the fiscal year 1936, and for the first half of the current calendar year revenues totaled $9,520,014, an increase of $1,282,000 over the $8,237,304 reported for the corresponding period last year, it was said.

Collections in the third (Broadway) New York district disclosed a decided upturn in taxes on admissions, from $415,918 in May to $494,813 June out of total collections for the district of $552,841, which was an increase of some $68,000 over the May total of $484,691.

Receipts from the tax on free or reduced-rate admissions increased slightly, totaling $2,886 in June against $2,555 the preceding month, but other amusement collections declined sharply, receipts from tickets sold by brokers dropping from $13,179 to $11,101; tickets sold by proprietors in excess of the established price from $1,803 to $1,623; on permanent lease or use of boxes and seats from $385 to nothing, and from admissions to roof gardens and cabarets from $50,849 to $42,416,

Securities Reports

Taking advantage of the Securities and Exchange Commission's provision that the names of subsidiaries need not be reported if disclosure is "deemed detrimental to the interest of security holders," Loew's Inc., withheld the specification of 53 such units from its most recent report. Nineteen of them are domestic and 34 foreign companies, all doing business abroad.

According to a report to the SEC made public by the New York Stock Exchange, Loew's investments as of August 31, 1936, when the most recent fiscal year ended, amounted to $410,650 for the domestic companies and $1,741,637 for the foreign concerns. For the same year the former made net profits of $84,877 and the latter of $1,966,956.

Loew's, Inc., reported that the salary it paid to Nicholas M. Schenck, president and director, was $312,785 in the most recent fiscal year. David Bernstein, vice president, treasurer and director, drew $213,857, and Arthur M. Loew, vice president, $205,544.

American Seating Net Higher Than Last Year

American Seating Company has listed a net profit of $201,062 for the first half of this year, comparing with a net profit of $20,439 for the corresponding period in 1936.

This is equal to 91 cents a share on 221,062 shares of common stock.

Fox Dividend Ordered

Martin T. Manton, circuit judge of the United States district court, has authorized a three per cent dividend for creditors of Fox Theatres Corporation. The court also has instructed Milton C. Weisman, receiver, to keep enough in reserve to pay William Fox a pro rata share of dividends should his claim against Fox Theatres be held valid.

Rotus Harvey is the new president of the Independent Theatre Operators of Northern California. Mr. Harvey, president of Harvey Amusement Enterprises, which operate more than a dozen houses in the territory, replaces Morgan Walsh, of Redwood Theatres.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36†		
Coming				
Reckless Chances	Kermit Maynard			
Silent Sinclair	Kermit Maynard			
Trooper X13	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36†	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36†	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37†	68	July 24,'37
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†	60	
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†	68	
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36†	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36†	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37†	57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37†	65	July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36†	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36†	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36†	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†	59	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36†	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36†	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†	65	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36†	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Coming				
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
(See "In the Cutting Room," July 17,'37.)				
College Hero	Jimmy Durante			
Counsel for Crime	Otto Kruger-Jacqueline Wells			
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37†		
Flashing Skates	Chas. Quigley-Rita Hayworth			
I'll Take Romance	Grace Moore-M. Douglas			
(See "In the Cutting Room," July 24,'37).				
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours	Francis Lederer-M. Carroll	Sept. 1,'37		
(See "Thanks for Everything," "In the Cutting Room," July 17,'37).				
Life Begins with Love	Jean Parker-D. Montgomery			
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37	135	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92.)				
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37†	61	
Park Avenue Dame	Fay Wray-Richard Arlen			
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37†		
River of Missing Men	Jack Holt-Wynne Gibson			
There's Always a Woman	Loretta Young-Randolph Scott			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37†	*60	June 19,'37
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July 8,'37†		
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36†	60	Oct. 17,'36
Right to Kill, The	Tom Keene-Lorraine Hayes	May 12,'37†		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10,'36†	90	
Dreams of Love	Frank Taray	Jan. 3,'37†	103	
(English titles)				
Friendly Expression	Radey-Szoke	Nov. 1,'36†	65	
Hungarian Village	Travelogue	Dec. 25,'36†	20	
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36†	82	
Scotchman in Hungary	Rade-Orosl	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 20,'36†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Three Spinsters	Emilie Markus-Rajnay	Dec. 1,'36†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1,'36	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36†	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthal	July 10,'37†		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37†	79	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36†	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37†	62	June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36†	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation	Joan Blondell-Pat O'Brien	Sept. 25,'37†		
(See "Angle Shooter," "In the Cutting Room," May 29,'37.)				
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37†	*85	July 24,'37
Cornered (G) 164	Boris Karloff-Beverly Roberts		*65	July 17,'37
(Reviewed under the title, "War Lord").				
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37†	64	May 1,'37
First Lady	Kay Francis-Preston Foster			
(See "In the Cutting Room," July 10,'37.)				
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The	Brian Aherne-O. de Havilland			
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After	Leslie Howard-O. de Havilland			
(See "In the Cutting Room," May 29,'37.)				
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard	Oct. 2,'37	120	July 10,'37
Mr. Dodd Takes the Air 159	Kenny Baker-Jane Wyman	Aug. 21,'37†		
(See "In the Cutting Room," July 10,'37.)				
Prairie Thunder	Dick Foran-Ellen Clancy	Sept. 11,'37†		
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37†	70	Apr. 3,'37
Sergeant Murphy	Ronald Reagan-Mary Maguire			
That Certain Woman	Bette Davis-Henry Fonda	Sept. 18,'37†		
(See "In the Cutting Room," May 29,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11,'36†	95	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16,'36	70	Dec. 8,'36
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12,'36
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1,'36†	74	Sept. 12,'36
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	July 17,'37†	80	July 3,'37
(See production article, May 22,'37, p. 16.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36†	69	Mar. 31,'36
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	63	May 30,'36
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1,'36	66	Oct. 10,'36
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3606	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81).				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15,'36†	67	Jan. 9,'37
Talk of the Devil (G)	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G)	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29,'36
Two of Us	Jack Hulbert-Gina Malo	July 10,'37†	64	
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20,'36†	64	Apr. 4,'36
(Reviewed under the title, "Once in a Million.")				
Where There's a Will	Will Hay	July 26,'37†		
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
Non Stop New York	Anna Lee-Desmond Tester			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36†	66	
Forever Yours (G) 155	Benjamino Gigli	May 15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37	76½	May 29,'37
Gold Racket, The (G) 138	Contrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	68½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36†	61	Dec. 12,'36
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37†	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37†	71½	Jan. 16,'37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37†	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July 9,'37	63	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'36†	79½	Sept. 19,'36
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14,'36, p. 90.)				
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37		
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36†	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15,'36
(Revieewd under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36†	81	Oct. 24,'36
Yellow Cargo (G) 130	Conrad Nagel-Eleanor Hunt	Nov. 8,'36†	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd			
Damaged Goods 175	Pedro de Cordoba		60	July 10,'37
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Aug. 20,'37		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37		
Make Up (G)	Nils-Asther-June Clyde		70	July 10,'37
Murder at the Rancho	Ken Maynard			
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37†		
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Royal Mounted	Jimmy Newell-Phyllis Barry			
Snow Covered Wagons				
Something to Sing About	James Cagney-E. Daw	Sept. 3,'37		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes	Tex Ritter			
Tex and the Boy Scouts	Ken Maynard	Aug. 27,'37		
Trailing Trouble 208				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Oil Raider, The	Buster Crabbe	Nov. 1,'36†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		
White Ivory	Jack Mulhall	Dec. 1,'36†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36†	82	
Uncle from America	Czeck Film	Dec. 15,'36†	90	
Voice of India	Hoefler Expedition	Nov. 1,'36†	70	
Wedldng of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37	75	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	I. Raday-Klari Tolnay	June 11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37†	8 rls.	
Honeymoon On Cut-Rate	P. Javor-I. Agal	Feb. 6,'37†	8 rls.	
Pay, Madame	P. Javor	May 30,'37†	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy. Kabos	Sept. 11,'37	9 rls.	
Bride from Torocko	Paul Javor	Oct. 1,'37	10 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37	9 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36†	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36†	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713 (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)	William Powell-Myrna Loy	Dec. 25,'36†	112	Dec. 12,'36
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36†	82	Feb. 13,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37†	89	July 3,'37
Born to Dance (G) 709 (Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)	Eleanor Powell-James Stewart	Nov. 27,'36†	108	Nov. 21,'36
Camille (A) 639 (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94.)	F. Bartholomew-Spencer Tracy	June 25,'37†	116	Apr. 3,'37
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89.)	Marx Brothers-Allan Jones	June 11,'37†	111	June 19,'37
Devil Is a Sissy, The (G) 656 (Exploitation: Oct. 17,'36, p. 73; Dec. 26,'36, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)	Freddie Bartholomew-J. Cooper	Sept. 18,'36	92	Sept. 12,'36
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37†	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36†	72	Oct. 31,36
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
Great Ziegfeld, The (G) 700 (Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66; Oct. 10,'36, p. 92; Nov. 28,'36, p. 105; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)	W. Powell-M. Loy-L. Rainer	Sept. 4,'36†	180	Apr. 6,'36
Hell Divers (re-issue) (G) 202	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719 (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37†	69	July 24,'37
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36†	51	Oct. 31,'36
Love on the Run (G) 654 (Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36†	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Manhattan Melodrama (G) 406	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37†	70	June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80).	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
Mister Cinderella 707	Jack Haley-Betty Fruness	Oct. 23,'36†	78	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Our Relations (G) 710	Laurel and Hardy	Oct. 30,'36†	74	Nov. 21,'36
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June 4,'37†	119	June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80).	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18,'36
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37†	94	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36†	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Tarzan Escapes (G) 711 (Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)	J. Weissmuller-M. O'Sullivan	Nov. 8,'36†	89	Nov. 7,'36
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Topper (G) 738	Constance Bennett-Cary Grant	July 16,'37†	97	July 17,'37
Trader Horn (G) 150	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City	Spencer Tracy-Luise Rainer	Sept. 24,'37		
Black Lightning	Bruce Cabot-Virginia Grey	Aug. 20,'37		
Bride Wore Red, The	Joan Crawford-Franchot Tone	Sept. 10,'37		
Broadway Melody of 1938 (See "In the Cutting Room," June 12,'37.)	Eleanor Powell-Robt. Taylor	Aug. 13,'37†		
Double Wedding (See "In the Cutting Room," July 24,'37.)	William Powell-Myrna Loy	Oct. 15,'37		
Firefly, The (G)	Jeanette MacDonald-Allan Jones	Aug. 27,'37†	*140	July 24,'37
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87.)	Paul Muni-Luise Rainer	Aug. 6,'37†	138	Feb. 6,'37
Loser's End	J. Hutchinson-George Murphy	Sept. 3,'37		
Love, Live and Learn	Robt. Montgomery-R. Russell	Oct. 29,'37		
Madame X	Gladys George-Warren William	Oct. 22,'37		
Marie Walewska	Greta Garbo-Charles Boyer	Oct. 8,'37		
My Dear Miss Aldrich	Edna May Oliver-W. Pidgeon	Sept. 17,'37		
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37		
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37	62	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37		
Paradise Isle	Warren Hull-Movita	July 21,'37		
Riders of the Dawn	Jack Randall	July 14,'37		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug. 20,'37		
Boy of the Streets	Jackie Cooper	Aug. 30,'37		
Bride for Henry, A				
Federal Bullets				
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Aug. 11,'37		
Marines Are Here, The				
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37		
Romance of the Limberlost				
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37	65	Feb. 15,'36
Telephone Operator				
Where the West Begins				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36†	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612 (Exploitation: Oct. 24,'36, p. 69; Oct. 31,'36, p. 75; Nov. 28,'36, pp. 96, 98; Dec. 5,'36, p. 78; Dec. 12,'36, p. 82.)	Jack Benny-Burns & Allen	Oct. 9,'36†	100	Oct. 10,'36
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628 Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
College Holiday (G) 3623 (Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)	Jack Benny-Burns & Allen	Dec. 25,'36†	87	Dec. 26,'36
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37†	77	Jan. 30,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 30,'37†	88	July 10,'37
Easy to Take 3617 (See "In the Cutting Room," Oct. 3,'36.)	Marsha Hunt-John Howard	Nov. 6,'36†	67	
Exclusive 3653 (See "In the Cutting Room," June 12,'37.)	F. MacMurray-Frances Farmer	July 16,'37†	85	
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37†	56	July 3,'37
General Died at Dawn, The (G) 3607 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Gary Cooper-Madeleine Carroll	Sept. 4,'36†	98	Sept. 2,'36
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37†		
Go West, Young Man (A) 3618 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Mae West-Randolph Scott	Nov. 13,'36†	80	Nov. 14,'36

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37†	70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36†	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36†	75	Aug. 22,'36
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37†	66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	86	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36†	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37†	77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36†	80	Feb. 27,'37
Maid of Salem (G) 3631 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80.)	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37†	65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19,'36
Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81.)	Bob Burns-Martha Raye	June 18,'37†	77	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25,'36†	71	Sept. 6,'36
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37†	70	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'37
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28,'36
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30,'36†	80	Oct. 24,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37†	60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
She's No Lady	Ann Dvorak-John Trent	July 30,'37†		
Swing High, Swing Low (G) 3634 (Exploitation: May 29,'37, p. 67.)	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct. 2,'36†	109	Sept. 26,'36
Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91.)	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
Wedding Present (G) 3613 (Exploitation: Dec. 5,'36, p. 78.)	Joan Bennett-Cary Grant	Oct. 16,'36†	81	Oct. 8,'36
Wild Money 3651	Edward Everett Horton	July 9,'37†		
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Wm. Gargan-Orien Heyward	Sept. 10,'37		
Angel	Marlene Dietrich-H. Marshall	Sept. 24,'37		
Arizona Ames		Oct. 15,'37		
Artists and Models (See "In the Cutting Room," July 10,'37.)	Jack Benny-Gail Patrick	Aug. 6,'37†		
Barrier, The	Leo Carrillo-Jean Parker			
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell	Oct. 8,'37		
Double Or Nothing (See "In the Cutting Room," July 17,'37.)	Bing Crosby-Mary Carlisle	Aug. 27,'37†		
Ebb Tide	Oscar Hamolka-Frances Farmer			
Good Night, Ladies	Eleanore Whitney-Johnny Downs	Aug. 13,'37†		
High, Wide and Handsome (G)	Irene Dunne-Randolph Scott	Oct. 29,'37	114	July 24,'37
Hopalong Rides Again	William Boyd-George Hayes	Aug. 27,'37		
Love on Toast	Stella Adler-John Payne			
On Such a Night	Karen Morley-Grant Richards	Aug. 20,'37†		
Partners in Crime	Lynne Overman-Roscoe Karns			
Sophie Lang Goes West	Gert. Michael-Larry Crabbe	Sept. 24,'37		
Souls at Sea (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft	Sept. 3,'37†		
Texas Trail	William Boyd-George Hayes			
This Way Please	C. (Buddy) Rogers-Betty Grable	Sept. 17,'37†		
You and Me	Sylvia Sidney-George Raft	Oct. 22,'37		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36†	61	Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24,'36.)	Gene Autry-Smiley Burnette	Nov. 16,'36†	70	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5,'36
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36†	58	
Bulldog Drummond at Bay 6025	John Lodge-Dorothy Mackail	July 31,'37†		
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36†	60	
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar. 1,'37†	62	
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36†	68	Oct. 31,'36
Dangerous Holiday 6026	Ra Hould-Hedda Hopper	June 7,'37†	57	
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†	53	
Follow Your Heart (G) 6001 (Exploitation: Nov. 7,'36, p. 82.)	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36†	68	Dec. 12,'36
Hit Parade, The (G) 6002 Exploitation: July 10,'37, p. 86.)	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June 28,'37†	64	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36†	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36†	63	Nov. 29,'36
Meet the Boy Friend 6018 (See "In the Cutting Room," June 12,'37.)	Carol Hughes-David Carlyle	July 12,'37†	63	
Michael O'Halloran (Spec.) (See "In the Cutting Room," Apr. 10,'37.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec. 21,'36†	56	
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36†	78	Oct. 8,'36
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37†	56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37†	62	July 3,'37
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30,'36†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313 (See "In the Cutting Room," Nov. 7,'36.)	Bob Livingston-Ray Corrigan	Dec. 9,'36†	53	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321 (See "In the Cutting Room," Sept. 12,'36.)	Johnny Mack Brown-S. Kaaren	Sept. 24,'36†	56	
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37†	60	June 26,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Double Trouble	Olsen and Johnson			
Fools In Paradise	Wm. Hall-Anne Nagel			
Sea Racketeers	Weldon Heyburn-Jeanne Madden	Aug. 9,'37†		
Sheik Steps Out, The (See "In the Cutting Room," July 10,'37.)	Ramon Novarro-Lola Lane			

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12,'37
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
(Exploitation: Nov. 14,'36, p. 90; Dec. 19,'36, p. 88.)				
Big Shot, The 735	Guy Kibbee-Cora Witherspoon	July 23,'37†	60	
(See "Take the Heir," "In the Cutting Room," May 22,'37.)				
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	67	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16,'36†	77	Oct. 31,'36
(Exploitation: Oct. 31,'36, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Hollywood Cowboy 783	George O'Brien-Cecilia Parker	May 28,'37†	64	
(See "Looking for Trouble," "In the Cutting Room," Apr. 3,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36†	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	60	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37†	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36†	57	Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37†	68	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36†	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	71	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
(Exploitation: June 19,'37, p. 85.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37†	70	July 17,'37
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67; Oct. 10,'36, p. 91; Oct. 24,'36, pp. 70, 72; Oct. 31,'36, pp. 76, 77; Nov. 7,'36, pp. 82, 84, 87; Nov. 21,'36, pp. 109, 110; Nov. 28,'36, p. 99; Dec. 5,'36, p. 83; Dec. 12,'36, p. 82; Dec. 19,'36, pp. 91, 92, 94; Dec. 26,'36, p. 70; Jan. 2,'37, pp. 100, 106, 108; Mar. 13,'37, p. 82; June 5,'37, p. 67.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37†	109	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36†	64	Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36†	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37†	62	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
(See "In the Cutting Room," June 26,'37.)				
Don't Forget to Remember	Burgess Meredith-Ann Sothern			
Fight for Your Lady	John Boles-Ida Lupino			
Fit for a King	Joe E. Brown-Helen Mack			
(See "In the Cutting Room," July 10,'37.)				
Flight from Glory	Chester Morris-Whitney Bourne	Aug. 20,'37		
(See "In the Cutting Room," July 10,'37.)				
Forty Naughty Girls	James Gleason-Zasu Pitts			
(See "In the Cutting Room," July 17,'37.)				
Hideaway	Fred Stone-Marjorie Lord	Aug. 13,'37		
(See "House in the Country," "In the Cutting Room," June 12,'37.)				
Life of the Party, The	Gene Raymond-Harriet Hilliard			
(See "In the Cutting Room," July 24,'37.)				
Love Like That, A	Barbara Stanwyck-H. Marshall			
Make a Wish	Bobby Breen-Marion Claire	Aug. 27,'37		
(See "In the Cutting Room," July 17,'37.)				
Music for Madame	Nino Martini-Joan Fontaine			
(See "In the Cutting Room," July 17,'37.)				
Saturday's Heroes	Van Heflin-Marian Marsh			
Stage Door	Kath. Hepburn-Ginger Rogers			
Vivacious Lady	Ginger Rogers-James Stewart			
Windjammer	George O'Brien-Constance Worth	Aug. 6,'37		
(See "In the Cutting Room," May 29,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16,'36	72	Oct. 10,'36
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'3
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21,'36.)					
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15,'36	69½	Mar. 28,'36
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Zamboanga (G)				*65	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,'36†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36†	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37†	58	June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37†	58	July 10,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36†	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36†	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 28,'36
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	Oct. 17,'36
(Exploitation: Nov. 28,'36, p. 97; Dec. 12,'36, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	64	Oct. 3,'36
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37†	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King George VI Coronation 870	Technicolor Special	July 15,'37	28	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†	97	Oct. 19,'36
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37†	63	June 5,'37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36†	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23,'36†	93	Oct. 24,'36
(Exploitation: Nov. 28,'36, pp. 96, 97; Dec. 12,'36, p. 87; Dec. 19,'36, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article: July 4,'36, p. 16; exploitation: Dec. 5,'36, p. 85; Dec. 19,'36, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36†	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4,'36†	101	June 6,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat 757	Rochelle Hudson-Jack Haley	June 11,'37†	74	
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37†	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37†	92	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36†	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	87	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37†	99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36†	63	Nov. 14,'36
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkle (G) 760	Shirley Temple-V. McLaglen	July 30,'37†	99	July 3,'37
(Exploitation: July 10,'37, p. 88.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36†	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town	Eddie Cantor-June Lang	Oct. 29,'37		
Boots and Saddles	Smith Ballew	Oct. 8,'37		
Borneo	Mr. & Mrs. Martin Johnson	Sept. 10,'37		
Charlie Chan on Broadway	Warner Oland-Joan Marsh	Oct. 8,'37		
Danger—Love at Work	Ann Sothern-Jack Haley	Sept. 17,'37		
(See "In the Cutting Room," July 10,'37.)				
Handy Andy 871 (re-issue)	Will Rogers-Robt. Taylor	Aug. 13,'37		
Heidi	Shirley Temple-Jean Hersholt	Nov. 5,'37		
(See "In the Cutting Room," July 24,'37.)				
Hot Water (G)	Jed Prouty-Spring Byington	Oct. 22,'37	*60	July 17,'37
In Old Chicago	Tyrone Power-Alice Faye	Dec. 31,'37		
Lancer Spy	Peter Lorre-Dolores Dél Rio	Sept. 24,'37		
(See "In the Cutting Room," July 17,'37.)				
Life Begins in College	Ritz Bros.-George Murphy	Oct. 1,'37		
Love Under Fire 803	Loretta Young-Don Ameche	Aug. 20,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37	68	July 24,'37
Thin Ice 805	Sonja Henie-Tyrone Power	Sept. 3,'37		
(See "In the Cutting Room," May 29,'37.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37	66	Apr. 17,'37
Western Gold 761	Smith Ballew-Heather Angel	Aug. 27,'37†		
Wife, Doctor and Nurse	Loretta Young-Warner Baxter	Oct. 15,'37		
(See "In the Cutting Room," July 24,'37.)				
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37	*65	July 24,'37
You Can't Have Everything 801	Alice Faye-Don Ameche	Aug. 6,'37		
(See "In the Cutting Room," May 15,'37.)				

UNITED ARTISTS

..Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36†	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36†	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 18,'37†	101	Sept. 29,'36
(See production article, Aug. 8,'36, p. 16; exploitation: Oct. 3,'36, p. 78; Oct. 24,'36, p. 77; Oct. 31,'36, p. 77; Nov. 7,'36, p. 87; Nov. 14,'36, p. 92; Dec. 5,'36, pp. 78, 83; Jan. 30,'37, p. 84; May 8,'37, p. 72.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36†	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36†	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37	107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36†	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie			
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Sept. 10,'37†		
Dead End	Sylvia Sidney-Joel McCrea	Aug. 27,'37		
(See "In the Cutting Room," July 17,'37.)				
52nd Street	Kenny Baker-Pat Paterson	Sept. 24,'37		
(See "In the Cutting Room," July 17,'37.)				
Goldwyn Follies	Phil Baker-Ritz Bros.	Dec. 25,'37		
Gone with the Wind				
Hurricane	Dorothy Lamour-Jon Hall	Nov. 1,'37		
I Met My Love Again	Joan Bennett-Henry Fonda	Oct. 8,'37		
Nothing Sacred	Carole Lombard-Fredric March			
Prisoner of Zenda	Ronald Colman-M. Carroll	Sept. 3,'37		
(See "In the Cutting Room," July 3,'37.)				
Stand-In	Leslie Howard-Joan Blondell			
Stella Dallas	Barbara Stanwyck-John Boles	Aug. 6,'37		
(See "In the Cutting Room," June 26,'37.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Walter Wanger's Vogues of 1938	Warner Baxter-Joan Bennett	Sept. 17,'37		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36†	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36†	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36†	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	74	Sept. 26,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37†	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37†	66	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36†	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36†	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36†	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36†	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66; Oct. 10,'36, p. 91; Nov. 21,'36, pp. 109, 115; Nov. 28,'36, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20,'36†	60	Dec. 5,'36
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20,'36†	63	Nov. 28,'36
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Two in a Crowd (G) 1010	Joel McCrea-Jean Bennett	Sept. 13,'36†	82	Oct. 10,'36
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Mike	Wm. Gargan-Judith Barrett			
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
Carnival Queen	Dorothea Kent-Robert Wilcox			
Idol of the Crowds	John Wayne-Judith Barrett			
(See "In the Cutting Room," July 10,'37.)				
Lady Fights Back, The	Irene Hervey-Kent Taylor			
Law for Tombstone	Buck Jones-Muriel Evans			
Man Who Cried Wolf, The	Tom Brown-Barbara Reed			
Merry-Go-Round of 1938	Bert Lahr-Alice Brady			
Midnight Raiders	Noah Berry, Jr.-Kath. Hughes			
100 Men and a Girl	Deanna Durbin-Adolphe Menjou			
(See "In the Cutting Room," July 10,'37.)				
Reported Missing	Wm. Gargan-Jean Rogers	Aug. 8,'37†		
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37†	103	June 26,'37
(See production article, Apr. 24,'37, p. 16.)				
That's My Story	Claudia Morgan-Wm. Lundigan			
(See "In the Cutting Room," July 3,'37.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37†		
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37†		
Lost Ranch	Tom Tyler	July 16,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36†		
Winning Stroke, The	Herman Brix	June 15,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29,'36	136	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Oct. 3,'36, p. 83; Oct. 17,'36, p. 75; Oct. 24,'36, pp. 69, 72, 75; Oct. 31,'36, p. 76; Nov. 7,'36, p. 84; Nov. 21,'36, pp. 111, 112, 115; Dec. 5,'36, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16; Oct. 17,'36, p. 75; Oct. 31,'36, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	Oct. 31,'36
(See production article, Aug. 29,'36, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36†	58	Oct. 31,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64; Oct. 24,'36, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37†	92	June 19,'37
Great O'Malley, The (G) 116	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	60	Sept. 5,'36
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	101	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36†	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl 116	Frank McHugh-Mary Boland	July 1,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36†	65	Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37†	105	July 10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37†	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37†		
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Love Is on the Air	Ronald Regan-June Travis			
Missing Witnesses	Dick Powell-Jean Dale			
Over the Goal	William Hopper-June Travis			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Sh! the Octopus	Hugh Herbert-Marcia Ralston			
Submarine D-1	Pat O'Brien-George Brent			
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tonight's Our Night	Claudette Colbert-Charles Boyer			
Two Platoons	Dick Foran-Ann Sheridan			
Varsity Show	Dick Powell-Fred Waring	Sept. 4,'37†		
(See "In the Cutting Room," May 29,'37; production article, July 24,'37, p. 16.)				
Wine, Woman and Horses (G)	Barton MacLane-Ann Sheridan	Sept. 11,'37†	*60	July 24,'37
Without Warning	Boris Karloff			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18,'36†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15,'36†	66	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skis	Walter Rimll			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37.
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Cloistered (G)		Best	May 9,'36	80	Nov. 7,'36
(Exploitation: Mar. 27,'37, p. 78.)					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Asso. British		80	July 10,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4,'36	70	Nov. 14,'36
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Nightingale (G)	V. Ivasheva	Amkino	Nov. .2,'36	96	Nov. 14,'36
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84	July 17,'37
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Asso. British		70	July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17,'36	90	Dec. 5,'36
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept.30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Bury the Hatchet	Aug. 6,'37†	
Calling All Doctors	July 22,'37†	
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36†	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36†	18
From Bad to Worse Charlie Chase	June 4,'37†	17
Goofs and Saddles	July 2,'37†	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	18
Loves Comes to Mooneyville (1-2-37)	Nov. 14,'36†	18
My Little Feller Andy Clyde	May 21,'37†	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Wrong Miss Wright, The Charlie Chase	June 18,'37†	17
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36†	7½
Bon Bon Parade	Nov. 26,'36†	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
Indian Serenade	July 16,'37†	8
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7-36)	Oct. 2,'36†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	8
Two Lazy Crows (11-28-36)	Nov. 26,'36†	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	9½
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	9
Star Gazers (11-7-36)	Oct. 15,'36†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
COURT OF HUMAN RELATIONS		
Runaway Marriage, The (1-16-37)	Dec. 18,'36†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	10
Community Sing (No. 4)	June 18,'37†	10½
Community Sing (No. 5)	July 24,'37†	10½
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18,'36†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36†	7
16. Merry Cafe (1-23-37)	Dec. 26,'36†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time (6-26-37)	May 6,'37†	7
19. Masque Raid, The	June 25,'37†	7
NEW WORLD OF SPORT SERIES		
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14-36)	Sept.25,'36†	10
Little Champs (8-29-36)	Aug. 10,'36	10
Plane Devils (1-9-37)	Nov. 28,'36†	9½
Riding the Waves	June 4,'37†	10
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14-36)	Oct. 26,'36†	10
Sport of the Seasons	June 18,'37†	
Sport's Greatest Thrills	July 18,'37†	
SCRAPPY CARTOONS		
I Want To Be An Actress	July 18,'37†	
Dizzy Ducks (12-19-36)	Nov. 28,'36†	6½
Looney Balloonists (11-28-36)	Sept.24,'36†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	7
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14-36)	Sept.11,'36†	10
No. 2—(11-21-36)	Oct. 23,'36†	10
No. 3—(1-9-37)	Nov. 28,'36†	10
No. 4—(2-6-37)	Dec. 28,'36†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No. 9—	May 22,'37†	10
No. 10—	June 4,'37†	9
No. 11—	June 25,'37†	10½
No. 12—	July 23,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36†	8½
Castle Town of France (2-20-37)	Nov. 1,'36†	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36†	8½
Robinson Crusoe (12-5-36)	Sept. 7,'36†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23,'36†	10
Pink Lemonade (9-24-36)	Sept.18,'36†	11
Play! Girls	Nov. 6,'36†	11
Pot Luck	Aug. 6,'37	1 rl.
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11,'36†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10-36)	Sept.18,'36†	6
Cleaning Day, The	Sept.17,'37	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa in Trailer Life	Aug. 20,'37	1 rl.
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	7
Kiko Foils the Fox (11-7-36)	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36†	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36†	7
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	7
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	1 rl.
Pink Elephants	July 9,'37†	7
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Villian Still Pursued Her, The	Sept. 3,'37	1 rl.
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29-36)	Aug. 7,'36†	10
Krazi-Inventions (10-31-36)	Oct. 9,'36†	11
Legend of the Lei (1-2-37)	Dec. 4,'36†	11
Nature's Songsters (9-23-36)	Sept. 4,'36†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10-36)	Sept.11,'36†	8
Symphony in Snow (11-7-36)	Oct. 16,'36†	9
TWO-REEL COMEDIES		
Affairs of Pierre, The	Aug. 6,'37	19
Amuse Yourself	Nov. 27,'36†	20
Any Old Port (1-2-37)	Nov. 6,'36†	18
Bashful Buddies	Aug. 7,'36†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy (9-22-36)	Aug. 14,'36†	19
Chemist, The (9-24-36)	Oct. 9,'36†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept.25,'36†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3-36)	Sept.11,'36†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	16
Happy Heels (8-22-36)	Aug. 1,'36†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4,'36†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19-36)	Nov. 20,'36†	17
Modern Home (11-28-36)	Nov. 13,'36†	19
Montague the Magnificent	Aug. 27,'37	17
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20,'36†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19-36)	Dec. 13,'36†	19
Slacks Appeal	Aug. 13,'37	
Spring Is Here	Oct. 30,'36†	20
Sweeties	Sept. 3,'37	
That's the Spirit	June 25,'37†	17
Transatlantic Love	Dec. 25,'36†	20
Wacky Family, The (9-26-36)	Sept. 4,'36†	20
Who's Crazy?	Aug. 20,'37	
Whose Baby Are You? (11-7-36)	Oct. 2,'36†	18

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37†	
Sport of Flying	Sept.12,'36†	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Here		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14-36)	Oct. 10,'36†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan	July 24,'37†	8
Hong Kong, Hub of China (6-26-37)	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14,'36†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept.12,'36†	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36†	9
Rocky Mountain Grandeur (7-24-37)	June 26,'37†	8
Serene Siam (6-26-37)	May 29,'37†	9
Yellowstone Park (12-19-36)	Oct. 24,'36†	9
HARMAN-ISING **(Happy Harmonies)**		
26—Pups' Christmas (12-26-36)	Dec. 12,'36†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37†	8
32—Wayward Pups	July 10,'37	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage (7-24-37)	June 12,'37†	10
Hollywood Extra (11-7-36)	Sept.19,'36†	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36†	10
How to Be a Detective (1-23-37)	Oct. 17,'36†	9
How to Vote (9-5-36)	Sept. 5,'36†	10
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7-36)	Sept.26,'36†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Night 'n' Gales	July 24,'37†	11
Pay as You Exit	Oct. 24,'36†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday	June 12,'37†	11
Rushin' Ballet (6-26-37)	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5,'36†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7-36)	Sept.26,'36†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5-36)	Sept.12,'36†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Equestrian Acrobatics	Aug. 14,'37†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily	Feb. 6,'37†	8
Golf Mistakes (6-26-37)	June 12,'37†	10
Grand Bounce, The (6-26-37)	May 22,'37†	11
Hurling (1-9-37)	Nov. 14,'36†	10
Olympic Ski Champions (11-7-36)	July 3,'37†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Pigskin Champions	Aug. 14,'37†	
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	July 24,'37†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26,'36†	10
SPECIAL		
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37†	21
TABLOID MUSICALS		
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28,'36†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
Song of Revolt (7-24-37)	May 29,'37†	11
Swing Banditry (9-5-36)	Sept.19,'36†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20,'36†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me (9-22-36)	Aug. 21,'36†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The (7-3-37)	June 18,'37†	7
Making Friends	Dec. 18,'36†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept.18,'36†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A (7-3-37)	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36†	8
Play Safe	Oct. 16,'36†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Friml Favorites (7-3-37) Rudolf Firml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22-36) Yasha Bunchuk and Orch.	Aug. 7,'36†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept.18,'36†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,36†	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36†	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36†	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11
MUSICAL ROMANCE **(Technicolor)**		
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept.11,'36†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20,'36†	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11,'36†	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14,'36†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9,'36†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23,'36†	10
Straight As an Arrow (11-21-36)	Sept.18,'36†	10
That's Their Business	Nov. 13,'36†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9
PARAMOUNT PICTORIAL		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22-36)	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept.18,'36†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36†	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36†	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lerias	Mar.12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—(7-3-37)	July 2,'37†	10
POPEYE THE SAILOR		
Hold the Wire	Oct. 23,'36†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25,'36†	7
Little Swee' Pea	Sept.25,'36†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club (6-26-37)	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug.28,'36†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36†	17
Spinach Roadster, The	Nov. 27,'36†	7
Twisker Pitcher, The	May 21,'37†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE **(Cinecolor)**		
No. 1 (8-22-36)	Aug. 28,'36†	11
No. 2 (11-28-36)	Oct. 30,'36†	10
No. 3	Dec. 25,'36†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.
SCREEN SONGS		
I Can't Escape from You Joe Reichman and Orch.	Sept.25,'36†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came to My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 27—Neptune's Scholars (8-22-36)	Aug 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36†	10
No. 31—Chimp Champs	Dec. 4,'36†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37†	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37†	

RKO RADIO

Title	Rel. Date	Min.
EASY ACES		
Etiquette	Nov. 29,'36	9
HEADLINER SERIES		
1—Lalapaloosa	Nov. 20,'36†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
4—Swing Fever	July 25,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Tramp Trouble	Aug. 6,'37†	16
Vocalizing (10-10-36)	Oct. 23,'36†	20½
MARCH OF TIME		
No. 3	Nov. 3,'36†	21
No. 4 (12-12-36)	Nov. 27,'36†	22
No. 5	Dec. 25,'36†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11	June 11,'37†	18
No. 12	July 9,'37†	18
No. 13	Aug. 6,'37	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4,'36†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4,'36†	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3-36)	Oct. 9,'36†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods	July 23,'37†	17
That Man Samson	May 28,'37†	19
RAINBOW PARADE CARTOONS		
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36†	7
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18,'36†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept.18,'36†	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar.26,'37†	18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30,'36†	11
Golf Timing	July 23,'37†	11
High, Wide and Dashing	Sept. 4,'36†	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36†	11
Pardon My Spray (10-10-36)	Oct. 2,'36†	10
Putting On the Dog	Feb. 12,'37†	11
Royal Steeds	July 2,'37†	10
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26-36)	Nov. 20,'36†	11
STRUGGLE TO LIVE		
Deadly Females	Nov. 13,'36†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Jungle Playmate	July 30,'37†	9
Swamp Land	Sept.18,'36†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	19
One Live Ghost	Nov. 6,'36†	21
Wife Insurance	July 9,'37†	16
Wrong Romance, The	May 14,'37†	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25,'36†	11
Graveyard of Ships (1-2-37)	Nov. 27,'36†	11
Heart of the Sierras	Nov. 6,'36†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept.11,'36†	10
Washington in Virginia (10-3-36)	Oct. 9,'36†	10
Workshops of Old Mexico	July 9,'37†	11

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13,'36†	10
Looking for Trouble	Dec. 18,'36†	10
Pacing the Thoroughbreds	Sept.25,'36†	
Scouring the Skies	Aug. 14,'36†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22-36)	Aug. 7,'36†	9½
Land of Genghis Khan (2-6-37)	Dec. 18,'36†	10
Memories of Spain (10-3-36)	Sept.18,'36†	10
Philippine Fantasy (11-7-36)	Sept.25,'36†	
Touring Brazil (12-18-36)	Nov. 13,'36†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
102. Mickey's Rival (8-15-36)	Aug. 27,'36	9
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.
SILLY SYMPHONIES		
35. Toby Tortoise Returns (8-22-36)	Sept.23,'36†	8
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	8½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 26	Aug. 17,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 27 (10-10-36)	Sept. 14,'36†	9
No. 28 (10-17-36)	Oct. 19,'36†	8
No. 29	Oct. 26,'36†	9
No. 30	Nov. 23,'36†	10
No. 31	Dec. 21,'36†	9
No. 32 (2-6-37)	Feb. 1,'37†	9½
No. 33 (3-27-37)	Mar. 15,'37†	9
No. 34 (4-17-37)	Mar. 22,'37†	8
No. 35 (4-17-37)	Apr. 12,'37†	7
No. 36 (5-15-37)	May 10,'37†	9½
No. 37 (5-15-37)	June 7,'37†	9½
No. 38 (7-24-37)	July 26,'37†	10
No. 39	Aug. 23,'37†	
MEANY-MINY-MOE CARTOONS		
Big Race, The (3-13-37)	Mar. 3,'37†	7
Country Store	July 5,'37†	7
Fireman's Picnic	Aug. 16,'37†	
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28,'36†	7
Lumber Camp (3-20-37)	Mar. 15,'37†	7
Rest Resort	Aug. 23,'37†	
Steel Workers (5-15-37)	Apr. 26,'37†	7
Stevedores, The	May 24,'37†	7
Turkey Dinner	Nov. 30,'36†	8
MENTONE MUSICAL COMEDIES		
Alpine Cabaret	Aug. 4,'37†	10
Bargain Matinee (3-20-37)	Apr. 14,'37†	10
Cocktail Party, The (5-15-37)	May 12,'37†	10
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7-36)	Oct. 28,'36†	10
Gus Van's Garden Party (10-10-36)	Sept. 2,'36†	11
It's on the Record	Mar. 17,'37†	10½
Musical Airways (10-10-36)	Sept. 30,'36†	11
Royal Cafe	Nov. 25,'36†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Shoes with Rhythm (5-15-37)	June 9,'37†	10
Singing Bandit, The (7-3-37)	July 7,'37†	10
Television Highlights	Dec. 23,'36†	10
OSWALD CARTOONS		
Beachcombers (10-3-36)	Oct. 5,'36†	9
Birthday Party, The	Mar. 29,'37†	6½
Duck Hunt (3-13-37)	Mar. 8,'37†	7
Everybody Sings (1-30-37)	Feb. 22,'37†	7
Gopher Trouble	Nov. 30,'36†	7
Kiddie Revue	Sept. 21,'36†	7
Music Hath Charms (8-8-36)	Sept. 7,'36†	8
Night Life of the Bugs (10-3-36)	Oct. 9,'36†	8
Playful Pup, The	July 12,'37†	7
Puppet Show (10-13-36)	Nov. 2,'36†	8
Trailer Thrills (5-15-37)	May 3,'37†	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36†	8
Wily Weasel, The	June 7,'37†	7
STRANGER THAN FICTION SERIES		
No. 26—Novelty (8-8-36)	Aug. 24,'36	9
No. 27—Novelty	Sept. 28,'36†	8
No. 28—Novelty (9-24-36)	Oct 12,'36†	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36†	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36†	10
No. 31—Novelty (1-2-37)	Jan. 4,'37†	9
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty (4-17-37)	Mar. 29,'37†	9
No. 35—Novelty (4-17-37)	Apr. 26,'37†	9
No. 36—Novelty (4-17-37)	May 24,'37†	8
No. 37—Novelty (7-3-37)	June 21,'37†	8½
No. 38—Novelty (5-15-37)	July 19,'37†	9
No. 39—Novelty (7-24-37)	Aug. 16,'37†	9
UNIVERSAL SPECIAL		
Hollywood Screen Test	Aug. 30,'37†	21
King Edward the VIII	Dec. 14,'36†	9½
You Can't Get Away With It	Nov. 30,'36†	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Internationals Holtz-Lee	Oct. 17,'36†	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36†	11
Vaude-Villians Marty May	Dec. 12,'36†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11
Bring On the Girls Edgar Bergen	Mar. 6,'37†	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37†	11
Nickel Lowdown Charles Kemper	May 1,'37†	11
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37†	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37†	
Vaudeville Hits Elaine Arden	July 17,'37†	
BIG V. COMEDIES		
Joe Palooka in "Punch and Beauty" Shemp Howard-Robert Norton	Aug. 15,'36	20
Dough-Nuts Yacht Club Boys	Nov. 14,'36	21
BROADWAY BREVITIES		
Shake Mr. Shakespeare (7-11-36) Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	20
Rush Hour Rhapsody (9-19-36) Jean Sargent	Sept. 5,'36†	19
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard-Robert Norton	Sept. 12,'36†	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36†	21
Say It with Candy Virginia Verrill	Oct. 3,'36†	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36†	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7,'36†	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36†	18
"Give Me Liberty" John Litel	Dec. 19,'36†	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37†	21
Captain Blueblood Georgie Price	Feb. 3,'37†	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37†	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37†	20
Mail and Female Ken Murray	Mar. 27,'37†	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37†	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37†	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37†	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37†	21
Movie Mania Dave Apollon	May 8,'37†	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37†	20
Day at Santa Anita Sybil Jason	May 22,'37†	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37†	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37†	
Rhythm Roundup, The Estelle Taylor	June 19,'37†	
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37†	
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37†	
Flowers from the Sky Josephine Huston	July 24,'37†	
COLORTOUR ADVENTURE **(Cinecolor)**		
Pearl of the Pacific (7-11-36)	Sept. 5,'36†	10
Colorful Occupation (9-19-36)	Oct. 3,'36†	10
Northern Lights	Oct. 31,'36†	10
Along the Mediterranean	Dec. 5,'36†	10
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37†	10
Nature the Artist (4-10-37)	Mar. 20,'37†	10
Cradle of Civilization	Apr. 17,'37†	10
Alpine Grandeur	May 15,'37†	1 rl.
Gateway to Africa (6-12-37)	June 12,'37†	10
Land of the Magyar (7-10-37)	July 3,'37†	
LOONEY TUNES		
No. 27—Little Beau Porky	Oct. 24,'36†	7
No. 28—Village Smithy, The	Nov. 14,'36†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37†	8
No. 34—Porky's Duck Hunt	Apr. 17,'37†	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37†	8
No. 36—Porky's Building	June 19,'37†	
No. 37—Porky's Super Service (7-10-37)	July 3,'37†	
MELODY MASTERS		
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra (7-14-36)	Sept. 5,'36†	11
Harry Reser and Eskimos	Sept. 26,'36†	9
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36†	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36†	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36†	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37†	11
Peter Van Steeden and Orch.	Mar. 6,'37†	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37†	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37†	11
Rimac Orchestra, The	May 8,'37†	1 rl.
Jack Denny and Orch.	May 29,'37†	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37†	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37†	
David Mendoza and Orch.	July 31,'37†	
MERRIE MELODIES **(In Color)**		
No. 24—Sunday Go to Meetin' Time (9-5-36)	Aug. 8,'36	7
No. 25—At Your Service, Madame	Aug. 29,'36	7
No. 26—Toy Town Hall (9-19-36)	Sept. 19,'36	7
No. 27—Boulevardier of the Bronx	Oct. 10,'36†	7
No. 28—Don't Look Now	Nov. 7,'36†	7
No. 29—Coocoanut Grove	Nov. 28,'36†	7
No. 30—He Was Her Man	Jan. 2,'37†	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37†	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37†	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37†	8
No. 35—Ain't We Got Fun	May 1,'37†	8
No. 36—Clean Pastures	May 22,'37†	
No. 37—Uncle Tom's Bungalow	June 5,'37†	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37†	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37†	
No. 40—Egghead Rides Again	July 17,'37†	
OUR OWN UNITED STATES		
No. 13—For Sport's Sake	Aug. 8,'36	16
PICTORIAL REVIEWS		
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37†	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37†	10
No. 9—Hats—Bathing Suits	May 11,'37†	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37†	
No. 11—Milk—Rugs	June 19,'37†	
No. 12—Pianos-Art	July 17,'37†	
VITAPHONE NOVELTIES		
Nut Guilty (6-27)	Nov. 21,'36†	10
Logging Along	Sept. 26,'36†	10
Ounce of Invention, An Ray Gross	Oct. 24,'36†	10
Oklahoma As Is Cal Tinney	Dec. 19,'36†	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	
Whale He (7-14)	Feb. 13,'37†	10
Medium Well Done Hardeen	Mar. 6,'37†	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37†	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37†	9
Check Your Cash Luis Zingone	May 22,'37†	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37†	10
Palm Beach Knights Charles Ahearn	July 31,'37†	

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36†	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 epsiodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36†	2 rls. (each)
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	2 rls (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37†	2 rls. (each)
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37	2 rls. (each)

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Hot Springs, South Dakota

Dear Herald:

This town is considered a famous health resort. People with all kinds of ailments come here to drink the water in the hope of receiving much benefit from it. Maybe they do, we don't know about that, but we do know that it is a fine place to come during the hot season, for here it's cool and nice.

There are several places of interest around here, the famous plunge bath, the Battle Mountain sanitarium for war veterans, the Wind Cave, and the Black Hills Theatre Company's theatre, which is operated by Clint and Bessie Robbins, two old troupers who are known by almost every theatreman of the middle west.

But speaking of Clint and Bessie, we had them to dinner today. Clint ate his soup with a spoon and Bess—well, she insisted that we do the same thing, which we did, while she ate two necks of a chicken. That's the first time we knew that a chicken had two necks. We have known chickens that had two legs but a double neck chicken is found only in Hot Springs. We have seen some chickens in our home town who had a long neck and we have seen some who had two legs. Well, anyhow, this is a pretty good place to come to if you want to rest, but if you want fish you better bring them with you, for Leo Peterson of the Elks Theatre at Rapid City says their fish are just learning to swim.

The most of you have no doubt heard of Wind Cave. We went through this cave yesterday and found that it has been much improved since we last visited it. The Government has taken hold of it and it has been explored and the passageways opened for several miles beneath the mountain, and it is electric lighted, with electric elevators in certain locations.

We visited this cave in 1914 and it so impressed us with its wondrous beauty that, in a moment of weakness, we wrote a crude description of it together with other spots of the Black Hills which we were induced to have printed in booklet form. We don't know as we could give you a better description of it now, so if you will pardon us we will give you our impression of it at that time.

"Located near the southern extremity of the Black Hills is found the famous Wind Cave. Here the Indian tradition speaks. The violent rushing of the wind in and out of the mouth of this monstrous cavern gives color to their belief that it is the breathing of the evil spirits that dwell therein, and as one descends for hundreds of feet below the surface of the earth, and in the death-like stillness contemplates the surroundings, there comes a feeling of awe and wonder, mingled with fear that the evil spirits might be still lurking within the unseen chambers, until the heart is cheered with the thought that here also have the hosts of Jehovah been victorious over the minions of Satan and driven them back into the bowels of the earth and have prepared the way for the coming of Man.

"Great Caverns, connected by passageways, extend for miles beneath the mountain, and hundreds of chambers, it may be, are still undiscovered. The Divine hand that shapes the destiny of Man is manifest in this wonderful creation. The walls of the chambers where it is said that the evil spirits once held high carnival, have been touched by the brush of the Divine Artist, radiant beauty shines forth from every nook and cranny, and one is lost in utter amazement as he contemplates the scene.

"The oozing of the mineralized water through the ceilings for centuries upon centuries, has crystalized into myriad stalactites and stalagmites that glisten under the calcium lights like countless diamonds.

"The delicate, box-like formations of stalactites, which hang in festoons from the ceilings, give off a musical tone, when tapped like the faroff chimes in old Trinity church.

"Yea, verily, 'In the beginning God created the Heaven and the Earth,' and if you, dear reader, still doubt the existence of a Divine Power, go to Wind Cave and there determine who created all of this wondrous beauty. Would you come closer to Nature? Would you feel the touch of His Divine finger upon your heart strings? Would you forget for a time the pangs of conscience, the sufferings of erring humanity, the yearnings for things unattainable, the regrets and sorrows for a misspent life? Then come with me to the chambers of this great cave and in the death-like stillness and in total darkness, join with me, as I have joined with thirty other voices, in singing 'Annie Laurie,' 'Abide with Me,' 'He Leadeth Me' and 'Blessed Be the Tie That Binds,' and there will come to you a truer conception of life, that vision of a brighter day."

▽

At Valentine, Nebraska, we stopped and called on Harold and Hazel Dunn, who operate Valentine's favorite playhouse. It's the bright spot of the town and Harold and Hazel work early and late to keep it so. If they get plenty of rain around Valentine and the grasshoppers let the crops alone it looks like business would be good.

▽

Mr. and Mrs. Carlson still operate the Cozy theatre at Bassett, Nebraska. Mr. Carlson was out on some telephone job and we failed to meet him, but we did have a nice visit with Mrs. Carlson.

▽

Horn & Morgan still operate the theatre at Hay Springs, Neb. They have been doing a lot of repairing at the theatre and will soon have it fully completed, and after that is done Hay Springs will not be very far behind the best of them. Hay Springs is in the center of the potato district and Mr. Morgan told us that the largest potato cellar in the world was located there. It holds 110 carloads of potatoes, and there are several other cellars besides. Hay Springs ought to be a pretty good town for Irishmen, but we didn't see any around there.

▽

We had a very pleasant visit with the local manager of the Pace theatre at Gordon, Neb. This house belongs to the Black Hills Amusement Company and was formerly operated by Clint and Bessie Robbins (we were just about to spell Robbins with one "b" but we remember how particular Bess is about that).

▽

Maybe we'll tell you some more about the Black Hills if the sheriff will let us out of this town, but then he's so doggone particular that way.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

IN THE NEWSREELS

MOVIETONE NEWS—No. 90, Vol. 19.—Mt. Vesuvius roars again....200,000 see Cardinal Pacelli dedicate shrine in France....King George and Queen Mary end Scotland visit....Bastille Day honored in Paris ....Fashions—Senator Barkley——Mrs. Sara Roosevelt....Marconi....Sports in Scotland, New York, Pennsylvania and Annapolis....The Kiddies' Page with Lew Lehr.

MOVIETONE NEWS—No. 91, Vol. 19.—Franco's troops celebrate anniversary of war in Spain..... Volunteers seek grain for Madrid....King and Queen receive big welcome in Wales....Women in daily dozen exercise on beach....Cars are blessed in ceremony....Ambassador Bullitt sees Paris livestock show....Jimmie Mattern....Frank Trimmer....Elaine Harnett....Aviation....Sports.

NEWS OF THE DAY—No. 288, Vol. 8.—Mighty pageant of war and peace stir people of France.... Papal envoy consecrates new shrine....Britain's champ heavy here for title bout....25,000 in huge calisthenics drill....No snow, so ski jumpers use borax....World mourns passing of Marconi....The Woman's Page.

NEWS OF THE DAY—No. 289, Vol. 8.—Windsor and bride in spotlight again....Welsh hail British king and queen....Pompoon beaten in Arlington classic.... Basques hold bull "fight" despite war....Girl gives up $500,000 for mama and pup....Bees call sit-down strike in city street....Broadway beauties dazzle Texas.

PARAMOUNT NEWS—No. 101.—Senator Barkley is new Senate leader....New style in playgrounds for New York....Mrs. Sara Roosevelt....Cardinal Pacelli ....Russian flyers return to Moscow....Cotton defeats Shute in golf match....Marconi dies....British heavyweight here to fight Louis....350 yachts in year's biggest show....Strike ends at Nantucket.

PARAMOUNT NEWS—No. 102.—Women swim stars in title meet....10 story building goes for a ride.... King and queen welcomed in Welsh castle....Bow 'n' arrow champs hold national tourney....Dog days bring out coast stars....Flying Scot wins big race ....70,000 flee dust bowl....Sarazen takes prize in golf....Little girl takes mother, spurns wealth.

PATHE NEWS—No. 1, Vol. 9.—Record farm crops forecast....Milady's fall shoe preview....New Senate leader chosen....Nantucket threatens to secede.... Cardinal Pacelli at Eucharist....Ryder Cup team home....British white hope here....J. P. Morgan goes abroad....Last shall be first.

PATHE NEWS—No. 2, Vol. 9.—Orphans of the dust bowl....Archers vie in tourney....Catholic youth congress....Rich little poor girl....Sarazen makes comeback....Water show in New Jersey....French water tilters....Flying Scot wins Classic Stakes at Arlington Park.

UNIVERSAL NEWSPAPER NEWSREEL—No. 582, Vol. 9.—Device charts plane in air....Inventor Marconi....Motorbikes crash in race....Train carries camera fans....Sirens man fancy showboat....200,000 pilgrims at meet....Theen wins Lassie Stakes.... New playground idea....Vesuvius in new eruptions ....Strike causes secession plea.

UNIVERSAL NEWSPAPER NEWSREEL—No. 583, Vol. 9.—Farmers capture kidnappers....French give ace air show....Girls learn pretty figures....Sisters war in swim meet....Pets primped for big show.... Bull tossing—in reverse....Sun heats man's gas cooker....Kids massacre enormous pie....Skiers sniff real lillies.

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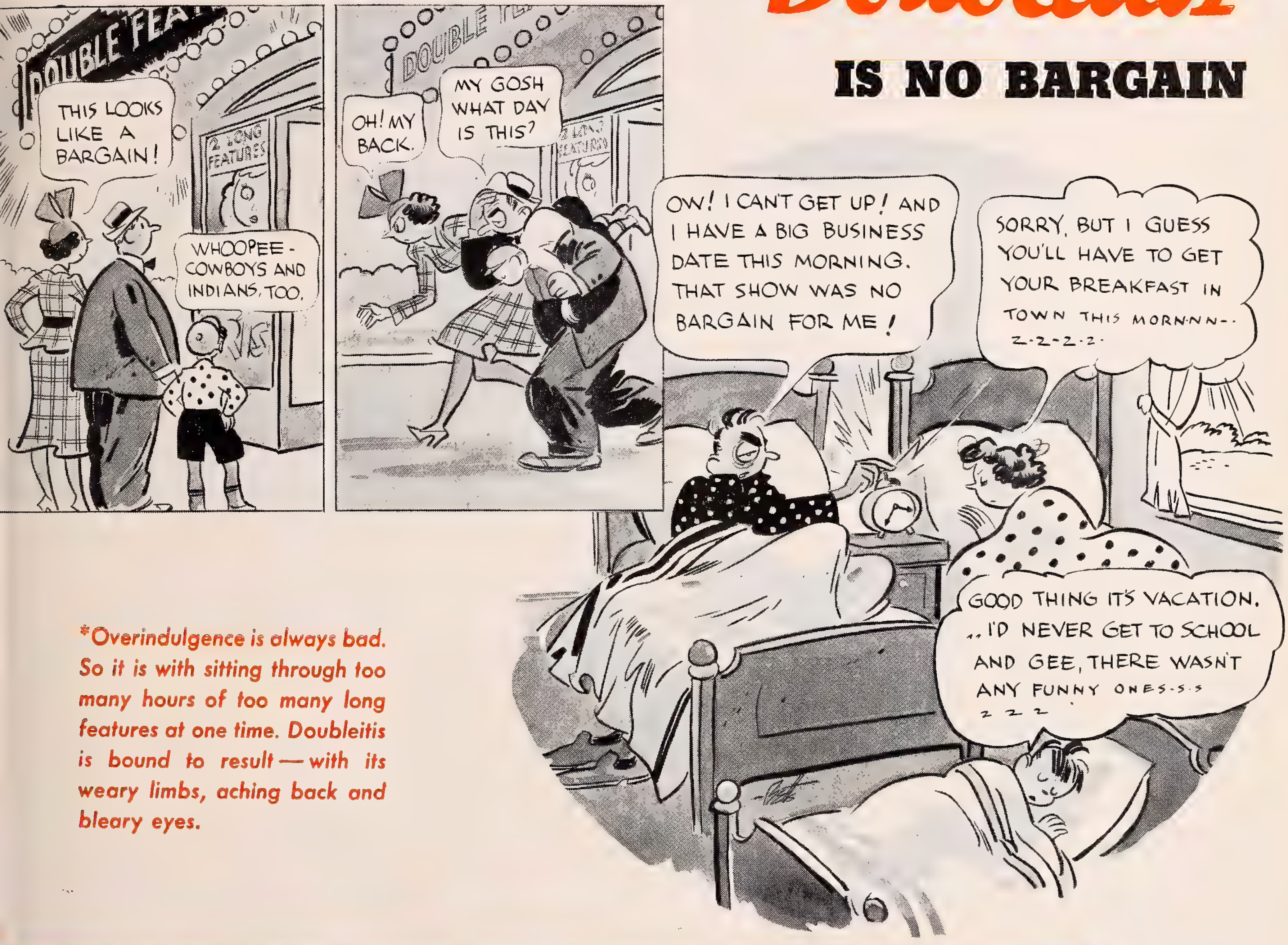
Doubleitis*

IS NO BARGAIN


DOUBLE FEA
THIS LOOKS LIKE A BARGAIN!
2 LONG FEATURES
WHOOPEE - COWBOYS AND INDIANS, TOO.
DOUBLE FE
OH! MY BACK.
MY GOSH WHAT DAY IS THIS?
2 LONG FEATURES
OW! I CAN'T GET UP! AND I HAVE A BIG BUSINESS DATE THIS MORNING. THAT SHOW WAS NO BARGAIN FOR ME!
SORRY, BUT I GUESS YOU'LL HAVE TO GET YOUR BREAKFAST IN TOWN THIS MORNNN-- Z-Z-Z-Z-
GOOD THING IT'S VACATION. .. I'D NEVER GET TO SCHOOL AND GEE, THERE WASN'T ANY FUNNY ONES-S-S Z Z Z

*Overindulgence is always bad. So it is with sitting through too many hours of too many long features at one time. Doubleitis is bound to result—with its weary limbs, aching back and bleary eyes.

Presented by
E. W. HAMMONS

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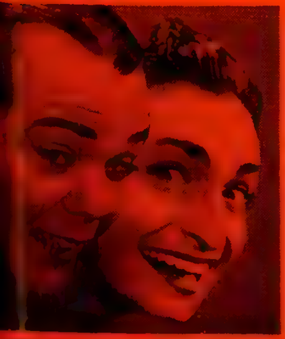
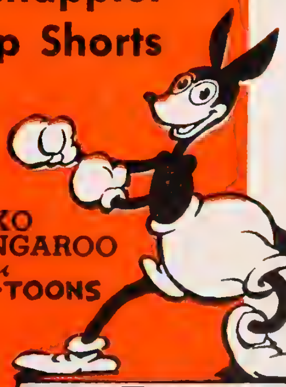


ERMAN TIMBERG Jr.
nd PAT ROONEY Jr.

TIM and IRENE

WILLIE HOWARD



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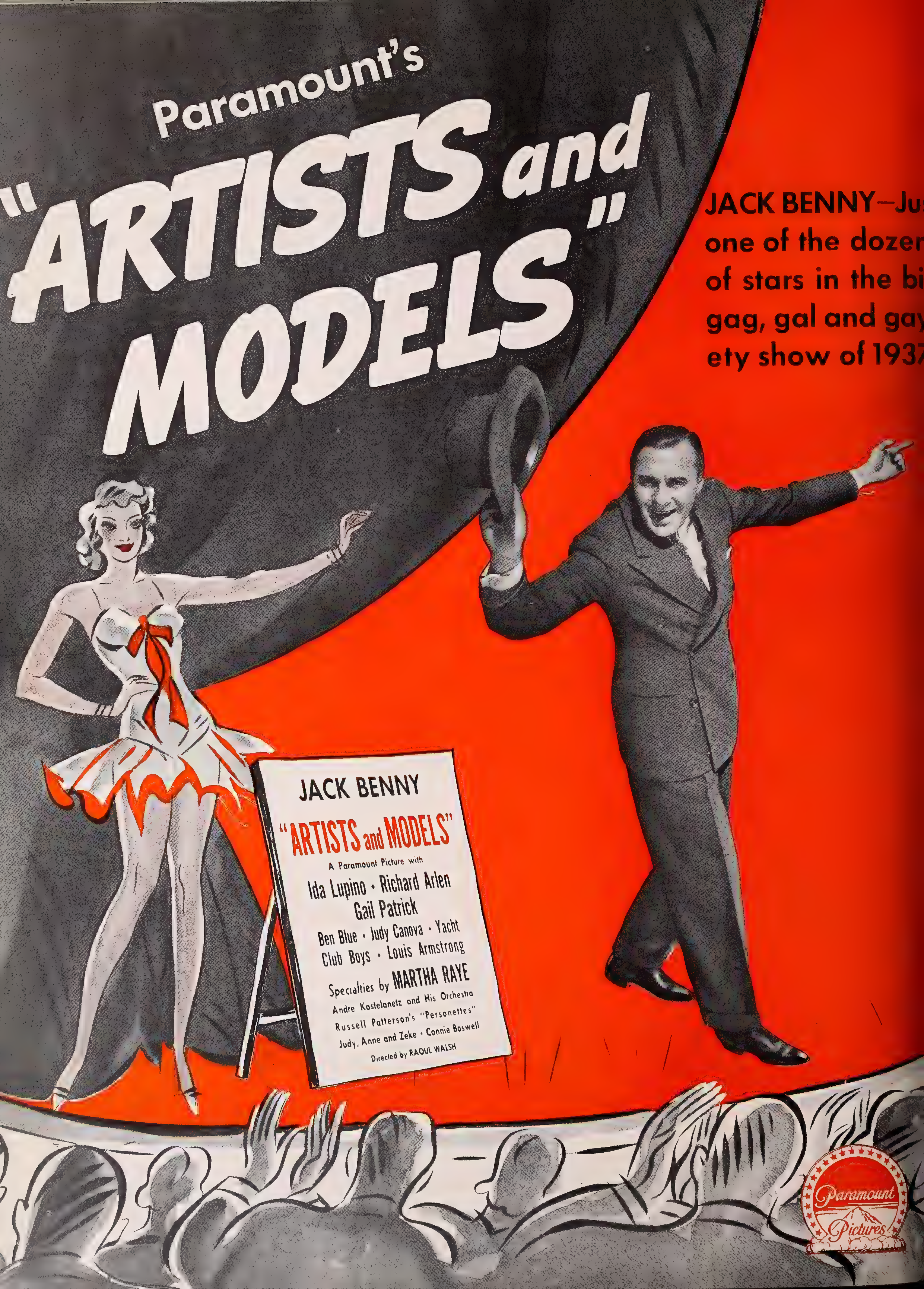

Paramount's

"ARTISTS and MODELS"

JACK BENNY—Ju
one of the dozen
of stars in the bi
gag, gal and gay
ety show of 193

JACK BENNY
"ARTISTS and MODELS"
A Paramount Picture with
Ida Lupino • Richard Arlen
Gail Patrick
Ben Blue • Judy Canova • Yacht
Club Boys • Louis Armstrong
Specialties by MARTHA RAYE
Andre Kostelanetz and His Orchestra
Russell Patterson's "Personettes"
Judy, Anne and Zeke • Connie Boswell
Directed by RAOUL WALSH

MOTION PICTURE HERALD

THE NEW PRODUCT ANALYZED

Here's what 397 features of the 507 announced will be about; and how they compare:

	Total Number	*Percentage Of Output*
Melodrama	108	27.2
Comedy	94	23.7
Musical	66	16.5
Westerns	58	14.6
Mystery	28	7.2
Adventure	18	4.5
Historical	8	2.0
Biographical	6	1.5
Gangster	6	1.5
Juvenile	4	1.0
Classical	1	0.3

(Seventeen productions in color)

VOL. 128, NO. 6 AUGUST 7, 1937

Entered as second-class matter, January [illegible] at the Post Office at New York, N. Y. [illegible] by Quigley Publishing Co., Inc., [illegible]

ROAD

"FIRE

LOS ANGELES
AUGUST 6th
FOUR STAR THEATRE
CHICAGO
AUGUST 8th
ERLANGER THEATRE
BOSTON
AUGUST 9th
COLONIAL THEATRE
DETROIT
AUGUST 26th
CASS THEATRE

Others to follow shortly. All engagements are Twice Daily at Advanced Prices. All Seats Reserved.

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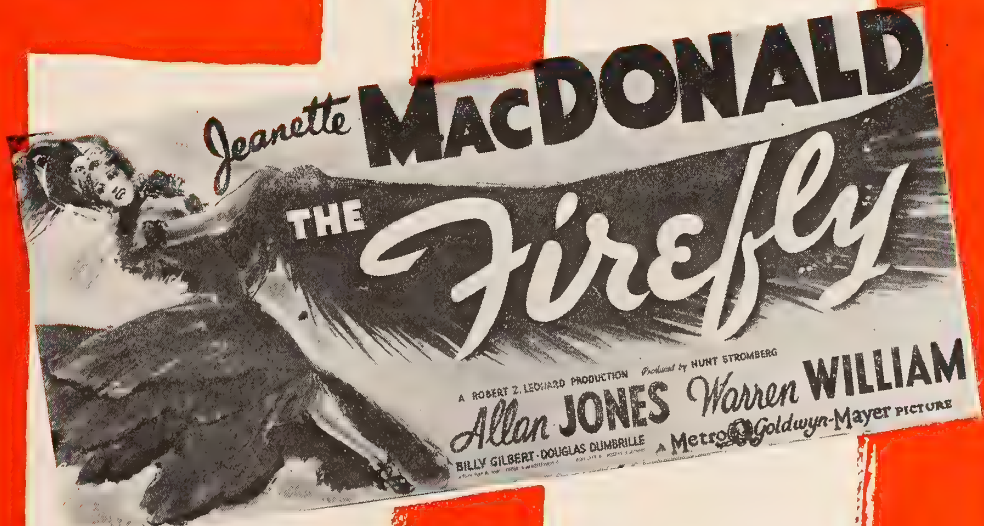
FLY



Jeanette MACDONALD

THE Firefly

A ROBERT Z. LEONARD PRODUCTION Produced by HUNT STROMBERG

Allan JONES Warren WILLIAM

BILLY GILBERT · DOUGLAS DUMBRILLE

A Metro-Goldwyn-Mayer PICTURE

SEE PAGE 46

WARNER BROS.

FIRST QUA

as conclusive evidence of the solid

SEPTEMBER		OCT
"CONFESSION" (1936-37)	KAY FRANCIS IAN HUNTER BASIL RATHBONE JANE BRYAN • DONALD CRISP	"THE LIFE OF EMILE ZOLA"
"VARSITY SHOW"	DICK POWELL FRED WARING And His Pennsylvanians TED HEALY • PRISCILLA LANE ROSEMARY LANE • JOHNNY DAVIS • BUCK and BUBBLES	"THE PERFECT SPECIMEN"
"THAT CERTAIN WOMAN"	BETTE DAVIS HENRY FONDA ANITA LOUISE • IAN HUNTER HUGH O'CONNELL	"THEY WON'T FORGET"
"BACK IN CIRCULATION"	PAT O'BRIEN JOAN BLONDELL MARGARET LINDSAY	"THE GREAT GARRICK"

nt with pleasure to this schedule of releases set for the

RTER of 1937·38

acked big-picture program for next season's delivery!

ER	NOVEMBER	
PAUL MUNI LE SONDERGAARD • JOSEPH SCHILDKRAUT • GLORIA HOLDEN • DONALD CRISP RIN O'BRIEN MOORE • HENRY NEILL • MORRIS CARNOVSKY	"IT'S LOVE I'M AFTER"	LESLIE HOWARD BETTE DAVIS OLIVIA de HAVILLAND PATRIC KNOWLES • ERIC BLORE
ERROL FLYNN JOAN BLONDELL HUGH HERBERT • EDWARD EVERETT HORTON • DICK FORAN • BEVERLY ROBERTS IAY ROBSON • ALLEN JENKINS	"ALCATRAZ ISLAND"	First and only inside story of America's Dungeon of the Damned, backed by a gigantic Cosmopolitan campaign!
CLAUDE RAINS • GLORIA DICKSON • EDWARD NORRIS Otto Kruger • Allyn Joslyn Lana Turner	"TORCHY BLANE THE ADVENTUROUS BLONDE"	Glenda FARRELL Barton MacLANE ANNE NAGEL • TOM KENNEDY GEORGE E. STONE
BRIAN AHERNE OLIVIA de HAVILLAND EDWARD EVERETT HORTON LANA TURNER • LIONEL ATWILL	"SUBMARINE D-1"	PAT O'BRIEN • GEORGE BRENT • WAYNE MORRIS GLORIA DICKSON FRANK McHUGH

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Now see how 20th is starting '37-'38 with "You Can't Have Everything"! (Pages 62-63)

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 6 **August 7, 1937**

4,000 SUCCESSES

OFFICIAL British governmental concern about the motion picture industry, as evidenced by the Quota Act discussions, is obviously concentrated on production, forgetting, one may fear, adequate consideration for the importance of the 4,000 screens that serve the public of the United Kingdom.

There need be no argument that the motion picture can be an important servant of the causes of nationalism, and empire. It is plain enough that all over the world—everywhere, in fact, save the United States—governments are in various fashions tending to make instruments of motion picture production.

But that is following, quite, a course of extreme obviousness, and extreme limitation. A motion picture is merely so much celluloid in a can until it reaches a screen and an audience.

In all the world picture Japan alone appears to have a definite consciousness of the importance of the exhibition mechanism and to be engaged in a program of procedure aimed not only at supporting national production but also creating and maintaining national attention for the theatre screen.

SO far as the British governmental concern over pictures is a concern for industrial prosperity, it would appear that the great exhibition investment of today should be held quite as important as a production activity to be cuddled and nursed into prosperity behind walls of nationalism. The notion is after all not at all of a pattern with the great British design of world trade, the trade that made it the great empire. It would seem that a relative minority interest, consisting of investors, present and prospective, in picture production, by reason of their influential positions and connections are getting a disproportionate attention and consideration.

It is for pictures exhibited, not pictures produced, that the public lays down its pounds, shillings and pence.

And the prosperity of four thousand theatres spread over the kingdom would appear to be an important element of a complexion of well being. Four thousand successes can help to make the scene pleasant.

△ △ △

"THE FEEL OF IT"

THE public prints have been dotted of late with the announcements, plots and plans of various Hollywood persons for flitting and transient returns to or appearances upon the stage.

Players famous indeed and costly to the pictures are obviously often both willing and anxious again to face audiences across the footlights, at slight remuneration, even in trivial plays and in such modest playhouses as the resort regions afford.

That manifestation is commonly enough understood as a part of the performer psychology. It is also held, ordinarily, to be a healthy and proper manifestation. It is deemed all right for the actor to seek "the feel of an audience."

But at the same time there is, in some sectors of contemplation and critical commentary, often sharp criticism of the exhibitionisms of Hollywood.

Perhaps after all the player who has "gone Hollywood" with apparently blatantly eccentric manifestations is merely under the pressures of the same impulses, or more than impulses, actual requirements.

It is just possible that the fanfares of Hollywood openings and previews with gaping throngs, the microphones that talk to the nowhere network, the searchlights, the autograph collectors, the clacques—all these, are genuinely integral parts of the creative production process.

Isolated in their golden oasis the players perchance must have this equivalent of the nightly plaudits which so long have encouraged the art of the stage.

It would be a large service if some adequate scientific institution might now engage in research into the endocrinology of applause. If the vital principle, the vitamin of approval, could be reduced to tablet or capsule there would be great economic advantage.

Meanwhile, until that alchemy is achieved, Lady Hollywood is perhaps within her rights, demanding orchids, chinchilla, champagne and pearls. Maybe they give her that "subtle something."

△ △ △

SEX IN MEMPHIS

THE other day Mr. Harry Martin of the *Commercial Appeal* of Memphis, Tennessee, took "the lady who sits at my elbow and the redhead who sits at my knee" to the movies to see a comedy and found the bill included a trailer on "Smashing the Vice Trust."

". . . Imagine our indignation at having foul glimpses into bawdy houses, pictures of unclad females executing the most vulgar of dances, and other similar and better-unmentioned subject matter slapped into the teeth of our six year old youngster, without advance notice, in the campaign to drum up trade for a slice of cinematic slime. . . ."

And continues Mr. Martin: "So sinister, so suggestive, so subversive is this type of motion picture that organized producers of Hollywood have long since outlawed its manufacture entirely. Only the independent shoe-string producer goes in for the sex pictures in this day of the enlightened film-goer. The established producing companies have learned their lesson. It is high time that the established exhibition companies hereabouts had the same experience."

It is a note of progress when the whole institution of the screen does not share in responsibility for the performance of everyone with access to a camera.

△ △ △

JUST when we'd forgotten about Miss Mae West for the summer, along came New York's Mayor LaGuardia, speaking to a meeting of police chiefs, in a manner of parable in which he remarked his disapproval of a certain legal decision because: "Just as an example, suppose Mae West came to town and suppose I made a date and went to one of those dimly lighted clubby places with her. I would have a tough time convincing my wife I was talking about transit unification." That would make two of us, at least.

This Week

Product Analysis

More than 50 per cent of the feature pictures released during the 1937-'38 season will be comedies and melodramas, according to a classification of 397 films announced by nine companies. There still remains a total of more than 100 films to be decided upon, but to date there is a definite trend toward, first, melodramas, and second, comedies. Musicals rank third, with about 16 per cent of the output scheduled to be of this type. Westerns are in fourth place.

A complete analysis of the product starts on page 13.

Black Ink

"Black" ledgers in motion picture business became further evident this week when earnings statements for 1937 operations showed substantial profits for Twentieth Century-Fox, Pathe Film, General Theatres Equipment, B. F. Keith Corporation, Keith-Albee-Orpheum and Radio Corporation of America, the film interest of which is in RKO.

The earnings statements, together with Securities and Exchange Commission stock transfer reports for other companies, start on page 55.

Shorter Hours, Higher Costs

Production costs in France have risen as much as 45 per cent as a result of the compulsory 40-hour week, producers have estimated at the end of two months of application of the law. The Workers' Film Syndicate turned down a request of the studios for a split shift of six hours and 40 minutes a day for six consecutive days, from Monday through Saturday.

Pierre Autré's report is on page 69.

Record Grosses

Showings of "Ever Since Eve," "Saratoga," "The Road Back" and "Wee Willie Winkie" and personal appearances of Martha Raye and Duke Ellington brought Chicago record summer grosses, only slightly impaired by a concert given by Lily Pons which attracted 135,000 persons.

Statistics on page 38.

On the Line

Studio production, catching up with itself as seasonal schedules neared completion, struck a low ebb, 18 pictures going into work as six were finished. Among those started were several tagged as important in the new season program.

In the Hollywood Scene on page 37 titles and casts are listed and production news is paragraphed.

Taxes on the Rise

New taxation faced the motion picture field in the District of Columbia, where a gross receipts tax was levied against all income in excess of $2,000, and in New York, where the city comptroller has construed the municipal sales tax to be applicable to films produced in New York that are sold locally. New taxes are threatened in Omaha and Detroit.

The taxation situation is summarized on page 78.

Circuit Convention

Officials, managers, bookers and department heads of National Theatres, parent company of the Fox West Coast circuit and its subsidiaries, convened in Colorado Springs for a five-day meeting at which theatre management problems and plans for the year were to be discussed. A television exhibit and demonstrations of the latest in sound reproduction were planned.

The program is reported on page 78.

* * *

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White Paper Read

To the surprise of many who had expected new Government proposals and to the dismay of those who opposed the new quota as outlined by the British Board of Trade, headed by the Cinematograph Exhibitors Association, a White Paper, read in the House of Commons as an official Government communication to the members of Parliament, followed closely the original draft for a new Films Act, made public a month ago. The minimum cost clause, object of concern by the CEA and independent exhibitors, remained and the proposal for a quality clause was rejected.

First reactions in London to the reading and plans for the Parliamentary battle expected in the fall are cited and outlined in the story from Bruce Allan on page 79.

Booths Locked

Owners of two New York theatres signed contracts with Local 306, Motion Picture Machine Operators' Union, after projectionists halted evening shows, proclaimed over an especially made sound track that they were on strike for better hours, working conditions and a union contract, and locked themselves in the booths with the announced intention of staying there until an agreement was reached. The managements capitulated at six o'clock the following morning.

The refinement of the sit-down technique is detailed on page 40.

South Sea Realism

Samuel Goldwyn is modestly silent about it, but it is reported in Hollywoodian whispers that "Hurricane" will be unique, perhaps even colossal. Approaching a silent film in its lack of dialogue and making a bid for immortality through an expensive and realistic depiction of nature in the South Seas, the picture is well into production and will be released in November.

Production stills are exhibited and available data reported in Gus McCarthy's pictorial preview on pages 16 *and* 17.

Comprehensive Guild

Interchangeability, freedom of actors to distribute their activities impartially to screen, stage and radio, is the most difficult problem in the path of the establishment of the Associated Actors and Artistes of America, in reorganization destined to become the central control for three guilds which between them will include all entertainment talent and for an alliance of all labor in the amusement industry, an end now contemplated by union and guild leaders.

Progress of the plan is reported fully on page 18.

Wilcox Brings "Victoria"

"Victoria the Great," two hours of biography, romance and affairs of empire, was given a private showing to a group of guests representing the New York sector of the industry, by Herbert Wilcox, producer, Tuesday night. The showing was preceded by a dinner at the Hotel Astor. The picture will not be presented for review in advance of its openings in London, New York and British capitals in September. The bringing of Victoria and her life to the screen is in the nature of a world political event as well as a cinema enterprise. It was a special acquiescence and permission from Edward VIII, involving the enterprise of Charles DeGrandcourt, one of the authors of the script, that primarily made possible the production. Mr. Wilcox has been fortunate, too, in a cooperative attitude from the royal family and the government of Britain, affording extraordinary access to locations, facts and materials.

British Tie

Plans for direct association by Herbert Wilcox, London producer, with RKO Radio's British production program are under way, although preliminary discussions in New York between the producer and company executives have been confined so far to "broad principles." A budget for the project of $4,000,000 is contemplated with which from five to nine pictures will be made.

A report of the conferences and the British producer's cogent remarks on the English situation occupy a column on page 56.

Briskin Signed

No change in the coast production personnel of RKO Radio resulted from conferences in Hollywood among Leo Spitz, president; Floyd Odlum of Atlas Corporation, and Sam J. Briskin, studio executive. Formal announcement of a new three-year contract signed by Mr. Briskin confirmed a statement by Mr. Spitz that studio supervision has been "satisfactory."

Details on page 40 *and picture on page* 11.

Greater Union Trio

Instead of a single successor to Stuart F. Doyle, who resigned as managing director of Greater Union Theatres, the board of the Australian circuit has elected to have a committee of three administer the affairs of the company. All are executives of long standing, Roy Barmby, Arthur Gillespie, and John Evans. Norman B. Rydge, chairman, said the entire circuit is to be overhauled and modernized.

The report by Cliff Holt is on page 68.

Booking Combine

Formation of a new buying and booking combine, composed of Allied of Michigan and the American Theatre Science, is being discussed in Detroit. American Theatre Science now buys and books for some 40 state theatres. The new organization would be in opposition to Co-operative Theatres of Michigan, now booking and buying for 80 theatres, and would divide the state between two aggressive competitors with the new group having preponderant strength.

Dutch Restrictions

Members of the Dutch Motion Picture Federation are considering organization of a board to prepare a scale of theatre prices so as to prevent cut-rate admissions. The low receipts of theatres in Holland are attributed largely by exhibitors to the wave of undercutting, but, more than that, the Federation fears that the financial structure in general will be undermined unless something is done.

This and other developments in the Dutch market are discussed on page 76.

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MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, via Lovanio 1, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague 1, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Vesterbrogade 20, Copenhagen V, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Music Ultimatum

Demands by the American Federation of Music for settlement before August 14th of existing disputes over the use of recordings and transcriptions by radio stations were withdrawn after officials of radio and recording companies agreed that the Federation had some justice on its side. A final meeting to discuss the differences was set for September 16th.

See page 38.

Museum Release

Two Swedish pictures, in one of which Greta Garbo played her first important role, will comprise the first program to be released by the Museum of Modern Art Film Library in the fall. Others to be released during the year include "The Birth of a Nation" and "Grass."

The full program is outlined on page 86.

Face Tax Action

Immediate prosecution will be instituted against chain stores and theatres failing to file applications to operate under the new Pennsylvania chain store tax law prior to Thursday, August 5th, at midnight, Stanton J. Griffith Boardman of the state revenue department has warned. It was revealed that to date 77,000 firms eligible for the tax had failed to file. The levy ranges from $1 to $500 on each unit and provision is made for a $50 penalty for each day the taxable firms operate without a permit.

Jack Miller Returns

Jack Miller, who retired a year ago as president of the Chicago Exhibitors Association, is returning to active charge of his theatre interests. In the meantime showmen of Chicago have experienced city hall and state supreme court restrictions on their programs, municipal action barring standing room in the lobbies, rigid inspections, and finally a proposed 3 per cent tax on theatre grosses. Exhibitors are hoping that Mr. Miller will resume activities as liaison man between theatre and city hall.

Chicago news is on page 82.

Bank Night Attacked

Bank Night suffered reversals this week in a number of scattered areas, with interest focussed on Connecticut and Detroit. The decision declaring bank night illegal in the recent test case brought by the State of Connecticut against David Magliora of the Rialto theatre, Windsor Locks, has spurred authorities to prosecute any theatre featuring the promotion idea. The city council of Detroit is considering a proposed ordinance to outlaw games of chance or skill.

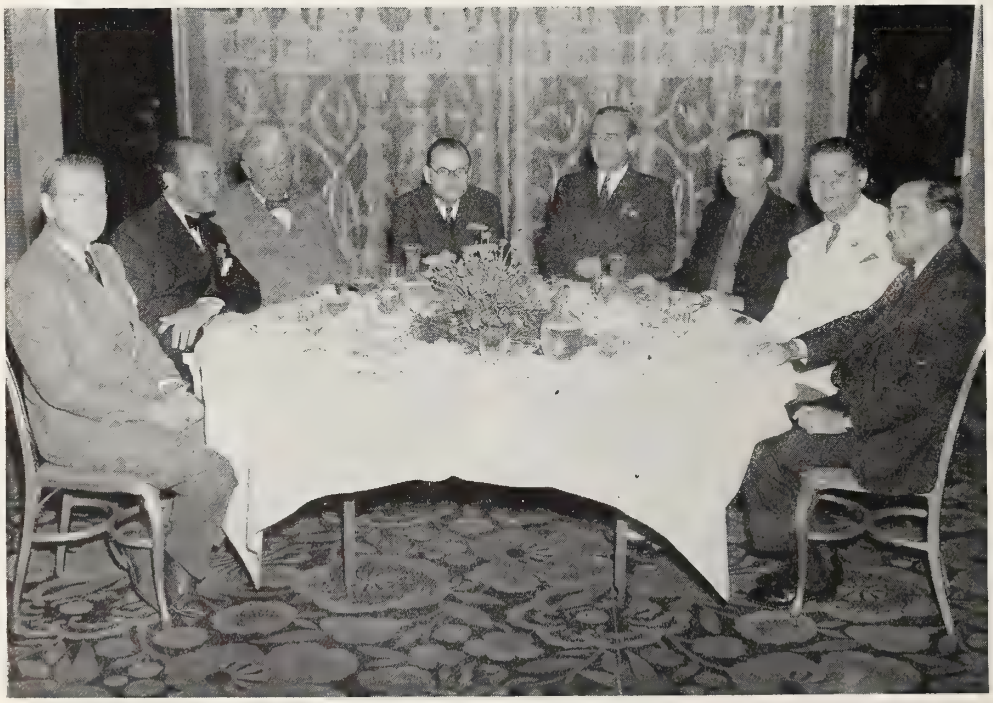
Details are on page 78.

This Week in Pictures

JOHN HAY (Jock) Whitney, right, is chairman of the board of Selznick International and has a substantial financial interest in Technicolor. On the set of the David O. Selznick Technicolor picture, "Nothing Sacred", he is shown discussing the production with William A. Wellman, director.

Freddie Bartholomew, according to his guardian, can save only $12,000 a year out of his salary of $44,000 because of income taxes, legal fees and the division of his earnings among members of his family. The 13-year-old star is here seen sampling an Irish stew, inexpensive and nourishing.

Baron H. von Zeppelin, a member of the German family prominent in the development of lighter than air craft, has been named manager in Japan by Electrical Research Products, Inc. The Baron joined the Western Electric Company in Germany in 1929 and subsequently directed sound recording in Spain, which is now otherwise engaged.



Herbert Wilcox, British producer, played host to 300 representatives of the industry and of the press at a dinner at the Hotel Astor, New York, Tuesday night as a preface to a specal screening of "Victoria the Great," the first print of which Mr. Wilcox brought with him from London and which will be released by RKO as the first of at least five 1937-38 features to be made for that company in England. In the picture from left to right are: Martin Quigley; William Hamilton, member of the board of directors of RKO; W. G. Van Schmus, managing director of the Music Hall theatre; Mr. Wilcox; Ned E. Depinet, RKO executive; John W. Alicoate, publisher of Film Daily*; Jules Levy, RKO general sales manager, and Colvin Brown, vice-president of Quigley Publications.*

↑

Frank Gillmore, long president of Actors' Equity Association, has been chosen by union and guild conscious performers to guide the Associated Actors and Artistes of America, an organization under which unionization of stage, screen and radio actors will be conducted and of which details are told elsewhere in this issue.

Autograph fans "besieged" Ramon Novarro, according to Republic advices, when he arrived in New York after completing "The Sheik Steps Out" for Republic. It will be released September 6th. →

→

A statement by Leo Spitz, president of RKO, that the present studio management is satisfactory and that no changes are contemplated was borne out by the announcement that Sam J. Briskin, executive in charge of production who is pictured here at his desk in Hollywood, has been given a new three year contract, signed on the coast following conferences participated in by Mr. Spitz and Floyd Odlum, head of Atlas Corporation which owns a half interest in the company. Mr. Briskin, Russian-born and now 41, entered the film industry through association with the C.B.C. Film Sales Corporation. After organizing Banner Pictures, he joined Columbia and during his eight years under contract to that company he was an important factor in its attainment of major rank. Most recent of his productions under the RKO banner have been "New Faces of 1937" and "The Toast of New York".

↑

CHIEFS of the delegations to the International Film Congress in Paris, shown after their reception at the palace of the Elysee by Albert Le Brun, president of France. Sixth from the left is Georges Lourau, manager of the French branch of Tobis and new president of the Film Chamber. Fourth from the left is Dr. Oswald Lehnich, retiring German president of the Chamber. Others shown are Luigi Freddi, Italy; Richard Ordynski, Poland; Vladimir Wokoun, Czechoslovakia; Dr. Lanske, Austria; J. Van Cauteren, Belgium; Joseph Lang, Switzerland; Henri Clerc, France, and Arys Nissoti, France.

Members of the Mexico City police force who competed in a sharp-shooting meet at Los Angeles were entertained at the Paramount Studios. Rosita Moreno, Paramount star delegated to entertain the visiting policemen, is shown with the unit.

←

MELODRAMA AND COMEDY LEAD NEW SEASON FILMS

Analysis of Pictures Planned by 10 Companies Shows Musicals Third and Westerns Fourth in the Percentage of Product

The public wants action and laughter in its motion pictures, if the producers are judging its preferences correctly in their preparations for the new season. Analysis of the product already announced by ten companies, including all the largest studios, shows that melodramas and comedies will comprise more than 50 per cent of the productions already planned for 1937-38. Musicals will rank third and westerns fourth in percentage of product, each accounting for 15 per cent.

Programs for the companies call for release of a total of from 507 to 525 pictures, but the stories for only 391 features and eight serials have been determined. The types, the number of films for each and the comparative percentages of output follow:

	Total Number	Percentage of Product		Total Number	Percentage of Product
Adventure	18	4.5	Juvenile	4	1.0
Biographical	6	1.5	Melodrama	108	27.2
Classical	1	0.3	Musical	66	16.5
Comedy	94	23.7	Mystery	28	7.2
Gangster	6	1.5	Western	58	14.6
Historical	8	2.0			

Seventeen of the features will be in color.

Eight serials have been placed upon the production schedules to date.

While there appears to be a dearth of juvenile pictures, companies are placing child players in roles that conform to their ages, dropping the films from the classification of juvenile. Through this medium, the companies aim to retain the popularity of child actors and actresses instead of dropping them from the time they are too old to play child parts until they become old enough to take adult roles.

United Artists plans to use color in seven of its 22 pictures, but other companies are not following this procedure to any great extent. Including UA's seven productions, the total for the ten companies is only 17, or seven per cent of the total. Paramount and Warner Brothers each intend to produce four in color while RKO Radio has plans for two in addition to Walt Disney's animated feature, "Snow White and the Seven Dwarfs."

As to the source of the stories, there is an overwhelming majority of originals. Plays rank as a distant second and novels are in third place. Although 391 pictures have been decided upon, the source of only 310 of the stories could be determined. They are:

Book	25	Original	183
Magazine	30	Operetta	1
Novel	33	Play	38

In the field of musical productions, there is a marked swing toward comedies instead of romantic stories.

Grand National is planning five of the six gangster or G-man pictures included in the 391 production total.

INDUSTRY'S PROFIT SET AT $50,000,000

A 40 per cent increase in profits for the motion picture industry in 1937 as compared to last year is predicted in an article published in the Los Angeles Times.

"More than $50,000,000 will be taken in by the film industry during the current year in an unprecedented rise of revenue, according to advance estimates in Wall Street and other authentic forecast circles," the newspaper said.

Columbia Product Leans to Comedy

A breakdown of Columbia's product reveals that of 62 features, 22 will be westerns. Of the remaining 40, 24 have been decided upon and they show a decided leaning toward comedy. Eight are listed as straight comedies, while five others are to be comedy melodramas.

The titles of the pictures, together with the source of each story, follow, with classifications made by the company:

Musicals

I'll Take Romance	Original
Paris on Broadway	Original
Grand Gesture	Novel

Biographical

Nobel	Original

Comedy

The Awful Truth	Play
You Can't Take It With You	Play
It's All Yours	Original
Life Begins with Love	Original
For Tonight Only	Magazine
Absent without Leave	Original
The Night Before	Magazine
College Hero	Magazine

Society Melodrama

The Second Mrs. Draper	Novel

Comedy Melodrama

Streamlined	Original
I Married an Artist	Magazine
Cape of Good Hope	Play
Miss Quis	Play
It Happened in Hollywood	Original

Melodrama

Penitentiary	Original

Mystery Thriller

There's Always a Woman	Magazine

Serials

Jungle Menace	Original
The Adventures of the Mysterious Pilot	Original
The Secret of Treasure Island	Magazine
The Great Adventures of Wild Bill Hickok	Original

In addition, Columbia is planning to release 22 westerns, eight starring Charles Starrett, eight described as "all star," and six with Buck Jones. Other pictures include "Lost Horizon," a roadshow this last season; an historical melodrama, written by Courtney Cooper but untitled as yet; four Jack Holt productions, classified as "action pictures," and four re-issues, "Lady for a Day," "Broadway Bill," "It Happened One Night," and "Mr. Deeds Goes to Town."

Although Columbia will release several short subjects in color, none of its features, according to present plans, will be tinted.

▽

Four of 12 from GB Will Be Musicals

An elastic program with a minimum of 12 features is planned by Gaumont British. Four of the 12 are to be musicals; six melodramas; one mystery and one comedy. None of the 12 is to be done in color. The titles and sources are as follows:

Musical

Sailing Along	Original
Look Out for Love	Original
Sparkle	Original
Glamorous Lady	Original

Comedy

A Girl Must Live	Original

Melodrama

Non Stop New York	Original
The Show Goes On	Original
The Unconquered Woman	Original
Lady of La Paz	Play
Wedding Dream	Original
The Girl Pat	Original

Mystery

Empty World	Original

GB has scheduled 12 pictures but is planning to release several others. No decision on the type of films they will be has been made.

▽

Grand National Plans 16 Westerns

Sixteen westerns are included in Grand National's program of 65 features. Forty-five of the remaining 49 have been decided upon. Comedies head the list with a total of 13.

The Grand National program follows:

Comedy with Music

Sweetheart of the Navy	Original
Orchid Girl	Original

Musical

Something to Sing About	Original
Love Me Again	Original
The Girl Said No	Original
Honolulu Honeymoon	Original

Comedy

Small Town Boy	Magazine
Love Takes Flight	Original
Flash Casey series	Magazine
Kelly and Stone series	Original
Face the Facts	Magazine
Love Runs Into Money	Original
So This Is Hollywood	Original
Steppin' High	Original

Historical

Spy of Napoleon	Original

Society Melodrama

Gorgeous	Original
At Your Service, Madame	Original

(*Continued on following page*)

MAJORITY OF STORIES ARE ORIGINALS

(Continued from preceding page)

Melodrama

Dynamite	Magazine

Mystery

Flash Casey Covers a Murder	Magazine
The Shadow Strikes	Magazine
The Shadow's Disguise	Magazine
The Shadow in Panama	Magazine
The Shadow in Society	Magazine

Mystery-Thriller

Renfrew of the Royal Mounted	Original
Renfrew in the North Country	Original
Renfrew Gets His Man	Original
Renfrew Rides Alone	Original

G-Man—Gangster

Photo Finish	Original
Government Agent	Original
Wire Tappers	Original
Lottery Mystery	Original
Rogues Gallery	Original

Juvenile

King of the Sierras	Original

Adventure

Painter in the Sky	Book
Wallaby Jim of the Islands	Magazine
Wallaby Jim of the South Seas	Magazine
Wallaby Jim Below the Equator	Magazine
Wallaby Jim in Trouble	Magazine

In the Kelly and Stone series of "Kelly and Stone in the Army," "In the Navy," "In the Air Corps," "In the Marines," Grand National is arranging for cooperation of United States military forces. The Flash Casey series consists of "Here's Flash Casey," "Flash Casey, Cameraman," "Flash Casey at the Third Alarm."

Other pictures on the program but untitled as yet include 16 westerns, eight with Tex Ritter and eight with Ken Maynard.

▽

Melodramas Head MGM's List to Date

Melodramas head the Metro-Goldwyn-Mayer list of 22 features announced. The company is planning to release a total of from 44 to 52. The 22 titles with the source of each story follow:

Musical

Baby Melody of 1938	Original
Broadway Melody	Original
Rosalie	Play

Comedy

My Dear Miss Aldrich	Original
Double Wedding	Play

Historical Romance

Firefly	Operetta

Comedy Melodrama

Bride Wore Red	Play

Melodrama

Live, Love and Learn	Novel
Navy Blue and Gold	Novel
Thoroughbreds Don't Cry	Original
Ugly Duckling	Original
Mannequin	Novel
Bad Men of Brimstone	Original
Four Marys	Novel
Three Comrades	Novel
Big City	Original
I'll Never Forget	Original
Marie Walewska	Book
Madame X	Play
Good Earth	Novel
Black Lightning	Original
Loser's End	Magazine

MGM also will produce five English productions, four of them comedy-melodramas and one, "Shadow of the Wing," an original melodrama. The comedies listed are "A Yank at Oxford," "Finishing School," "And So Victoria," "Goodbye Mr. Chips." The latter two are to be adapted from novels, while the others are originals.

While only 22 pictures are listed, MGM will release a total of from 44 to 52 and the majority of these remaining features are expected to be produced from properties already acquired. Two in this classification will be "Three Women" and "A Matter of Pride."

WANGER PLANS FILM FOR '39 PRODUCTION

Although the 1938 season is not yet underway, Walter Wanger is planning for the production of "California" as the first picture on his 1939 schedule.

The picture will be in Technicolor and will be budgeted at $2,000,000. Grover Jones has been allowed six months to complete the script. The story will be the history of the state.

▽

18 Melodramas Among 51 from Paramount

A program of from 50 to 60 features is planned by Paramount, and 51 already have been decided upon. Included in this list are:

Melodrama

Souls at Sea
Ebb Tide
Spawn of the North
Argentine Love
The Buccaneer
Wells Fargo
Beau Geste
Midnight
Bonanza
The Barrier
On Such a Night
Men With Wings
Rulers of the Sea
The Light That Failed
Prison Farm
Yesterday's Cheers
Dance for the Lady
Good Night Ladies
High, Wide and Handsome
The Big Broadcast of 1938
Vagabond King
Paris Honeymoon
Summer Romance
The Life and Loves of Victor Herbert
Manana
The Count of Luxembourg

Comedy

Angel
True Confessions
Bluebeard's Eighth Wife
Things Began to Happen
Professor Beware
This Way, Please
Murder Goes to Jail

Westerns

Series of six Hopalong Cassidy Films
Arizona Ames

Adventure

Booloo
Her Jungle Love

Mystery

Sophie Lang Goes West
Fu Manchu
Daughter of the Tong
Bulldog Drummond Comes Back

Musical

Artists and Models
Sapphire Sal
Double or Nothing
College Swing
Chocolate Parade

Half of RKO Radio Films are Comedies

RKO Radio has announced it will release 56 films during the approaching season and has 40 of them listed on its program at present. Almost half of the 40 are to be comedies. Musicals rank second with a total of nine. The 20 titles follow:

Comedy

An Apple a Day	Original
Certified	Original
Crazy People	Original
Don't Forget to Remember	Original
Fit for a King	Original
Fight for Your Lady	Original
Highway Romance	Original
The Kangaroos	Play
Love in the Basement	Original
No Groom to Bride Her	Original
Paris Holiday	Original
She Sang for Her Supper	Original
She's Got That Swing	Original
Saturday's Heroes	Original
Room Service	Play
Rolling Stones	Original
Tom and Jerry	Original
The Female of the Species	Original
Perfect Harmony	Original

Melodrama

Condemned Women	Original
Highway to Hell	Original
Stage Door	Play

Comedy Melodrama

Going, Going, Gone	Original
Having Wonderful Time	Play
Annapolis Salute	Original

Musical

Castles in the Air	Original
Irene	Play
Life of the Party	Original
Music for Madame	Original
The Girl in a Cage	Original
Radio City Revels	Original
The Joy of Loving	Original
New Faces of 1938	Original

Musical Comedy

Love Below Freezing	Original

Mystery

The Muddled Deal	Play
Puzzle for Fools	Novel
Forty Naughty Girls	Magazine

Historical

Victoria the Great	Original

Juvenile

Junior G Men	Original

Also on the RKO Radio list is an animated feature by Walt Disney, "Snow White and the Seven Dwarfs." It is being classified as "the first of its kind" and not as a cartoon.

The Disney feature will be in color and, according to present plans, a Ginger Rogers-Fred Astaire feature also will be colored. The two combined with a color sequence in "Victoria the Great" constitute Radio's plans for color for the season.

In producing "Annapolis Salute" the cooperation of the government will be obtained.

▽

Shirley Temple Stories Now are Melodramas

Out of its program of 66 planned features, Twentieth Century-Fox has announced a total of 60 pictures. While in the past Shirley Temple features have been classified as juvenile, the

(Continued on following page)

SEVENTEEN PRODUCTIONS IN COLOR

(Continued from preceding page)

company is deviating from this practice and now includes the two announced Shirley Temple pictures as melodramas.

The company's titles with available sources follow:

Comedy

Love Under Fire	Play
Danger—Love at Work	Book
Second Honeymoon	———
Moonstruck	Original
Love and Hisses	Original
He Was Her Man	———
Follow the Sun	———
"Jones Family"	
Too Much Limelight	Original
City Cousins	Original
A Trip to New York	Original

Melodrama

One Mile from Heaven	Original
Lancer Spy	Book
Career in C Major	Book
Splinter Fleet	Original
Four Men and a Prayer	Book
Wife, Doctor and Nurse	Original
Six Girls and Death	Original
Shanghai Deadline	———
Jean	Play
In Old Chicago	Original
Heidi	Book
Sussanah of the Mounties	Book

Classical

Kidnapped	Book

Musical

You Can't Have Everything	Original
Life Begins in College	Original
Thin Ice	Book
Ali Baba Goes to Town	Book
Alexander's Ragtime Band	Original
Sally, Irene and Mary	Play
Last Year's Kisses	Original
Dance, Fool, Dance	———
The Giant Swing	———
Saratoga Chips	Original

Mystery

Think Fast Mr. Moto	Book
Charlie Chan on Broadway	Original
Charlie Chan at College	Original
Charlie Chan in Radio City	Original
Thank You, Mr. Moto	Book
Mr. Moto's Gamble	Book

Westerns

Western Gold	Original
Boots and Saddles	Original
Devil's Highway	Original

Historical

Hudson's Bay Company	Original
Jesse James	Original

Adventure-Travel

Borneo	Original

Biographical

Stanley and Livingstone	Original
Mother Knows Best (Dionne Quintuplets)	Original

No Classification

Mr. Nickleby Sits Down	Book
Meet the Girls	Original
Rings on Her Fingers	Original
Island in the Sky	Magazine
Page Mr. Barker	Original
Headline Huntress	———
The Gay Bargain	Original
The Bride Steps Out	Original
At Your Service	Original
Free to Live	Original

Others on the Twentieth Century-Fox program are an untitled western original, and two original Tarzan pictures.

PRODUCTION COSTS INCREASES NOTED

Steadily mounting production costs must be answered with an increase in admission prices or a departure from the double feature practice, according to George J. Schaefer, vice-president and general manager of United Artists. Many of the new season's product are listed with a budget of over $1,500,000, Mr. Schaefer said.

He also pointed out that virtually every company has concentrated upon speeding up production during the last several weeks with the result "the exhibitor has awaiting him more topnotch pictures for immediate playing time than he has seen during this month in recent years."

▽

Seven Films in Color From United Artists

United Artists, a comparison of the various programs indicates, will take the lead in the production of films in color. While the company plans to release 36 pictures, seven have not yet been decided upon. However, included in those which are decided upon are seven to be done in color.

The titles and sources:

Musical

52d Street (Wanger)	Original
Gaiety Girls* (Korda)	Original
Goldwyn Follies* (Goldwyn)	Original

Historical

Adventures of Marco Polo (Goldwyn)	Original

Adventure

Arabian Knights* (Wanger)	Original
Dark Journey (London Films)	Original
Farewell Again (London Films)	Original
Adventures of Tom Sawyer* (Selznick)	Book
Personal History (Wanger)	Book
Hurricane (Goldwyn)	Book

Romantic Melodrama

Honeymoon in Reno (Goldwyn)	Original
Duchess of Broadway (Goldwyn)	Original
The Lady Dances (Korda)	Book
Kiss Me Goodnight (London Films)	Original

Comedy

Nothing Sacred* (Selznick)	Original
Storm in a Teacup (London Films)	Play
A Kiss in Paris (Wanger)	Original

Comedy Melodrama

Walter Wanger's Vogues of 1938*	Original
Stand In (Wanger)	Magazine
I Met My Love Again (Wanger)	Original

Melodrama

Four Feathers (Korda)	Book
Dead End (Goldwyn)	Play
Stella Dallas (Goldwyn)	Book
Mutiny in the Mountains* (Korda)	Original
The Man with Ten Models (Wanger)	Play
The First and the Last (London Films)	Book
South Riding (London Films)	Original
Action for Slander (London Films)	Original
The Diamond Trust (London Films)	Original

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* Asterik denotes the seven pictures to be filmed in technicolor.

▽

Melodramas Lead In Universal Plans

Universal has a planned program of 50 pictures and 36 of them have been selected. A breakdown of the product shows a preference by Universal for melodramas.

The 36 pictures and sources of stories are listed as follows:

Comedy Melodrama With Music

100 Men and a Girl	Original
Three Smart Girls Go to Town	Original
Merry-Go-Round of 1938	Original
A Young Man's Fancy	Original
The Daughter of Rosie O'Grady	Original
Behind the Mike	Original

Biographical

Madame Curie	Book

Comedy

Tonight We Laugh	Original
Shannons of Broadway	Play
Prescription for Romance	Original
Let's Be Candid	Original
That's My Story	Original

Musical

She Shall Have Music	Original

Melodrama

The Rage of Paris	Original
Yesterday's Kisses	Play
Mightier Than the Sword	Original
The Lady Fights Back	Novel
The Welcome Imposter	Novel
Road to Reno	Magazine
Carnival Queen	Novel
Reported Missing	Original
Too Clever to Live	Original
Midnight Raiders	Magazine
Adventure's End	Novel
Idol of the Crowds	Original

Mystery and Crime

Metropolitan Police	Novel
Wanted at Headquarters	Novel
Detective Crane	Novel
Another Detective Crane Story	Novel

Westerns

Black Aces	Novel
Law for Tombstone	Novel
Sudden Bill Dorn	Original

Serials

Wild West Days	Novel
Flash Gordon's Trip to Mars	Newspaper cartoon
Radio Patrol	Newspaper cartoon
Tim Tyler's Luck	Newspaper cartoon

Also listed on Universal's program are an untitled picture in which Buck Jones will star, and six Bob Baker musical westerns.

▽

Warners Turn to Novels and Plays

Forty-eight of the 60 pictures planned by Warner Brothers have been chosen. This company's trend toward the use of novels and plays

(Continued on page 38, column 1)

"HURRICANE" STORY OF

A PICTORIAL PREVIEW
by GUS McCARTHY
in Hollywood

ORDINARILY not given to making optimistic predictions about his productions, Samuel Goldwyn feels that he has a truly great picture in "The Hurricane." Well, at the moment, Mr. Goldwyn, currently in the midst of his most ambitious production program, to which he has earmarked $10,000,000, doesn't have to do much talking, personally, about his $1,500,000 "The Hurricane." Others are eager and anxious to do it for him. The gentry who like to be able to say "I told you so" are doing Mr. Goldwyn's talking. Nevertheless Mr. Goldwyn told A-Mike Vogel and the writer, both of whom doubted, that "Stella Dallas" would be a sensation and that "Hurricane" would be better.

It may be well to examine the material that is being marshaled in an effort to make "The Hurricane" one of the greatest pictures of all time. In the first place, it will be the nearest approach to a silent picture, although in its most important sequences it roars with noises, that motion picture production has attempted since the advent of sound. The dialogue script is so meager as to seem impractical, yet it is likely that many will consider it award-winning Dudley Nichol's masterpiece. The story, a creation of Charles Nordhoff and James Norman Hall, who wrote "Mutiny on the Bounty," mingles tender romance and amazing spectacle in heroic proportions. Its direction was entrusted to that master craftsman of realism, John Ford.

Dramatic vigor and pictorial appeal, from which have been stripped all cinematic non-essentials, predominates. Approximately one-third of the running time will be devoted to picturization of a devastating hurricane, staged by James Basevi, who created the earthquake in "San Francisco".

C. Aubrey Smith, late of "Little Lord Fauntleroy," "The Garden of Allah" and "Wee Willie Winkie," is the most familiar personality. The leads are played by Dorothy Lamour, recently featured in "Jungle Princess" and presently in "High, Wide and Handsome" and Jon Hall, once known as Charles Locher and seen in one or two Charlie Chan pictures. In other important roles are Mary Astor, seen in Goldwyn's "Dodsworth," the accomplished Raymond Massey and Jerome Cowan and Thomas Mitchell. To be seen also are Mamo Clark and Movita Castaneda, the native girls in "Mutiny On the Bounty," and Reri, the girl of F. W. Murnau's "Tabu".

This South Sea saga, unlike most of its predecessors, is devoid of the formula claptrap, broken down beachcombers, cannibal chieftains and faithless white lovers. It will be available for public inspection in November.

SOUTH SEAS REALISM

ACTORS LEAD DRIVE FOR SINGLE LABOR CONTROL OF AMUSEMENTS

Musicians and IATSE to Join Stage, Screen, Radio Guilds In Establishing Central Body For Cooperative Organization

Formation of one mammoth labor combine, embracing the entire amusement field and including the Associated Actors and Artists of America, the American Federation of Musicians and IATSE, the mechanical employees' union, will be the sequel to the AAAA shakeup of last week, it was indicated in an announcement that an American Federation of Labor council, made up of representatives of those groups, would be formed to undertake organizing the entire amusement field in a large cooperative membership drive.

Individual union autonomy is not to be disturbed, but the close collaboration of all unions under the plan is expected to give theatrical labor a new solidarity, making easy cooperation of all groups with each other.

George Browne, president of IATSE, is the chief organizer of the new council which is said to have been planned for months. The drive for membership would run the gamut from theatre usher to grand opera diva and would knit radio, motion pictures, stage, night clubs, opera, burlesque and vaudeville into a labor behemoth.

The chief problem in the reorganization of the AAAA, announced last week, is the question of interchangeability of membership, and that is the problem causing the greatest administrative difficulty in formulating the new setup, Kenneth Thomson, head of the Screen Actors Guild, said in New York this week.

Clarifying operation of the new consolidation, Mr. Thomson said that interchangeability implied freedom of artists to perform in various theatrical fields—radio, screen and stage. The union covering the field upon which the bulk of the artist's livelihood depends will be the one directly serving him, according to Mr. Thomson. Under the interchangeability plan, the performer will have free movement in all theatrical fields without the payment of overlapping initiation fees.

The reorganization will not result in sympathy strikes, with constituent unions of the AAAA cooperating in the possible walkout of any other member union, he said. It, however, will eliminate the ability of members of fellow-unions to break the strike of an affiliate by offering to work in place of striking union members. Thus, if members of the radio unit were called on strike, members of the Screen Actors Guild could not be cast in their place, said Mr. Thomson.

The new arrangement places the Screen Actors Guild in a position of dominance in the new labor setup, with Mr. Thomson, as head of the screen group, becoming of increased importance in the labor picture. The Screen Guild, with a membership of 9,000 as compared to Actors' Equity with an enrollment of 3,500, is in a position to control the policies of virtually all theatrical labor.

CHIEFS OBJECT TO "MOVIE COPS"

The New York Association of Police Chiefs does not like the manner in which detectives and other police officers are portrayed in motion pictures. And, what's more, the association is going to do its level best to have all "dumb cop" characters eliminated from pictures.

A resolution to the effect was adopted by the association after being introduced by John J. O'Connell, deputy chief inspector of New York police. Specifically, the organization is going to seek to have censors suppress "the portrayal of men and women detectives as ungentlemanly or unwomanly, without culture or good manners."

Although member unions of the AAAA will retain their autonomy, major policies will be formulated by the parent body and submitted to constituent groups for approval. It is in this formulation that the Screen Actors Guild will be in a position to exercise its control, if it chooses. The Screen Guild becomes not only the largest member in the new combination but also the wealthiest, its dues being higher than those required of Equity members.

Organization of the radio field already has been started by the radio unit, which selected for its title, the American Federation of Radio Actors at a meeting last week. It will receive its charter from the AAAA as soon as the latter's board of directors feels the extent of its membership merits it. The radio unit has inherited 600 members as a nucleus from Equity which pledged them in its previous attempts to organize the broadcast field.

Organization of radio will be supported financially by the Screen Actors Guild, in large part, with Equity participating. The aim of the drive is to enroll every radio performer with the exception of musicians whose status under the American Federation of Musicians is constant.

The question of overlapping jurisdictions under the new plan is a knotty one, Mr. Thomson said. The council of the AAAA is studying the problem and hopes to arrive at some solution to the many complications arising out of union province.

Free passage of actors from the various theatrical fields is the nerve-center of the plan, and the instrument for the achievement of this is the central body of the AAAA. The new setup is to cost an immediate $25,000 for establishment of administrative machinery, the brunt of this to be met by Screen Actors Guild and Equity. The salary to be paid Frank Gillmore, who gradually will relinquish his duties as head of Equity to devote his attention to leading the AAAA, will be $13,000 a year.

Musicians Prepare Bid

Outside the AAAA is the American Federation of Musicians which, together with International Alliance of Theatrical Stage Employees, is preparing an invitation to the Screen Actors Guild to join their 25-year-old working agreement, providing for mutual support and assistance. The Screen Actors Guild is certain to accept this overture in return for past cooperation given it by the AFM in disputes with the Motion Picture Producers' Association. The combined membership of the three organizations would be over 25,000, making it a powerful labor combination in Hollywood.

Mr. Thomson, who expressed enthusiasm for such an alliance, left Wednesday for the West Coast to continue arbitration of disputes arising out of the Screen Guild's contracts with the producers. With both sides in conciliatory mood and the differences of minor importance, no rupture is anticipated in the pact between the actors and producers. One question relates to the "weather permitting" clause whose elimination by the Guild the producers feel is unjust.

Mr. Thomson arrived in New York last week to negotiate the closed shop agreement with eastern producers. The deadline for signing of the contract had been set for August 1st, but last-minute balks by the producers resulted in a concession and extension of the deadline for a short time. Paramount, Warner Brothers, Educational, the March of Time, and a half dozen commercial producers are involved.

A 35-page constitution for the American Federation of Radio Actors has been drawn up and approved by the Screen Actors Guild and Equity. It is understood that a board of 45 members will be set up to govern and administer the baby union with local boards to be established in some ten key cities in the United States. The west coast division of Radio Equity has approved the new arrangement and is 80% organized, officials claim.

One feature of the interchangeability idea is the privilege of "honorary withdrawal" from unions covering fields in which the performer is no longer active. In practice, this means that an actor who deserts the stage for the screen would not be obliged to continue payment of dues to Actors Equity, but would be permitted to withdraw without penalty of suspension.

Rumors that the Screen Actors Guild would attempt a revision of its contract with Equity, under which it makes financial commitments in return for the surrender by Equity of the motion picture field, were denied. The Guild will seek no immediate concessions from Equity on the contract and will live up to its present obligations, Mr. Thomson said.

Mr. Thomson is expected to return from the Coast to appear in a John Golden play, "Susan and God," in September. The effect of his appearance on Broadway in his official position with the Guild is not known, but it is considered unlikely that he will be able to continue, with equal prominence, in both a labor and legitimate theatre role.

Financial Autonomy for Writers

Meanwhile, financial autonomy has been granted the Screen Writers Guild by the Authors League of America, the parent body, in Hollywood. The Writers Guild requested independence to enable it to fight a rival group, Screen Playwrights, Inc., which it terms a company union.

Leaders of the Writers Guild claim majority membership of the 455 writers now working in the studios. Of this number, Dorothy Parker, chairman of the membership committee, said that 269 were associated with the Guild and 125 have no affiliation with labor at all. Under the new setup, the Guild will collect and retain dues and will have complete autonomy except in cases affecting the dramatists, authors or radio writers' guilds and other Authors League bodies.

WHAT ARE THEY INTERESTED IN?

Grim Tragedy? Stark Realism?

Shakespeare? Mother Love?

Autobiography? Soil Conservation?

A THOUSAND TIMES **NO!**

they want Paramount Pictures . . .

LAUGHTER

"Mountain Music" with Bob Burns and Martha Raye—handed audiences laughs a-plenty!

MUSIC

"Waikiki Wedding" plus everything entertaining gave 'em songs that they're whistling, singing and humming.

GAY LOVE

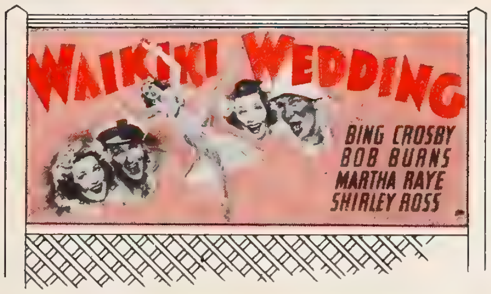
Claudette Colbert and Melvyn Douglas offered a new pattern for love that young lovers will follow.

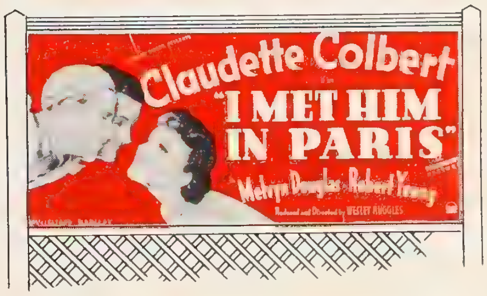
ACTION

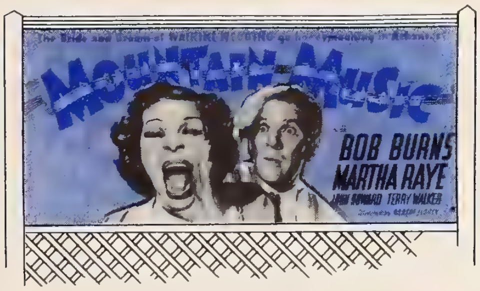
Jean Arthur and Ray Milland set the pace for action plus comedy of a high order in "Easy Living."

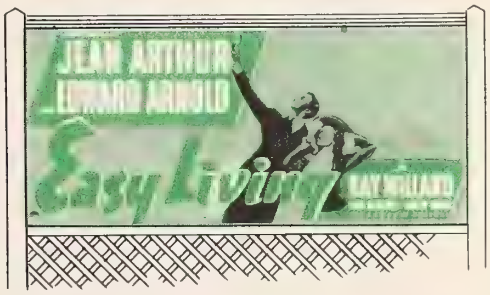
LAUGHTER! MUSIC! GAY LOVE! ACTION!

That's why pictures like these

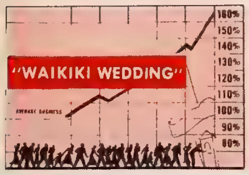

WAIKIKI WEDDING
BING CROSBY
BOB BURNS
MARTHA RAYE
SHIRLEY ROSS


Claudette Colbert
"I MET HIM IN PARIS"
Melvyn Douglas · Robert Young
Produced and Directed by WESLEY RUGGLES

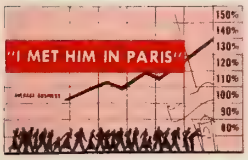

MOUNTAIN MUSIC
BOB BURNS
MARTHA RAYE
JOHN HOWARD TERRY WALKER


JEAN ARTHUR
EDWARD ARNOLD
Easy Living
RAY MILLAND

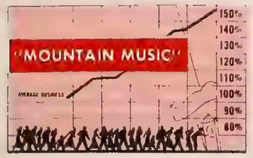
do grosses like these . . .



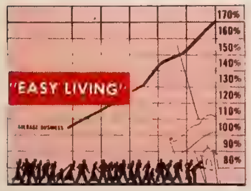
"WAIKIKI WEDDING"
—160% of average business for all runs.



"I MET HIM IN PARIS"
—130% of average business in 36 key runs.



"MOUNTAIN MUSIC"
—150% of average business in 28 key runs.



"EASY LIVING"
—165% in New York—140% in 17 key runs.

That's why Paramount is PARAMOUNT

Look at this 1936-37 record. Every one of these pictures an outstanding box office success!

"RHYTHM ON THE RANGE"
Laughter, Music, Gay Love, Action

"TEXAS RANGERS"
Action

"GENERAL DIED AT DAWN"
Action

"THE BIG BROADCAST OF 1937"
Laughter, Music, Gay Love, Action

"SWING HIGH, SWING LOW"
Laughter, Music, Gay Love

"I MET HIM IN PARIS"
Laughter, Gay Love, Action

"EASY LIVING"
Laughter, Gay Love, Action

"GO WEST, YOUNG MAN"
Laughter, Music

"COLLEGE HOLIDAY"
Laughter, Music, Gay Love

"THE PLAINSMAN"
Action, Gay Love

"CHAMPAGNE WALTZ"
Laughter, Music, Gay Love

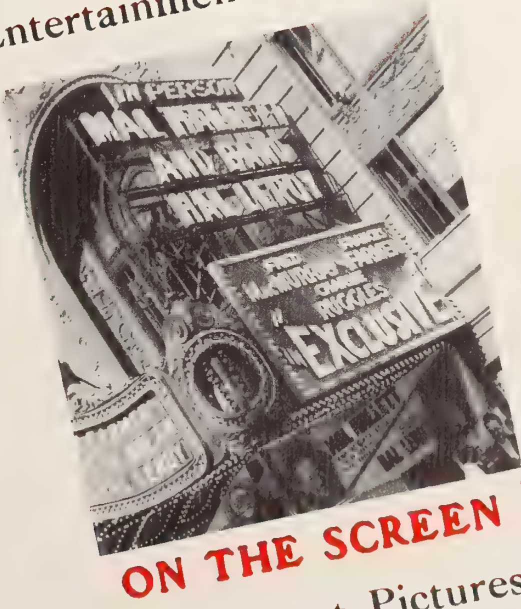
"WAIKIKI WEDDING"
Laughter, Music, Gay Love

"MOUNTAIN MUSIC"
Laughter, Music

"EXCLUSIVE"
Action, Gay Love

That's why this theatre is the most successful theatre operation in the United States

ON THE STAGE!
Name Bands and Sock Entertainment
Laughter, Music, Action!



ON THE SCREEN!
Paramount Pictures Exclusively
Laughter, Music, Gay Love, Action!

That's why we predict that

PARAMOUNT'S

PARAMOUNT
PICTURES
1937-1938

PROGRAM

will be the most successful in its history!

Look at this line-up
(Just to mention a few of the pictures)

"ARTISTS and MODELS"

starring JACK BENNY with Ida Lupino, Richard Arlen, Gail Patrick, Ben Blue, Judy Canova, The Yacht Club Boys, Louis Armstrong and Specialties by MARTHA RAYE, Andre Kostelanetz and His Orchestra, Russell Patterson's "Personettes," Judy, Anne and Zeke, Connie Boswell. Screen Play by Walter DeLeon and Francis Martin. Directed by Raoul Walsh.

LAUGHTER! MUSIC! GAY LOVE! ACTION!

"SOULS AT SEA"

starring
GARY COOPER and GEORGE RAFT with Frances Dee, Henry Wilcoxon, Harry Carey, Olympe Bradna, Robert Cummings, Porter Hall, Virginia Weidler, Joseph Schildkraut. Screen Play by Grover Jones and Dale Van Every. Based on the story by Ted Lesser. Directed by Henry Hathaway.

ACTION!

"DOUBLE or NOTHING"

starring
BING CROSBY, MARTHA RAYE with Andy Devine, Mary Carlisle, William Frawley, Fay Holden, Samuel S. Hinds, William Henry, Benny Baker. Screen Play by Charles Lederer, Erwin Gelsey, John C. Moffitt and Duke Atteberry. Directed by Theodore Reed.

LAUGHTER! MUSIC! GAY LOVE! ACTION!

"ANGEL"

starring MARLENE DIETRICH with Herbert Marshall, Melvyn Douglas, Edward Everett Horton, Laura Hope Crews, Ernest Cossart, Herbert Mundin. Screen play by Samson Raphaelson. From the play by Melchior Lengyel. English play adaptation by Guy Bolton and Russell Medcraft. Produced and Directed by ERNST LUBITSCH.

LAUGHTER! GAY LOVE!

"THIS WAY PLEASE"

with Charles "Buddy" Rogers, Betty Grable, Ned Sparks, Fibber McGee and Molly, Porter Hall, Lee Bowman, Romo Vincent, Cecil Cunningham and MARY LIVINGSTONE. Screen play by Grant Garrett, Seena Owen and Howard J. Green. Based on a story by Maxwell Shane and Bill Thomas. Directed by Robert Florey.

LAUGHTER! MUSIC! GAY LOVE!

"EBB TIDE"

starring OSCAR HOMOLKA, FRANCES FARMER, RAY MILLAND with Lloyd Nolan, Barry Fitzgerald. Photographed in Technicolor. Screen play by Bertram Millhauser. Based on a story by Robert Louis Stevenson and Lloyd Osbourne. A Lucien Hubbard Production. Directed by James Hogan.

ACTION!

"THE BARRIER"

with James Ellison, Leo Carrillo, Jean Parker, Robert Barrat, Otto Kruger, Sarah Haden. Screen play by Bernard Schubert. Based on the story by Rex Beach. A Harry Sherman Production. Directed by Les Selander.

ACTION!

Jerome Kern and
Oscar Hammerstein's

"HIGH, WIDE AND HANDSOME"

starring IRENE DUNNE with RANDOLPH SCOTT, Dorothy Lamour, Akim Tamiroff, Raymond Walburn, Ben Blue, Charles Bickford, Elizabeth Patterson, William Frawley. Music by Jerome Kern. Original story, screen play and lyrics by Oscar Hammerstein II. A Rouben Mamoulian Production. Directed by Rouben Mamoulian.

MUSIC! GAY LOVE! ACTION!

"BLOSSOMS on BROADWAY"

starring EDWARD ARNOLD with Shirley Ross, John Trent, Weber & Fields, Rufe Davis, George Bancroft, Radio Rogues. A B. P. Schulberg Production. Directed by Richard Wallace.

LAUGHTER! MUSIC! GAY LOVE! ACTION!

"SUMMER ROMANCE"

with The Yacht Club Boys, Ben Blue, Judy Canova, Betty Grable, Leif Erikson, Eleanore Whitney, Johnny Downs. Screen play by Grant Garrett, Seena Owen, Maxwell Shane and Bobby Vernon. Directed by George Archainbaud.

LAUGHTER! MUSIC! GAY LOVE!

"TRUE CONFESSION"

starring CAROLE LOMBARD and FRED MacMURRAY. Based on a French play by Louis Verneuil and Georges Barr.
Directed by Wesley Ruggles.

LAUGHTER! GAY LOVE!

"THE BIG BROADCAST OF 1938"

with W. C. FIELDS, GEORGE BURNS and GRACIE ALLEN, MARTHA RAYE Shirley Ross, Ben Blue, Leif Erikson. Specialties by Kirsten Flagstad, Shep Fields and Orchestra, Tito Guizar, Rufe Davis. Directed by Mitchell Leisen.

LAUGHTER! MUSIC! GAY LOVE! ACTION!

"SAPPHIRE SAL"

starring MAE WEST
An Emanuel Cohen Production

LAUGHTER! MUSIC!

"WELLS FARGO"

A FRANK LLOYD PRODUCTION with BOB BURNS, JOEL McCREA, FRANCES DEE, LLOYD NOLAN.
Directed by Frank Lloyd

ACTION!

AN UNTITLED PRODUCTION

starring
BEATRICE LILLIE and BING CROSBY
Produced by Emanuel Cohen.

LAUGHTER! MUSIC! GAY LOVE!

"THE BUCCANEER"

a CECIL B. DeMILLE Production *starring* FREDRIC MARCH with Franciska Gaal, Akim Tamiroff, Anthony Quinn, Olympe Bradna, Larry Crabbe, Charles Bickford. Directed by Cecil B. DeMille.

GAY LOVE! ACTION!

"BLUEBEARD'S EIGHTH WIFE"

starring CLAUDETTE COLBERT. An ERNST LUBITSCH Production

LAUGHTER! GAY LOVE!

"PROFESSOR, BEWARE"

starring HAROLD LLOYD.

LAUGHTER! ACTION!

"SPAWN OF THE NORTH"

with Randolph Scott, Gail Patrick, Charles Bickford, Beulah Bondi. Directed by Henry Hathaway.

ACTION!

"COLLEGE SWING"

with MARTHA RAYE, JACK OAKIE, GEORGE BURNS and GRACIE ALLEN CHARLES BUTTERWORTH, BEN BLUE, Betty Grable, Johnny Downs, Eleanore Whitney, Marsha Hunt, Slate Brothers, John Howard, Rufe Davis, Benny Baker, Olympe Bradna, Robert Cummings, Edward Everett Horton. Directed by Raoul Walsh.

LAUGHTER! MUSIC! GAY LOVE!

"THE YELLOW NIGHTINGALE"

starring
GLADYS SWARTHOUT
and JOHN BOLES

MUSIC! GAY LOVE!

. . . and such pictures as these . . .

The "HOPALONG CASSIDY'S"
Harry Sherman Productions

The "BULLDOG DRUMMOND'S"

The "SOPHIE LANG'S"

The "FU MANCHU'S"

Paramount's 1937-38 pictures have YOUTH!

They attract YOUTH! They've got what YOUTH wants! And they have what it takes to meet your REAL competition . . .

Magna Cum Laudes in line!

AUTOMOBILES

"There's a honey of a picture over at the Paramount with Jean Arthur and Ray Milland. What say?" P. S. She said, "Let's go!"

RADIO

He: "I'd rather go over to the Paramount Theatre and see Bing Crosby and Martha Raye in "Waikiki Wedding." P. S. They went!

DANCE HALLS

She: "Let's go see Johnny Downs and Eleanore Whitney do those new jamming steps!" P.S.—They went!

PARAMOUNT PICTURES are tough competition for every kind of amusement!

Ask the man who has played against them!

THEY WON'T DRAW FLIES!

STARS? NAMES? Swell . . . but put them in outmoded vehicles, dated stories, problem pictures and they WON'T DRAW FLIES!

Philip McCann
Luke McGloock
Sophie Glutz
Mad Ox
John Doe

THEY DON'T MEAN A THING IF THEY AIN'T GOT THAT SWING . . .

the SWING that Paramount's got!

LAUGHTER!
MUSIC!
GAY LOVE!
ACTION!

The Paramount SWING!

The **SWING** that puts gay young people like Claudette Colbert and Jean Arthur into pictures like "I MET HIM IN PARIS" and "EASY LIVING," Carole Lombard in "TRUE CONFESSION." The swing that brings out pictures such as "WAIKIKI WEDDING," "MOUNTAIN MUSIC," "ARTISTS & MODELS," "DOUBLE OR NOTHING," "BIG BROADCAST OF 1938" and puts laughter in them by casting them with W. C. Fields, Bing Crosby, Jack Benny, Martha Raye, Mary Livingstone, Judy Canova, Fibber McGee and Molly, Ben Blue, Yacht Club Boys, Louis Armstrong, Andre Kostelanetz, Russell Patterson, with music from such composers as Harold Arlen, John Burke, Sam Coslow, Hoagy Carmichael, Ralph Freed, Frederick Hollander, Oscar Hammerstein II, Jerome Kern, Ted Kohler, Burton Lane, Vee Lawnhurst, Arthur Johnston, Ralph Rainger, Leo Robin, Tot Seymour, Al Siegel, Victor Young.

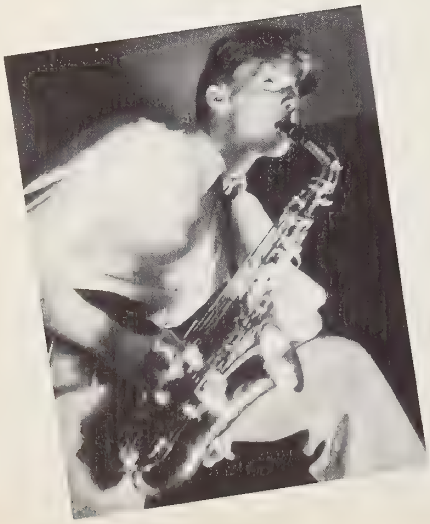
LAUGHTER! MUSIC! GAY LOVE! ACTION!

HEROES

or

HEELS

HEROES or HEELS no longer! There's laughter, singing, gay love (three marriages in the last three months) and even some action in Paramount's advertising department. WHY? PARAMOUNT PICTURES practically sell themselves to the public . . . no more filling up space with instructions on how to sell a difficult picture...how to attract customers (generally unsuccessfully) to a picture with limited appeal. Laughter! Music! Gay Love! Action!



Paramount's GOT THAT SWING!

Take your EAR off the ground

. . . and put it to the radio and you'll know why such pictures as "WAIKIKI WEDDING" and "MOUNTAIN MUSIC" (called "freaks" by non-showmen) go over. The air is full of PARAMOUNT TALENT (names including Fields, Benny, Crosby, Burns, Raye, Mary Livingstone, Fibber McGee and Molly, Lamour, DeMille, Kostelanetz, Armstrong, Shep Fields, Kirsten Flagstad) . . . The air is full of PARAMOUNT SONGS—"Whispers in the Dark," "Public Melody No. 1," "Stop! You're Breaking My Heart," from "ARTISTS AND MODELS;" "High, Wide and Handsome," "Can I Forget You," "The Folks Who Live on the Hill," "Will You Marry Me, Maria," from "HIGH, WIDE AND HANDSOME;" "All You Want to Do is Dance," "It's the Natural Thing to Do," "The Moon Got Into My Eyes," "After You," "It's On, It's Off" and "Smarty" from "DOUBLE OR NOTHING;" "Good Morning" and "If I Put My Heart in My Song" from "MOUNTAIN MUSIC;" "Blue Hawaii" and "Sweet Lelani" from "WAIKIKI WEDDING;" "ANGEL," "EBB TIDE," "EASY LIVING."

The air is full of PARAMOUNT plugs
and theatres are full with PARAMOUNT PICTURES.

LAUGHTER! MUSIC! GAY LOVE! ACTION!

Paramount's Hot!

So What?

STRIKE!

while the iron's hot and put your John Henry on a Paramount Contract before your competitor beats you to it!

Paramount Pictures

THE HOLLYWOOD SCENE

Trailer Preview

For the first time in history a trailer has been previewed. The subject was MGM's six-and-one-half minute advance on "Broadway Melody of 1938." A pronouncedly different type of preliminary interest producer, devoid of hackneyed whoop, holler and trick stuff, the trailer gets over its selling message in a novel and entertaining way.

The departure makes use of a story idea in which there are a star, comedy, suspense, melodrama, action and surprise. As a press agent, Robert Taylor approaches a motion picture editor. Combining dialogue and action, he takes a series of stills from his brief case. As he describes the personalities, the stills become animated and, in turn, Eleanor Powell, George Murphy, Judy Garland, Buddy Ebsen, Charley Taylor, eventually Taylor himself, are seen in action before the trailer concludes with a brief glimpse of the picture's big production number.

Produced by Frank Whitbeck's MGM studio advertising department, the trailer was presented to an audience in the Ritz theatre in the manner customery with feature previews. A smattering of applause followed.

Production Ebb

The production level came down the last week in July with 18 pictures completed and only 6 started.

Universal finished four. Most important is "100 Men and a Girl," in which something decidedly new in the line of music reproduction will be heard. Deanna Durbin, Leopold Stokowski and Adolphe Menjou are featured, with Mischa Auer, Alma Kruger, Eugene Pallette, Billy Gilbert, Frank Jens, Clyde Cook, Christion Rub and Heine Conklin in support. The producing and directing team of Joe Pasternak and Henry Koster, who made "Three Smart Girls," were again on the job. The featured players in "Carnival Queen" are Dorothea Kent, Robert Wilox, Hobart Cavanaugh and David Oliver. Nate Watt directed. "Sudden Bill Dorn" features Buck Jones, Noel Francis, Evelyn Brent, Frank McGlynn, Sr., Harold Hodge and Ted Adams. Ray Taylor directed. In "Behind the Mike," which Sidney Salkow directed, William Gargan, Judith Barrett, Don Wilson and Sterling Holloway will be seen.

Radio Finishes Four

Four pictures also finished at RKO-Radio. Here, too, a seasonal leader, "Stage Door," is included. A Pandro Berman production, directed by Gregory LaCava, it co-stars Katharine Hepburn and Ginger Rogers, features Adolphe Menjou, Gail Patrick, Constance Collier, Andrea Leeds, Samuel B. Hinds, Lucille Ball, Ann Miller, Pierre Watkin and Franklin Pangborn. Additionally there are a score more speaking parts. "Music for Madame," a Jesse Lasky production, will present Nino Martini, Joan Fontaine, Lee Patrick, Alan Mowbray, Erik Rhodes, Bradlev Page, Frank Conroy and Billy Gilbert. John Blystone directed. In "Forty Naughty Girls," a Stuart Palmer story, James Gleason, Zasu Pitts, Marjorie Lord, George Shelley, Joan Woodbury, Edward Marr, Frank M. Thomas, Alan Edwards, Barbara Pepper and Tom Kennedy will be seen. Edward Cline directed. "Saturday's Heroes," a football film, will present Van Heflin, Marian Marsh, Richard Lane, Frank Jenks, Minor Watson, Walter Miller and Alan Bruce. Edward Killy directed.

Paramount completed three productions. The cast of "Sophie Lang Goes West" lists Geryrude Michael, Lee Bowman, Sandra Storm, Larry Crabbe, Barlowe Borland, C. Henry Gordon, Archie Twitchell and Nick Lukats. Charles Reisner directed. The featured players in "Bulldog Drummond Comes Back" are John Barrymore, Louise Campbell, John Howard, E. E. Clive and Reginald Denny. Louis King directed. "Partners in Crime," which Ralph Murphy directed, will present Lynne Overman, Roscoe Karns, Muriel Hutchison, Porter Hall, Charles Wilson, Inez Courtney and Lucien Littlefield.

FROM THE RUSSIAN, SO TO SPEAK

The business of changing titles has reached flood stage. MGM labored with "Madame Walewska" for more than four months, during which time the publicity department caused that title to be published several million times. The day the picture finished it was dubbed "Conquest."

Warner Brothers was not unwilling to let the world know it had paid a pretty penny for the screen rights to "Tovarich." The piece went into production bearing the title "Tonight's Our Night."

LEO BARS THE SUN IN STAR CONTRACTS

Hollywood, the land of sunshine, is up in arms over Old Sol. Sunburn has cost the studios thousands of dollars in disorganized production schedules and now the colony is taking legal means to prevent every day from being Sunday for the stars.

The serious illness of Bette Davis, suffering from sun stroke, has led the studios to insert "no sun" clauses in stars' contracts, preventing them from smoldering on Malibu or on lawn. Warner Baxter, Madeleine Carroll and Sylvia Sidney are a few whose contracts forbid exposure to the ultraviolet rays.

Deanna Durbin, Marlene Dietrich, Pat O'Brien, Rosalind Russell and Maureen O'Sullivan are some whose blisterings have been costly to their studios. Jean Harlow's fatal illness, which had sunburn as its genesis, inspired MGM's action.

Two films came off the program at MGM. "Bad Guy" will offer Bruce Cabot, Virginia Grey, Edward Norris, Jean Chatburn, Cliff Edwards, Charley Grapewin, Warren Hymer and John Hamilton. Edward Cahn directed. In the second and more important picture, "Big City," Spencer Tracy and Luise Rainer are the stars. The support includes Victor Carconi, Oscar Shea, William Demarest, Russell Hopton, Andrew Tombes, John Arledge, Helen Troy, Janet Beecher, Ray Walker, Eadie Adams, Eddie Quillan, Guinn Williams, Alice White and Regis Toomey. Frank Borzage directed.

Monogram completed "Atlantic Flight." The cast includes Dick Merrill, John Lambie, Paula Stone, Weldon Heyburn, Milburn Stone and Ivan Lebedeff. William Nigh directed.

Grand National checked the Alexander Brothers' production, "Here's Flash Casey," off its active list. Cast names are Eric Linden, Boots Mallory, Cully Richards, Howard Lang, John Crehan and Holmes Herbert. Lynn Shores directed.

Warners concluded work on "The Great Garrick." Brian Aherne is starred, Olivia DeHavilland, E. E. Horton, Luis Alberni, Lana Turner and Marie Wilson are featured, and the support lists Linda Perry, Craig Reynolds, Dorothy Tree, Henry O'Neill, Trevor Bardette, Etienne Giredot, Harry Davenport and Fritz Leiber listed among the support. James Whale directed the Mervyn LeRoy Production.

Last of the finished pictures, "I Met My Love Again," a Walter Wanger United Artists production, will present Henry Fonda, Joan Bennett, Alan Marshall, May Whitty, Tim Holt, Louise Platt, Dorothy Stickney, Florence Lake, Alice Cavenna, Gene Hall and Bentley Hewitt. Arthur Ripley and Joshua Logan co-directed.

Warners Start Two

In the rush of completing pictures only Warner Brothers started two films. Cast for "One More Tomorrow" are Dick Foran, June Travis, John Litel, George Purcell, Veda Ann Borg, Tommy Bupp, Mabel Hart, Robert Homans and Jerry O'Gatty. Frank McDonald is assigned to direct. As the week closed "Without Warning" started with Boris Karloff, Jane Wyman and Eddie Cravens listed as principals. John Farrow is directing.

This is "My Wife" started at MGM. The cast names George Murphy, Josephine Hutchinson, Gertrude Michael, Sidney Blackmer, Cliff Edwards, Suzanne, John Wray, Helen Jerome Eddy and Toby Wing. Errol Taggart is directing.

Columbia started "Women of the Night," with C. C. Coleman, Jr., directing. It will feature Don Terry, Jacqueline Wells, Ralph Byrd, Harry Barris, Cully Richards, Arthur Loft, John Gallaudet, Louise Stanley, Paul Fix and Thurston Hall.

With Bud Barsky producing and Charles Lamont directing, "Wallaby Jim of the Islands" was started for Grand National release. George Houston, Ruth Coleman, Namo Clark, William Von Bricken, Douglas Walton, Colin Campbell and Syd Saylor are the principals.

Supreme Pictures started "Arizona Gunfighters." Bob Steele is featured with Jean Carmen, William Farnum, Ernie Adams, Lew Meehan and John Merton. Sam Newfield is directing.

Original Stories Lead As Source of New Pictures

(*Continued from page* 15)

is indicated by the fact that only 18 of the 48 stories are originals.

Musical

Food for Scandal	Original
Varsity Show	Original
Hollywood Bandwagon	Original
Golddiggers in London	Original
The Desert Song*	Play
White Horse Inn	Play
Casino	Play
On Your Toes	Play
Mr. Dodd Takes the Air	Novel
Campus Scandals	Original

Biographical

The Life of Emile Zola	Original
The Great Garrick	Original
The Story of San Michele	Book

Comedy

Tonight's Our Night	Play
The Perfect Specimen	Novel
Boy Meets Girl	Play
It's Love I'm After	Original
Swing Your Lady	Play
Collusion	Play
And It All Came True	Original
Yes, My Darling Daughter	Play
Back in Circulation	Original
Frenchy	Original
Larger Than Life	Play
The Smiling Corpse	Novel
Shh! The Octopus	Play

Historical

The Adventures of Robin Hood*	Original
Panama Canal	Original

Melodrama

The Sisters	Novel
Valley of the Giants*	Novel
Gold Is Where You Find It*	Novel
The Gamblers	Novel
White Banners	Novel
Sister Act	Novel
That Certain Woman	Play
Jezebel	Play
Confession	Original
Submarine D-1	Original
A Prayer for My Sons	Novel
You're All I Want	Original
Chalked Out	Play
Episode	Play
This Woman Is Dangerous	Original
Everybody Was Very Nice	Original
The Great Lie	Novel
Comet Over Broadway	Original

Gangsters—G Men

A Slight Case of Murder	Play

Juvenile

Penrod and His Twin Brother	Book

* Asterisk indicates four pictures which will be done in color.

In the production of "Submarine D-1" the cooperation of the Government will be obtained.

Warner Men To Meet

All Warner theatre managers will attend a one-day meeting in Philadelphia, August 17th, for discussion of next season's product. Gradwell L. Sears, general sales manager, and Joseph Bernhard, general Warner circuit manager, will be present.

"Quintuple Bill" Offered by Dakota Owner as "Cure-All" for Doubles

A bumper show, consisting of five features and lasting six hours, is to be periodically offered the patrons of the Munro theatre, Rolla, North Dakota, as a possible cure-all of the double feature problem.

By occasionally blanketing patrons with omnibus offerings, Manager R. T. Foley hopes to do away with twin bills. If the quintuple program is effective, he plans to make it a monthly feature.

The first application of the idea was made last month when the Munro showed five Columbia pictures, "Meet Nero Wolfe," "End of the Trail," "Pennies from Heaven," "Adventure in Manhattan," and "Come Closer, Folks." Three performances were given, starting at 8 a.m., 2 p.m. and 8 p.m., with one-price admissions at, respectively, twenty, thirty and forty cents.

Seats for the marathon were on sale two weeks prior to play date and issuance of tickets was regulated in a way that prevented standing room. Patrons were notified of the time each film was to be shown, enabling them to commute between office, home and theatre during tiresome stretches of the six-hour endurance contest.

Musicians Delay Call for Strike

A threatened strike by members of the American Federation of Musicians, to check what they claimed were abuses in the field of mechanical music, was averted last week when executives of radio networks and record and transcription companies acknowledged the justice of the union's claims and asked for a month's time to consider remedies. The AFM's demand for settlement by August 14th was withdrawn after the radio and federation officials agreed to meet again September 16th.

After four days of conferences in the office of the American Society of Composers, Authors and Publishers, Joseph N. Weber, federation president, said the union's original demands had been "considerably modified."

MPTOA To Meet in October

The 17th annual convention of the Motion Picture Theatre Owners of western Pennsylvania will be held in Pittsburgh October 18th-19th, probably at the Hotel Schenley. Chief guests are expected to be leaders of national Allied.

20th Century-Fox Signs Losee

Harry Losee, dance director, who staged the special numbers for the new 20th Century-Fox musical, "You Can't Have Everything," has been signed by the studio to a long-term contract.

Cancel "Carnival" Booking

A scheduled performance of "Carnival in Flanders" at the Gem, Far Rockaway, Lnog Island, was cancelled at the instigation of American League Against War and Fascism upon information that the distributor, American Tobis Corporation, is under ban of the League.

Chicago Grosses Setting Records

Chicago's loop theatres are attracting such large crowds, grosses for August are expected to near the peak figures for the various houses.

Gross for the week at the Chicago, a 4,000 seat house where Martha Raye is making a personal appearance, is expected to be about $60,000 while the average week's gross is $30,000. The picture current with the personal appearance of the Paramount Star is "Ever Since Eve."

At the United Artists, "Saratoga" finished a first week with a gross more than double the average $15,000. The film is holding up well and appears to be set for a run of four or five weeks. At the Palace, "The Road Back" with Duke Ellington on the stage will gross about $28,000. "Wee Willie Winkie" at the Roosevelt will hit near the $20,000 mark for the first week which is $10,000 above normal.

The personal appearance of Lily Pons at the free music concert in Grant Park, hurt business last wekend when it drew a crowd estimated at 135,000.

Fortington's Spot Unfilled

The Paramount board will not appoint a successor to the position recently resigned by H. A. Fortington, in an effort to achieve a small board composed primarily of management men. Future vacancies will be either unfilled or else undertaken by operating executives.

Allied Maps Luncheons

Weekly Tuesday luncheon meetings have been scheduled by Allied Theatres of Connecticut during the buying season. The legal department is analyzing the new contracts, including those on unionization.

Earthquake tremors, lasting 21 seconds, emptied theatres in a wide area in Mexico Monday. Little damage was reported and theatres were not physically affected.

Details Completed For RKO Setup

The final draft of the reorganization plan of RKO has been completed, Leo Spitz, president, announced on his return from Hollywood this week. No delay is expected in the formation of the new setup with the denial by Judge Robert P. Patterson of the motion of the Orpheum preferred stockholders for leave to appeal the Federal court decision upholding the sale of Orpheum's assets to Stadium Theatres Corporation, RKO subsidiary.

Mr. Spitz, highly enthusiastic over prospects for the coming year, said three "A" pictures for the new season are now ready for release. He added that all 48 features scheduled will be made.

The motion of the Orpheum stockholders to appeal the sale of Orpheum assets to Stadium Theatres Corporation was denied in U. S. Circuit Court. The stockholders, through their attorney, Isador J. Kresel, also sought to bring action against former RKO and Orpheum officers for alleged dissipation of Orpheum assets prior to the bankruptcy of the circuit. They also sought to have the circuit removed from bankruptcy and governed by RKO's reorganization under section 77-B of the Bankruptcy Act.

The stockholders, denied in these motions, now have one alternative, application for a writ of certiorari from the U. S. Supreme Court, considered an unlikely procedure.

Metro Sets British Producing Staff

Completion of MGM's British production setup was announced by Michael Balcon prior to his sailing for England this week to supervise production there.

Margaret Booth will be supervising editor. Hal Rosson will be cameraman on British production and Joe Newman will be unit production manager. Edward O'Brien will be in charge of the story department, H. G. Bozall will be production manager and S. C. Balcon will assist his brother. Robert Ritchie will be in charge of talent for the new studio.

Studios will be established on Mr. Balcon's arrival in England and work on the first production, "A Yank at Oxford" will start September 1st. Robert Taylor and Maureen O'Sullivan, stars of the picture, and Jack Conway, director are due in New York from Hollywood in two weeks.

Schenck Received $312,785 in 1936

Nicholas M. Schenck, president of Loew's, was the highest paid film executive in 1936 with a remuneration of $312,785, it is shown in salary reports filed with the Securities and Exchange Commission. David Bernstein and Arthur Loew, both also of Loew's, received $213,857 and $205,544 respectively.

Darryl Zanuck, of Fox, led directors' salaries with $260,000. Roy DelRuth received $238,333; Frank Capra, $208,000, and Wesley Ruggles, $188,808. Warner Baxter, player, received $284,384; Kay Francis, $277,500; Gary Cooper, $265,454; George Raft, $202,666; Joe E. Brown, $201,562; Leslie Howard, $185,000; Ronald Colman, $162,500, and Irene Dunne, $102,777.

FROM READERS

BOY SCOUTS THANK NEWSREELS, PRODUCERS

To the Editor of the Herald:

The first National Jamboree of the Boy Scouts of America has been successfully concluded and as you know, it received a great deal of attention from the newsreel companies and motion picture producers.

I thought you, as editor of the publication that so effectively represents the industry, would convey to these people our grateful appreciation for the part they played in helping make this great gathering of boys an outstanding success.

During the period of the Jamboree we had a great number of newsreel camera crews working on the campsite as well as a number of motion picture people. While we had an unusually tight program, these men showed us the utmost courtesy and cooperation.

All of the executives had nothing but praise for the men representing your industry and it is a great source of satisfaction for me, personally, to be able to acknowledge their rich contribution to the advancement of Scouting. — LESLIE C. STRATTON, National Director of Public Relations, Boy Scouts of America, 2 Park Avenue, New York, N. Y.

GB Tieup Unchanged, Robert Rubin Says

No change is contemplated in the MGM-Twentieth Century-Fox-GB setup abroad, J. Robert Rubin, vice-president of MGM, said on his return from a European story-purchase trip this week.

Mr. Rubin said that he had met Joseph M. Schenck, chairman of the board for Twentieth Century-Fox, on two occasions while abroad, but the situation had not come up for discussion between them. Some of the stories bought by Mr. Rubin are for the MGM production unit to be established in Britain.

Approves Pulitzer Idea

The proposal for the establishment of an annual Pulitzer Prize for motion pictures received the approval of Major Albert Warner, vice-president of Warner Brothers, in a letter to Carl W. Ackerman, dean of the graduate school of journalism at Columbia University.

Cosman, Inc., in Bankruptcy

J. T. Cosman, Inc., film sales agency, has filed a petition in bankruptcy in the U. S. district court, listing liabilities of $119,332 and assets of $26. The $116,853 judgment won by the Gevaert Company against the agency last June is the chief item in the list of liabilities.

Rowland Joins Republic

Richard Rowland, who resigned as Grand National producer last week, has joined Republic as executive assistant to Moe Siegel, president. Mr. Rowland succeeds Shepard Traube, who is to devote his attention entirely to writing.

Griffis Seen Active In UA Option Deal

Possibility of participation by Humphrey, Noyes & Company, brokerage firm having a substantial interest in Paramount, in the Samuel Goldwyn-Alexander Korda option deal to acquire control of United Artists, was suggested when Stanton Griffis, partner in the brokerage firm, sailed on the *Normandie* with A. H. Giannini, UA president, on Wednesday.

At first describing the trip as a "vacation," Mr. Griffis later conceded that "a little business" may also enter into it. Mr. Griffis, who is also chairman of the Paramount executive committee, declined reply to a question asking whether a financing deal may be in the offing.

It was recalled that on Mr. Korda's return to New York, following his acquisition with Samuel Goldwyn of the United Artists' options, he was in long conference with Mr. Griffis, but Mr. Griffis minimized the significance of the discussions, saying that Mr. Korda is a "very old friend of mine" and that the talks were merely personal.

Recent reports that Mr. Griffis had conferred with Mr. Goldwyn during a Hollywood visit linked with the belief that Humphrey, Noyes, through Mr. Griffis, is being interested in the option deal. The options may be lifted for $6,000,000 at any time up to the end of this year.

Reduce Due Period On Carrier Bills

by FRANCIS L. BURT

in Washington

Exhibitors receiving their supplies and programs by motor carrier will be given a period of seven days, exclusive of Sundays and holidays, in which to pay their transportation bills, and the carriers will be given the same period to present statements, under an order issued by the Interstate Commerce Commission this week. The order is effective October 1st.

The new ruling supersedes an order put into effect last August providing for the payment of bills within 15 days from the time of delivery of the shipment.

Issuance of the order has been awaited since a hearing on June 28th, at which Edward G. Levy, general counsel of the Motion Picture Theatre Owners of America, and Guy K. Stewart, of the National Film Carriers Association, submitted objections to a proposal which would require rendition of statements by motor carriers within five days and their payment within eight days thereafter.

While the Commission in its order appears to have felt that the objections to the five-day limit were justified, it ignored the argument for more than eight days for payment.

Loew's, Inc., declared a $3 special dividend Wednesday on common stock, payable August 25th, to stockholders of record August 14th.

PROJECTION BOOTHS CAPTURED IN STRIKE

Union Agreements Signed by Managements After Projectionists Halt New York Shows

A refinement of the sit-down technique was employed by projectionists in two New York theatres this week to win a 30-hour week, pay increases and union recognition.

The agreements were signed by the theatre owners with Local 306, Motion Picture Machine Operators' Union, an affiliate of the American Federation of Labor, after the projectionists stopped the shows, announced over a specially made sound track that they were on strike, and locked themselves in their booths.

An audience of 350 was watching the first evening showing of "Kid Galahad" at the Greenwich theatre, a neighborhood theatre in lower Manhattan owned by the Grenvill Corporation, when the screen went blank, the house lights went up and a voice from the amplifiers said:

"Attention please ladies and gentlemen. This is the motion picture operator speaking to you from the booth. There is no trouble with the equipment and no cause for alarm. I am using this means to protest to you against the inhuman working conditions in this theatre. I work seven days a week, eleven and one-half hours a day, have no vacation and no rest.

"I eat in the booth, where the heat is sometimes unbearable. The management refused to listen. I designated Local 306 of Motion Picture Operators' Union as my bargaining agent. I ask you not to patronize this theatre until they sign up with Local 306. Please tell your friends the same thing."

The operator, Morris Silver, and his assistant, Eli Rose, told Mark Solomon, manager of the theatre, through the locked door of the booth, that they were supplied with food and drink and would remain there until an agreement was reached. To threats that the door would be broken down they replied that expensive equipment was piled around it and would be damaged.

Charles Kielburn, business agent of the union, was in the theatre, and he immediately began negotiations with the management.

Edward Pearle and Joseph Kroff, operators at the Schuyler theatre in uptown Manhattan, followed a similar procedure the same evening. They played a record announcing they were striking for higher wages, better working conditions and other concessions. As the announcement was repeated over and over the 100 patrons of the theatre filed out after receiving refunds from the manager.

The agreement signed with the union by A. J. Unger, general manager of the Grenvill Corporation, and Hyman Denmitz, representing the Schuyler Theatre Corporation, at six o'clock the following morning, were temporary contracts which called for two men to work 30 hours a week each and a third man to work 10 hours a week.

Officials at headquarters of the union refused to discuss the agreement or the possible use of the sit-down technique to force contracts in other theatres. There were no reports of any further strikes but it was intimated there might be some later.

Members of New York Local 54, Building Service Employees' Union, including porters, cleaners, matrons and other theatre workers, this week voted to give the executive board of the union authority to call a strike at its discretion. Negotiations were being carried on for wage and hour agreements with several small circuits in New York, Lou Conway, president of the local, said.

Progress is being made by the International Alliance of Theatrical Stage Employees in organization of front-of-the-house employees throughout the country with negotiations for contracts to start soon, it was said this week by Lou Krouse, IATSE vice-president.

Agreements were reached last week between distributor representatives and IATSE exchange unions in Minneapolis, Atlanta, Portland, Ore., bringing the total of agreements for such exchange centers up to 22.

An echo of the recent Hollywood strike was heard when it was reported that William Bioss, assistant to George Browne, IATSE president, on Wednesday told Pat Casey, labor negotiator for the producers, that the IATSE would call a studio strike unless the Society of Motion Picture Set Designers withdrew a petition it had filed for recognition as sole bargaining agent for draftsmen in the studios. According to the report the IATSE gave the producers 48 hours to recognize its local as the draftsmen's agent.

The National Labor Relations Board has ordered an election to be held within fifteen days among the employees of the Fleischer Studios, New York, to determine whether a majority favors being represented by the Commercial Artists' and Designers' Union. The union, failing in its effort to win recognition from the company as the exclusive representative of its employees for collective bargaining, called a strike against the studio last spring.

Briskin Contract Renewed by RKO

The contract of Samuel J. Briskin, RKO vice-president in charge of production, has been renewed for three years. Mr. Briskin resigned as general manager of Columbia Pictures to become associated with RKO in the latter part of 1935.

The extension of his contract was set in Hollywood conferences with Leo Spitz, president of RKO, and Floyd B. Odlum, head of Atlas Corporation which owns a half interest in the company. Mr. Odium arrived in Hollywood to handle matters relating to the termination of RKO receivership and will return East around the middle of the month.

Full Page Ads in Newspaper Style Open Temple Film

The second week's run of Twentieth Century-Fox's "Wee Willie Winkie," the new Shirley Temple film, opened at the Roxy, New York, with most unusual advertising. Full-page advertisements, costing about $4,500, were carried in the New York *Times* and *Herald-Tribune* on Friday, July 30th, the first day.

Surrounding a center panel of conventional advertising were compilations of favorable reviews the picture had received from New York critics, written in the form of actual news stories and with head lines similar to those of the two newspapers.

The idea was worked up by Morris Kinzler, of the Roxy, and handled through the theatre's advertising agency, Friend-Wiener. It was understood that space was taken in two morning newspapers in preference to distributing it over the morning and evening fields because of an accumulation of space on contracts with the *Times* and *Herald-Tribune*. The Roxy bore the full cost of the insertions, estimated at $4,500, Twentieth Century-Fox, the distributor, having declined the invitation to participate.

The lead "news story" in the ad was headlined, "Adults Outnumber Children 4-to-1 at 'Wee Willie Winkie'", and pointed out the picture's adult as well as juvenile appeal. The quotations from film critics followed. The copy in the *Times* and *Herald-Tribune* differed to some extent, the six column straight advertising panel varying slightly and the surrounding "news stories" being more numerous in the *Herald-Tribune* than in the *Times*, owing to the smaller type employed by the *Herald-Tribune* in its news columns.

The headline and type style of each newspaper was not duplicated precisely but it was close enough to produce the effect desired.

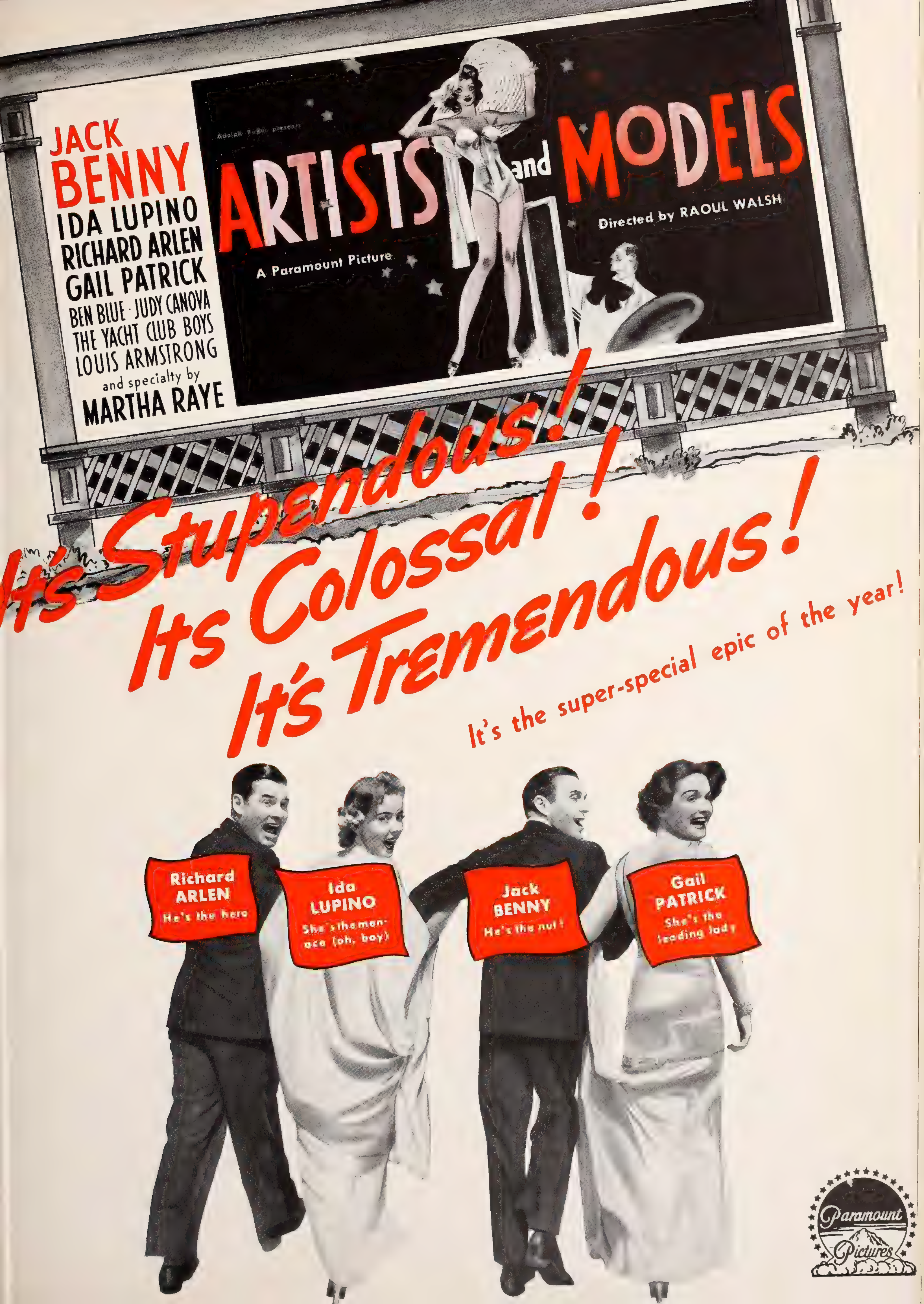
"Wee Willie Winkie" grossed $24,000 over the weekend, about 12 per cent less than the opening weekend, considered a good showing. The opening week it grossed $60,000, putting it among the five top grosses at the Roxy since the theatre came under its new policy.

Promotion of Puffed Wheat as "Shirley Temple's Own Cereal" in newspaper, magazine and radio campaigns, has increased current sales of the product 18 per cent above the level of last year, the Quaker Oats Company reported.

Philadelphia Newsreel Theatre

Construction of Philadelphia's second newsreel theatre will get underway shortly, with completion expected in ninety days. The new house is being erected by William Goldman, former Stanley-Warner head. Located on busy Market Street, the unit will be called the Time Newsreel theatre and will have a seating capacity of 500.

R. S. Kerr and J. E. Doyle have organized Central Ohio, Inc., in a plan to form a cicuit in small Ohio towns and communities which now have no theatres.


JACK BENNY
IDA LUPINO
RICHARD ARLEN
GAIL PATRICK
BEN BLUE · JUDY CANOVA
THE YACHT CLUB BOYS
LOUIS ARMSTRONG
and specialty by
MARTHA RAYE
Adolph Zukor presents
ARTISTS and MODELS
A Paramount Picture
Directed by RAOUL WALSH
It's Stupendous!
Its Colossal!
It's Tremendous!
It's the super-special epic of the year!
Richard ARLEN
He's the hero
Ida LUPINO
She's the menace (oh, boy)
Jack BENNY
He's the nut!
Gail PATRICK
She's the leading lady
Paramount Pictures

Paramoun

JAC

"ARTISTS a

A Paramount Picture with

Ida Lupino · Richard Arlen

Gail Patrick · Ben Blue · Judy Canov

Yacht Club Boys · Louis Armstrong

Ben Blue · Judy Canova
Little Boy Blue can't escape Judy Canova's ch-arms that a-way!

Louis Armstrong
Dean of Darktown Swing, leads the boys in a little brass what is brass

JACK BENNY Beneath the beret and behind the cigar you see the maestro of the airwaves, Mr. Big of "Artists and Models" the year's biggest show

Richard ARLEN
He's the hero

Ida LUPINO
She's the menace (oh, boy)

presents

BENNY

MODELS"

Specialties by

Andre Kostelanetz and His Orchestra
Russell Patterson's "Personettes"
Judy, Anne and Zeke • Connie Boswell

Directed by RAOUL WALSH

SONG HITS:
"Whispers in the Dark"
"Stop! You're Breaking My Heart"
"Public Melody No. 1"
"Pop Goes the Bubble"

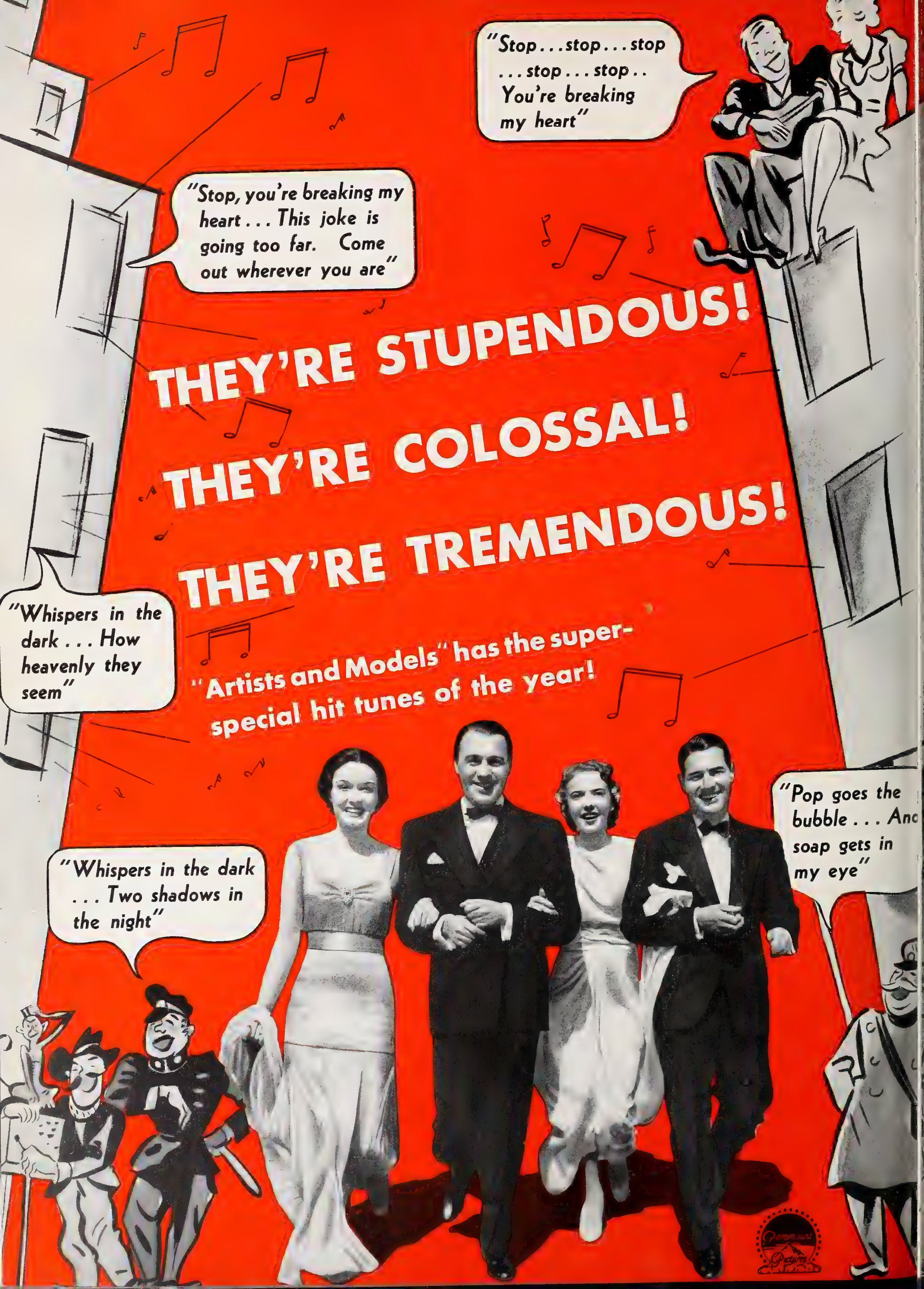
Jack BENNY
He's the nut!

Gail PATRICK
She's the leading lady

MARTHA RAYE
In black-face surrounds a brand new swing number . . . "Public Melody No. 1"

The Yacht Club Boys
give you that "Sasha Pasha Opening"

Stop! You're Breakin' My Heart
Public Melody N
Pop Goes The Bubble
Whispers In The Dark


"Stop . . . stop . . . stop . . . stop . . . stop . . You're breaking my heart"
"Stop, you're breaking my heart . . . This joke is going too far. Come out wherever you are"
THEY'RE STUPENDOUS!
THEY'RE COLOSSAL!
THEY'RE TREMENDOUS!
"Whispers in the dark . . . How heavenly they seem"
"Artists and Models" has the super-special hit tunes of the year!
"Pop goes the bubble . . . An
soap gets in my eye"
"Whispers in the dark . . . Two shadows in the night"
Paramount Pictures

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Vogues of 1938

(United Artists-Wanger)

Spectacle, Music, Color

The size of the showman's budget is the only exploitation limit to be reasonably imposed upon campaigning in behalf of this highly sales-conditioned production.

Exhibitors have for a running start the notable precedent established by Mr. Wanger in his Technicoloring of "Lonesome Pine," which was to this work what Rembrandt's adolescent splashings are to his "Night Watch."

Off on this foot the copy writer may dabble at will with such words as "prism," "rainbow" and "kaleidoscope" without overreaching. The production is manifestly the most thoroughgoing glorification of pigmentation yet undertaken. On and beyond this obvious first step is ranged such a variety of expansively adaptable merchandising tieups as seldom come in a single package.

The hero of the picture is a Fifth Avenue couturier, and in the course of the action is displayed every article of feminine wear in perspective, closeup and orderly profusion. The proceedings frequently are in story and fact a fashion show with the definite indication that these are next season's styles. Exhibitor enterprise is the lone measure of coverage with a cooperative campaign based on this angle.

The production offers for marquee purposes the names Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer and Alan Mowbray in top and typical roles. Also available are Georgia Tapps, of the night clubs and vaudeville; Victor Young's Orchestra, of radio; Georgia Gilbert, of the Folies Bergere; Rocco and Saulter, of Harlem, and the widely press agented Walter Wanger Models for straight publicity purposes. There are dozens of first rank trade names identified with the garments, jewels, makeup and allied impedimenta.

The story is the simple and not unfamiliar one of a Fifth Avenue couturier whose wife wants him to back her in a show, which he does, and about a society girl who loves him for himself and works as a model in his establishment to help out when the creditors press him. A Reno divorce makes the happy ending possible, after the show and shop have been fully explored by the color camera, with interpolated talent presented at intervals and not too much narrative dialogue intervening.

Director Irving Cummings has handled the subject matter with eye values uppermost in mind. The mounting and technical attributes are of the highest grade. The musical content comes to prominence in four song numbers fitted snugly into the pattern of the production. The use of colored lights in a sumptuous Negroid ballet introduces a new application of Technicolor.

The scenes are New York's Fifth Avenue, Broadway, Fifty-second Street, and the Hudson River. All have been ransacked inside and outside for night and day color shots. The time is the season when the fashions of 1938 will be available to favored customers. The treatment of both fashions and the production as a whole is that of *Harper's Bazaar* in its finer moments.

Previewed in Grauman's Chinese theatre Tuesday night, with Hollywood's ultra ultra in mass attendance and finery to rival that presented on the screen. The production drew round upon round of applause that seemed to come from deep down in the professional heart. The only question voiced seemed to be whether 112 *minutes might be slightly more than advisable, but no one appeared to want anything omitted.*—WILLIAM R. WEAVER.

Produced by Walter Wanger. Distributed by United Artists. Directed by Irving Cummings. Original screen play by Bella and Samuel Spewack. Art direction, Alexander Toluboff. Technicolor photography, Ray Rennahan. Technicolor color director, Natalie Kalmus. Musical director, Boris Morros. Film editors, Otho Lovering and Dorothy Spencer. Sound, Paul Neal. Cotton Club and Fall show staged by Seymour Felix. Assistant director, Charles Kerr. Music: "That Old Feeling," by Lew Brown and Sammy Fain; "Lovely One," by Frank Loesser and Manning Sherwin; "Red Hot Heat" and "Fall Fashion Forecast," by Louis Alter and Paul F. Webster. P. C. A. Certificate No. 3485. Running time, when seen in Hollywood, 112 minutes. Release date, September 17, 1937. General audience classification.

CAST

George Curson	Warner Baxter
Wendy Van Klettering	Joan Bennett
Mary Curson	Helen Vinson
Prince Muratov	Mischa Auer
Mr. Morgan	Alan Mowbray
Mr. Brockton	Jerome Cowan
Sophie Miller	Alma Kruger
Mrs. Lemke	Marjorie Gateson
Miss Sims	Dorothy McNulty
Betty Mason	Polly Rowles
Violet	Marla Shelton
Mrs. Van Klettering	Hedda Hopper
Roman Bohnen	Lawyer

Also The Walter Wanger Models and these entertainers: Georgia Tapps, Virginia Verrill, Fred Lawrence, Gloria Gilbert, Olympic Trio, Wiere Brothers, Rocco and Saulter, The Four Hot Shots, Victor Young and His Orchestra.

Artists and Models

(Paramount)

Musical Comedy

In the decade since production mechanics progressed to the point of bringing musical comedy within the province of the motion picture, producers have toiled industriously to devise a practicable technique for bringing to the screen the essentially inconsequential components of entertainment form that glorified Ziegfeld, immortalized Jolson and showered gold upon the Shuberts. For the most part, celluloid impresarios have sought to impart substance to the institution by supplying a more or less substantial story.

Emphasis in varying proportion has been shifted from the musical side to the comedy side and back again, in an attempt to strike a happy combination of sensory stimulants and deliver them in pleasantly assimilable sequence. The box office record of these experiments is not one of the art's more cherished chapters.

In this undertaking Paramount has thrown overboard most of the fetishes and traditions that have grown up around the screen musical. It has employed a story related directly enough to the title but has not permitted it to interfere with the major business in hand. It has pitched a production spectacle smack into the running time at whatever moment seemed chronologically appropriate, and has dispensed with tedious alibis for so doing.

The production opens with a frankly old-fashioned expository song behind the footlights, and progresses thence in mad succession through integrated and interpolated items from vaudeville, circus, stage, radio, screen cabaret, and, of course, script.

The story thread is wrapped around Jack Benny as the head of an advertising agency, Richard Arlen as a million dollar account, Ida Lupino as a professional model, and Gail Patrick as a blueblood. The four manage to work out romantic adjustments between and during excursions into melody and mirth by themselves and assorted others. Among these are Connie Boswell in an elaborate production number built around Andre Kostelanetz and orchestra; Martha Raye and, but not technically with, Louis Armstrong in a session of Harlem hotcha; Judy Canova and Company in a blast of hillbilly harmony; Russell Patterson's modernistic puppets in orchestral and dance numbers; artists Rube Goldberg, Peter Arno, McClelland Barclay, John LaGatta, Arthur William Brown with brush, canvas and dash of dialogue; also assorted jugglers, cyclists, swimmers, aerialists, models, the Yacht Club Boys, and a horse.

All this and more has been compiled by the director, Raoul Walsh, with evident determination to give showmen and public, under the title of "Artists and Models," exactly what that institution's stage history would prompt them to anticipate. Skipping only the risque blackouts and epidermal displays he has done just that.

The picture was submitted to the press and as many payees as could get into the Los Angeles Paramount on Monday night. The opening sequence brought a gale of applause. Jack Benny's major moments clicked like his Jello program. The mad circus scene in an office building tilted the roof dangerously, and everybody had a swell time.—W. R. W.

Produced and distributed by Paramount. Produced by Lewis E. Gensler. Directed by Raoul Walsh. Screen play by Walter DeLeon and Francis Martin. Based on an adaptation by Eve Green and Harlan Ware. Story by Sig Herzig and Gene Thackrey. Musical direction, Boris Morros. Songs: "Whispers in the Dark" by Leo Robin and Frederick Hollander; "Public Melody Number One," Ted Koehler and Harold Arlen, conceived by Vincente Minnelli; "Mister Esquire," Ted Koehler and Victor Young; "Pop Goes the Bubble," "Stop! You're Breaking My Heart," by Ted Koehler and Burton Lane; "Sasha, Pasha Opening," The Yacht Club Boys and Ted Koehler. Musical advisor, Phil Boutelje. Photographed by Victor Milner. Art direction, Hans Dreier and Robert Usher. Edited by Alma Ruth Macrorie. Sound recording, Harold Lewis and Louis Mesenkop. Musical numbers staged by LeRoy Prinz. Costumes by Travis Banton. Esquire personnette and song by special permission of Esquire, Inc. Interior decorations by A. E. Freudeman. Release date, August 6, 1937. Running time, when seen in Hollywood. 90 minutese. P. C. A. certificate 3530.

CAST

Mac	Jack Benny
Paula	Ida Lupino
Alan	Richard Arlen
Cynthia	Gail Patrick
Jupiter Pluvius, 2nd	Ben Blue
Toots	Judy Canova
Stella	Cecil Cunningham
Mrs. Townsend	Hedda Hopper
Model	Sandra Storm
Lois Townsend	Kathryn Kay
Dr. Zimmer	Donald Meek
Photographer	Nick Lukats

Specialties by: Martha Raye, Louis Armstrong, Andre Kostelanetz and his Orchestra, Russell Patterson's "Personettes," Judy, Anne and Zeke, Connie Boswell.

(Reviews continued on page 48)

ROAD

ADVANCE RAVES FROM

"It is a thing gorgeously done. Metro-Goldwyn-Mayer has achieved another new high." —*Los Angeles Examiner*

"Produced with magnificence, alive with the stirring lilt of music and projecting a superlative love story which rises to passionate dramatic heights. A delight to any audience. Scenes are played with genuine emotion and appeal, the singing catches the heart. Jeanette MacDonald is superb. Enchantress as well as lover, she displays versatility in beguiling seductions, in passionate dancing, in finely shaded moods of dread, concern and surrender. The production is lavish and elegant with a wealth of entertainment for the widest possible appeal." —*Daily Variety*

"Elaborately produced. Entertainment to please all. Ranks with M-G-M's best." —*Motion Picture Daily*

"In the forefront is Metro-Goldwyn-Mayer as the producer of lavish musicals. Success is assured for 'The Firefly'."

—*Edwin Schallert, Los Angeles Times*

"The best of the Jeanette MacDonald operettas, revealing a new warmth and personality of the star and a triumph for Allan Jones." —*Harrison Carroll, King Features*

"Excellent entertainment with superb music."

—*Hubbard Keavy, Associated Press*

" 'The Firefly' emerges from Metro as a screaming eagle. It has SIZE and CLASS." —*Variety*

"A stirring screen play. Jeanette MacDonald reaffirms her place as the screen's most accomplished actress. She wins new laurels. Many will judge this her best picture and its success as an outstanding hit is assured. The picture offers a wide range of entertainment, music, spectacle, drama and romance."

—*The (National) Box-office*

FIRE

SHOW!

CRITICS' PRIVATE PREVIEW!

"Jeanette MacDonald's best picture."
—*Paul Harrison, Newspaper Enterprise Ass'n.*

"One of the most delightful pictures of the year with the golden voice of Jeanette MacDonald at her very best."
—*E. J. Smithson, Editor, Hollywood Magazine*

"Allan Jones at last has been given opportunity worthy of his magnificent voice. With this one role he moves up among the sensational stars. Jeanette MacDonald's spirited performance and the rousing score combine for one of the biggest films of the year."
—*Screen Play*

"In the best Metro manner. Elaborately produced in picturesque settings, it has delightful Friml music. Jeanette MacDonald's best performance, Allan Jones will win a lot of new fans. Romantic, melodic, pictorial. A spectacular production."
—*The Philadelphia Exhibitor*

"A big picture impressively spectacular with hauntingly beautiful music. Stands unsurpassed as magnificently realized by the voices of Jeanette MacDonald and Allan Jones. An attraction of smash calibre. Jeanette MacDonald is exquisite. Probably the peak performance of her career. Breathtakingly beautiful in every scene. Production has imposing grandeur."
—*Hollywood Reporter*

"Produced on a tremendous scale by Metro-Goldwyn-Mayer. Altogether it is a masterful handling. The picture opens, closes and is interspersed with manoeuvers, on a scale equivalent to that of the biggest successes. Preview audience was enthusiastic from start to finish."
—*Motion Picture Herald*

" 'The Firefly' is important!"
—*Ted Magee, Screen Book*

"Takes its rightful place among the truly great pictures of all times and Allan Jones wins his place among the great romantic screen tenors."
—*John Leroy Johnson, Motion Picture Magazine*

FLY

Dead End

(U. A.-Goldwyn)

Drama

He could have been a Des Moines dentist and she would have been his wife.

They had sat through "San Quentin," "Marry the Girl," selected shorts and a newsreel, at least once, to get at the unnamed picture billed out front as "Major Studio Feature Preview Tonight." Now they were edging their sluggish way through stymied knots of movie stars, and immobile clusters of persons who look like movie stars, toward the impassable sidewalk outside Warners' Hollywood theatre.

SHE: Wasn't it wonderful?

HE: Wonderful.

SHE: And what a wonderful name for it, "Death Road."

HE: No, dear, not "Death Road"—"The End of Death."

SHE: Well, anyway, it was wonderful.

This report is being written on the following morning and, since the newspapers make no mention of Mr. Samuel Goldwyn's abrupt and cardiac demise, it is to be assumed that the producer who paid $165,000 for "Dead End" was not within earshot. On the other hand, it is conceivable that he was, and, overhearing, counted the sum well spent for a play that would seem as wonderful by any other name to a brace of evident Iowans on leave. In either case, or neither, your eavesdropping correspondent felt that you gentlemen who will have the picture to sell to your patrons, and just possibly Mr. Goldwyn, who has it to sell to you, would want to know what the lady and gentlemen who bought a pig in a poke thought about it.

Mr. Goldwyn's picture is, to mention quickly the facts pertinent to exploitation procedure in its behalf, a direct screening of the play by Sidney Kingsley, which ran for something like 700 performances on Broadway without striking a single set, a Norman Bel Geddes production, on which all the action takes place. It is the play talked and written about in the past two years as much as any production since "Uncle Tom's Cabin" and heard of, inevitably, by everybody except the lady and gentleman discovered and reported by your operative.

Mr. Goldwyn's picture presents the seven boys who made stage history by their portrayal of juvenile delinquency and warped personality, as witnessed in and caused by the conflicting environments of Manhattan's river-edge, and they play for the millions, omitting minor indecencies, the characters they played for the thousands behind footlights. And along with these Mr. Goldwyn's picture presents Joel McCrea, Sylvia Sidney, Humphrey Bogart, Allen Jenkins, Wendy Barrie and Claire Trevor, of the cinema, a circumstance of substantial marquee mentionability. (In addition to all of which, if a personal opinion thunderingly shared by those present at the preview may be permitted to creep in here, Mr. Goldwyn's picture presents Marjorie Main in one two-minute cameo of a broken mother that is without parallel in screen history).

The story of "Dead End" is not properly subject to synopsization. There are many stories in it. It might not be telling too much to say that a bad boy from the other side of the tracks comes home after ten years, still a bad boy, and finds the old neighborhood pretty much the same. It would be misleading to call him a gangster, although he is, and it would be insufficient to add that the good boy who used to whip him when they were kids shoots him to death as a man. This is only a thread.

As did the play, the picture utilizes a single set, but the set is a reproduction of a whole community along the East River where tenement and mansion stand edge to edge. Unlike the play, the picture takes its audience indoors now and then—not often—to show what they are doing in what, otherwise, would be their offstage moments. Among the professionals present at the premiere screening were some who mentioned "Winterset" and "Street Scene" as technical precedents, and as many more to protest the comparison. There were more who didn't notice, or care, whether one set or fifty had been used.

The picture was previewed at Warners' Hollywood theatre. As is custom, a substantial representation of the production center's better brains and beauty was in attendance. The picture was late in starting but the bare set, exposed well in advance of personnel, drew spontaneous applause. First appearances of principals were acknowledged in the usual manner. Then Marjorie Main, as the homing gangster's mother, practically blew the roof off, from which point on the audience lost itself in the picture as completely as ever a spinster did in Valentino.—W. R. W.

Produced by Samuel Goldwyn. Associate producer, Merritt Hulburd. Directed by William Wyler. Assistant director, Eddie Bernoudy. Play by Sidney Kingsley. Screen play by Lillian Hellman. Art director, Richard Day. Musical director, Alfred Newman. Film editor, Daniel Mandell. Photographed by Gregg Toland. P. C. A. Certificate No. 3496. Release date, August 27. Running time, 90 minutes. General audience classification.

CAST

Drina	Sylvia Sidney
Dave	Joel McCrea
Baby Face Martin	Humphrey Bogart
Kay	Wendy Barrie
Francey	Claire Trevor
Hunk	Allen Jenkins
Mrs. Martin	Marjorie Main
Tommy	Billy Halop
Dippy	Huntz Hall
Angel	Bobby Jordan
Spit	Leo B. Gorcey
T. B.	Gabriel Dell
Milty	Bernard Punsly
Philip	Charles Peck
Mr. Griswold	Minor Watson
Whitey	Charles Halton
Mulligan	James Burke
Doorman	Ward Bond
Mrs. Connell	Elisabeth Risdon
Mrs. Fenner	Esther Dale
Mr. Pascagli	George Humbert
Governess	Marcelle Corday

Blonde Trouble

(Paramount)

Comedy

This is a modern and somewhat altered but basically authentic picturization of the play Ring Lardner and George S. Kaufman called "June Moon." Whether a given exhibitor offering it to his public may elect to identify it as such (and it wouldn't be quite Hoyle to intimate that it's a new work by the late Mr. Lardner), it is the story of the small town boy who thinks he can write song lyrics, goes to New York to prove it and, to Tin Pan Alley's and ultimately his own amazement, does.

Johnny Downs plays the confident young man this time, and Eleanore Whitney the girl he marries in the happy fadeout. Lynne Overman, Terry Walker, Benny Baker, El Brendel and William Demarest are others prominently cast. For the song used in the original version is substituted "It Was All in Fun," by Burton Lane and Ralph Freed. George Archainbaud directed.

The picture is played briskly and in such manner as to give the dialogue humor full value. Production intent is exclusively for laughs. Eddie Davis contributes an interpolated night club number and a dog act is worked into the flow of the action.

Previewed at the Alexander theatre, Glendale, to a largely nonprofessional audience, which gave every indication of enjoying it immensely.—W. R. W.

Produced and distributed by Paramount. Directed by George Archainbaud. Play by Ring Lardner and George S. Kaufman. Screen play by Lillie Hayward. Music by Burton Lane and Ralph Freed. Musical direction, Boris Morros. Film editor, Arthur Schmidt. P. C. A. Certificate No. 3532. Release date, August 27, 1937. Running time when seen in Hollywood, 67 minutes. General audience classification.

CAST

Edna Baker	Eleanore Whitney
Fred Stevens	Johnny Downs
Joe Hart	Lynne Overman
Eileen Fletcher	Terry Walker
Maxie Schwartz	Henry Baker
Paul Sears	William Demarest
Danny Fox	John Patterson
Window Washer	El Brendel
Goebel	Barlowe Borland
Goldie Foster	Kitty McHugh
Lucille Sears	Helen Flint
Waiter	Harvey Clark
Friend of Fred's	Spec O'Donnel

Reported Missing

(Universal)

Drama

"Reported Missing" relates an often told mystery melodrama against an aviation background. A few traces of love interest and comedy are included, but the plot is formula in the main. As is customary in this type of picture, exciting action, amplified by suspense, is stressed. In the absence of exceptional names, available exploitation possibilities are those to be found in a flying, crime and amateur detective feature.

Certain his invention will do much to relieve flying hazards, "Steve Browning" installs it on a plane. The ship, piloted by "Jack Clayton," crashes, killing all aboard. Berated by the press, "Steve" also loses "Jean Clayton's" affections, she accusing him of causing her brother's death. The device is sold to "Paul Wayne," "Steve's" close friend, and attached to another plane. This also crashes and circumstances surrounding both accidents indicate that a motive of robbery may have had something to do with failure of the invention to function.

Turning detective, suspicious that someone close to him is the perpetrator of the tragedies, "Steve" announces he has obtained finger prints and is flying them to Washington for identification. In an exciting climax, a masked figure appears in the plane, and following a scuffle, he reveals "Paul" as the villain. He is killed attempting to escape. The plane goes through a series of gyrations before "Steve" gets under control to land and he is re-established in "Jean's" love.

Previewed at the Pantages theatre, Hollywood, July 31. The Saturday night audience, which was pretty much in a carnival mood, didn't seem to be affected one way or another by the film. A few of the smart customers in the gallery took delight in telling the characters what to do.—G. M.

Produced and distributed by Universal. E. M. Asher, associate producer. Directed by Milton Marruth. Screen play by Jerome Chodorov and Joseph Fields. Based on idea by Verne Whitehead. Production designed by John Harkrider. Special effects by John P. Fulton. Paul Landres, film editor. Photographed by George H. Robinson. P. C. A. Certificate No. 3,447. Running time (Hollywood showing), 65 min. General audience classification. Release date, to be determined.

CAST

Steve Browning	William Gargan
Jean Clayton	Jean Rogers
Paul Wayne	Dick Purcell
"Ab" Steele	Hobart Cavanaugh
Jack Clayton	Michael Fitzmaurice
"Brad" Martin	Joseph Sawyer
Duffy	Billy Wayne
Bill Evans	Robert Spence

That Certain Woman

(Warner Bros.)

Drama

With the names Bette Davis, Henry Fonda, Ian Hunter, Anita Louise and Donald Crisp as working capital, the showman selling "That Certain Woman" may be said to have had his job pretty well done for him in advance. If he is an industrious type of person, who goes in for explicitness and definition as exploitation expedients, he will reveal with considerable emphasis the more or less inseparable facts that this is an altogether serious melodrama in which the star is called upon to run what has been called the gamut of emotions and that it is a picture for adults, perhaps for major adolescents, but not precisely the thing for a kiddies' matinee. Achieving this, he will have succeeded likewise, in all probability, in attracting an audience emotionally attuned to the demands made upon it by the star in her portrayal of a brave wife and mother much put upon by circumstance, the press and a stern father-in-law. It is for such an audience that the picture has been designed, directed and played.

The picture was directed by Edmund Goulding, who also wrote the story, and is strictly

(*Continued on page 52*)

99 out of 102
theatres hold
over "Saratoga".
They Kept time
wide open to
be able to do
it! Clear the
decks when you
play "Saratoga"!

It starts rolling at Popular Prices!

BEYOND YOUR WILDEST DREAMS OF SUCCESS!

"The Good Earth" in its first few Pop Price engagements establishes itself as a sure-fire sensation! There's no limit to its promotion possibilities and its resultant profits!

OKLAHOMA CITY BEATS THE BEST!
"Good Earth" tops "Maytime" "Day at Races", etc.

LOS ANGELES LEAPS!
Better than "Great Ziegfeld" "Libeled Lady", etc.

SMALL TOWN SETS RECORDS!
At Iron Mountain, Mich. "Good Earth" tops everything!

ANOTHER SMALL TOWN RECORD!
Alexandria, Minn. biggest business on the books!

SALT LAKE CITY TERRIFIC!
"Good Earth" almost TWICE "Ziegfeld" and "Courageous"

BUFFALO BEST!
Beats "Captains Courageous" and other Big Ones!

ALBANY, PITTSBURGH GREAT!
Same sweet story here!

POSITIVE HOLD-OVERS DEMAND WIDE OPEN BOOKING TIME!

THE GOOD EARTH
A METRO-GOLDWYN-MAYER PICTURE

(*Continued from page* 48)

in the Goulding vein as to development, emphasis, tuning and tone. It is without comedy relief save as supplied incidentally by Dwane Day as the child, and makes a direct bid for tears. There is a dash of gangster interest at the start, not dwelt upon or carried forward.

The star plays Mary Donnell, reformed widow of a gangster, who marries the weak but well meaning son of a crusty capitalist and does not reveal to him the birth of a son following enforced annulment of their marriage. Her admiring employer protects her, honorably, from her gangster past, raked up periodically by the press, but dies inconveniently in her apartment with a photographer all set for a flashlight. The boy's father, now married to an invalid wife, comes to her rescue, but his father intervenes. Then the invalid wife attempts to sacrifice her husband, whereupon the mother of his child does likewise, death of the wife some years later leading ultimately to a happy ending.

Reviewed at studio preview in Warners' Hollywood theatre, July 27th. The audience applauded Miss Davis at two or three points in the picture, other principals on their initial appearances, and the picture itself at the close.—W. R. W.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Written and directed by Edmund Goulding. Assistant director, Chuck Hansen. Photographed by Ernest Haller. Film editor, Jack Killifer. P. C. A. Certificate No. 3296. Release date to be determined. Running time, 94 minutes. Adult audience classification.

CAST

Mary Donnell	Bette Davis
Jack Merrick	Henry Fonda
Lloyd Rogers	Ian Hunter
Flip	Anita Louise
Merrick, Sr.	Donald Crisp
Virgil Whitaker	Hugh O'Connell
Mrs. Rogers	Katherine Alexander
Amy	Mary Phillips
Tildon	Minor Watson
Valko	Ben Welden
Detective Neely	Sidney Toler
Dr. James	Charles Trowbridge
Fred	Norman Willis
Dr. Hartman	Herbert Rawlinson
Kenyon	Tim Henning
Jackie	Dwane Day

Back in Circulation

(F.N.-Cosmopolitan)

Drama

About six years ago United Artists released "The Front Page." Since then, in a cycle of newspaper melodramas, practically every studio has experimented with the idea. Now Cosmopolitan Productions, using the executive, creative, player and technical facilities of Warner Brothers, has adapted the basic "Front Page" theme on which to develop a semi-mystery of its own.

To provide vigorous entertainment, the familiar formula of a dynamic newspaper picture is followed during the early reels. Editor "Bill Morgan's" policy is to get the news and no limitations are placed upon his employees' methods of getting it. He further believes in printing what is learned, no matter who is hurt. "Tommy Blake" is his star girl reporter. Later on the newspaper atmosphere is tempered by character and situation comedy and moments given over to the bickering "Morgan-Timmy" romance, after which the "Front Page" motivation, as such, is dropped and the film starts out on an individual tack.

"Morgan" orders "Timmy" to investigate a seeming murder and write the facts in a sensational manner that will boost circulation. Eagerly "Timmy" builds a case of circumstantial evidence that convicts "Arline Wade." Convinced that "Arline" has not told the whole story, and that she is protecting someone, "Timmy," aided by "Dr. Forde," forces the convicted woman to reveal facts that wreck the chain of circumstantial evidence. Suicide being established as the cause of death, the film concludes with romantic happiness for all situations.

The players featured, Pat O'Brien, Joan Blondell and Margaret Lindsay, give convincing performances. Support provided by John Litel, Eddie Acuff, who is the comedy relief; Craig Reynolds, George E. Stone and Walter Byron, is high class, as are the efforts of the minor players. Ray Enright's direction, handling of players and supplementary production detail is forceful. Sometimes, however, it appeared that the audience considered his conception of newspaper people and news gathering methods quite bizarre.

Previewed at Warner Hollywood theatre July 26. The audience's appreciation of the film's high melodramatic and vigorous action and novel twists was evident. Several times it interrupted the continuity with applause. It seemed particularly appreciative of the work of Margaret Lindsay, although it was not hesitant to give O'Brien and Miss Blondell their due. General reaction indicated that the film should satisfy the desires of those who appreciate lusty entertainment.—G. M.

Produced and distributed by Warner Bros.-First National. A Cosmopolitan production. Hal B. Wallis, executive producer. San Bischoff, associate. Directed by Ray Enright. From a Cosmopolitan Magazine story by Adela Rogers St. John. Screen play by Warren Duff. Photographed by Arthur Todd. Clarence Kolster, film editor. P. C. A. Certificate No. 3298. Adult audience classification. Running time, when seen in Hollywood, 80 minutes. Release date, September 25, 1937.

CAST

Bill Morgan	Pat O'Brien
"Timmy" Blake	Joan Blondell
Arline Wade	Margaret Lindsay
Dr. Eugene Forde	John Litel
Murphy	Eddie Acuff
"Snoop" Davis	Craig Reynolds
Mac	George E. Stone
Carlton Whitney	Walter Byron
Sam Sherman	Ben Welden
"Buck"	Regis Toomey
Attorney Bottsford	Raymond Brown
Dr. Hanley	Gordon Hart
Dr. Evans	Granville Bates
District Attorney Saunders	Herbert Rawlinson
The Sheriff	Spencer Charters

She Had to Eat

(20th Century-Fox)

Comedy-Melodrama

With variations in the pattern, this picture follows the general direction of recent comedies, in which the characters become embroiled in incredible situations, fantastic enough to provoke loud laughter when properly handled. Success depends mainly upon the tempo of direction and not a little upon the capabilities of the cast. In "She Had to Eat" both these items are on the menu.

Jack Haley, cast as a not so bewildered country boy in the big city, gracefully carries the burden of the story, relying for laughs more on nonchalance in trying situations than on a comedian's expected antics. Hoarse voiced Eugene Pallette as a bibulous and slightly dotty millionaire; Arthur Treacher as a typical Treacher butler, and Rochelle Hudson, a girl who ekes out a comfortable living on more or less innocent variations of confidence games, frame the circumstances surrounding the central character's adventures away from home.

Although the title supplies obvious grounds for exploitation, a deeper study should discover more effective angles. It is upon the millionaire's passionate devotion to hunting and skeet shooting that the plot hangs. The hero's resemblance to a notorious gangster provides suspense and thrills, and the girl's ingenuity in promoting meals for herself and escort introduces the love theme.

The story is without complication and comparatively unimportant. Obsessed with the idea he is a mighty hunter, the eccentric millionaire stops his private train in the Arizona desert to hunt a rabbit, which proves to be the pet of the young owner of a nearby filling station. The millionaire invites the youth and his rabbit aboard the train, gets drunk with him but disowns him the next morning. Alone and without funds in a distant city the youth falls victim to the panhandling girl, becomes friendly with her and together they live on the town for a day.

Twice the youth is picked up by police because of his resemblance to a gangster chief but his fingerprints obtain his release. Learning that the millionaire has arrived in the city, the youth and the girl go to the railroad yard to retrieve the pet rabbit which is still on board the private train. Trailing them is a gang who are attempting to kidnap the real criminal, and when their supposed prey enters the special train they commandeer it. The girl throws a message to police from the speeding train and the plot complications are subsequently dissolved.

A song each by Miss Hudson and Haley and a duet in which they both perform are sufficiently well spotted to add greatly to the mood toward which the picture is directed.

Seen at the Palace theatre, New York, where a capacity audience on a muggy afternoon laughed but not immoderately.—JAMES D. IVERS.

A Twentieth Century-Fox picture, directed by Malcolm St. Clair. Associate producer, Samuel G. Engel. Screen play by Samuel G. Engel. Based on stories by M. M. Musselman and James Edward Grant. Music and lyrics by Sidney Clare and Harry Akst. Photography, Barney McGill, A.S.C. Art direction, Lewis Creber. Assistant director, Jasper Blystone. Film editor, Louis Loeffler. Costumes, Herschel. Sound, Alfred Bruzlin and Harry M. Leonard. Musical direction, Samuel Kaylin. P.C.A. Certificate No. 3223. Running time, 74 minutes. General audience classification.

CAST

Danny Decker	Jack Haley
Ann Garrison	Rochelle Hudson
Carter	Arthur Treacher
Raymond Quincy Nash	Eugene Pallette
Duke Stacey	Douglas Fowley
Sleepy	John Qualen
Finger Print Expert	Maurice Cass
G-Man Inspector	Wallis Clark
Mrs. Cue	Lelah Tyler
Pete	Tom Kennedy
Rusty	Tom Dugan
Mr. Phoecian-Wylie	Franklin Pangborn

She's No Lady

(Paramount)

Comedy Drama

The second appearance of John Trent, aviator turned actor, may supply an exploitation note of some yield. Others that may be named in copy are Ann Dvorak, Harry Beresford, Guinn Williams, Aileen Pringle, Arthur Hoyt and Paul Hurst. It's a B. P. Schulberg production.

The title doesn't suggest that the story is the familiar one about crooks who steal a dowager's jewels, which thenceforth flip from pocket to pocket in what is supposed to be mystifying manner, winding up in possession of the crook, who turns out to be an insurance company detective, and the she crook, who turns out to be another one. This telling differs in no essential detail from its ancestors.

The setting is New York. The time is now.

Seen at the Alexander theatre, Glendale, Cal. The audience, made up principally of persons who had come to see "Captains Courageous" and whatever the unnamed preview features might be, yawned.—W. R. W.

Produced by B. P. Schulberg. Distributed by Paramount. Directed by Charles Vidor. Story by James Edward Grant. Screen play by George Bruce and Frank Partos. Assistant director, Ray Lissner. Film editor, Robert Bischoff. Photography, George Clemens. Musical direction, Boris Morros. P. C. A. Certificate, No. 2917. Release date, July 30, 1937. Running time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

Jerry	Ann Dvorak
Alden Carter III	John Trent
Uncle John	Harry Beresford
Jeff	Guinn Williams
Mrs. Douglas	Aileen Pringle
Mr. Douglas	Arthur Hoyt
Policeman	Paul Hurst

"Love Takes Flight"

(Grand National - Condor)

Comedy-Drama

This is a timely airplane story involving a trans-Pacific non-stop flight from Los Angeles to Manila, recalling the ill-fated ocean flight of Amelia Earhart and Robert Noonan, her navigator. The story in part parallels the discovery of John Trent, airplane pilot, by B. P. Schulberg, and his development into starring material. It also shows some back stage scenes of Hollywood film making. It contains many scenes of flying and it marks the debut as a director of Conrad Nagel, whose name has appeared as actor for a longer time than he, probably, would like to remember.

"Love Takes Flight" tells the story of an

(*Continued on page* 54)

OUR TIP ON "TOPPER" WAS TIP-TOP!

It beat "Captains Courageous" in first four days in Philadelphia and holding up strong!

It's doing lovely in Louisville!

Both spots advertised heavily as we urged and profited accordingly!

Watch for news of further "Topper" openings, delayed by nation-wide Hold-Overs of "Saratoga" and other big ones from M-G-M.

Nice work Leo!

(*Continued from page 52*)

egotistical airline pilot who deserts his pals and the plane hostess who is in love with him, to become a film star. The hostess turns to flying, and making a name for herself. Then she plans a solo flight from Los Angeles to Manila. The film star, knowing that she is incapable of navigating the ocean alone, leaves an actress who desires him for her own, and stows away on the plane to join her in the unsuccessful venture.

Previewed at the Uptown theatre, Los Angeles. The picture failed to arouse the combined professional and paying audience out of its lethargy.—VANCE KING.

Produced by Condor. Distributed by Grand National. Producer, George A. Hirliman. Directed by Conrad Nagel. Original story by Ann Morrison Chapin. Screen play by Lionel Houser and Mervin Houser. Associate producer, Ben Pivar. Assistant director, Doc Merman. Musical director, Abe Meyer. Art director, F. Paul Sylos. Photographed by Mack Stengler. Editor, Tony Martinelli. Supervisor, Sam Diege. Release date, August 13. Previewed without P. C. A. Certificate seal. Running time, 70 minutes. General audience classification.

CAST

Neil Bradshaw	Bruce Cabot
Joan Lawson	Beatrice Roberts
Spud Johnson	John Sheehan
Diana Audre	Astrid Allwyn
Tommy	Elliot Fisher
Bill Parker	Gordon Elliot
Dave Miller (Producer)	Edwin Maxwell
Stone (Director)	Harry Tyler
Rice	William Moore
Donald	Grady Sutton
Grey	Arthur Hoyt
Mr. Parker, Sr.	William Thorn
Eddie (Managing Editor)	Brooks Benedict
Bartender	Henry Roquemore
Myrtle (Mrs. Johnson)	Carol Tevis

Heroes of the Alamo

(Sunset Productions)

Historical Melodrama

Until now relatively few persons have heard of Sunset Productions or Mr. Anthony J. Xydias, who made this picture. But everyone who ever has been to school knows about the massacre of the Alamo. That saga of heroism is a symbol of American courage and hardihood which has earned a place alongside the Battle of Bunker Hill and the assault on San Juan Hill in historical annals.

The story of the events and episodes leading up to the battle of the Alamo is followed with fair accuracy. Producing and directing technique has kept a more than particular eye on those theatrical values which make for adventure, heroism, suspense and thrill. While due attention is given to the hardships endured by American settlers in Texas under the ruthless Santa Ana, and to the events which led up to their revolt, the picture's big thrill is the siege and massacre at the Alamo.

While the film does not present potent screen names, it does introduce such historical characters as Davy Crockett, James Bowie, Stephen Austin and General Santa Ana. In line with the present trend toward outdoor action films, there is practically no comedy relief and but a minimum of love interest.

Previewed at Warners' Forum theatre, Los Angeles. Shown to a type of audience which might be considered a cross section of the patronage attending neighborhood and smaller town theatres, and with a good percentage of youngsters included, the film experienced a fair reception. That the crowd was familiar with the story was indicated by the manner in which it greeted the successive incidents and by the attention it paid to the picturization of the siege. It seemed to be the opinion that the film could be included among the better adventure features.—G. M.

A Sunset production. Produced by Anthony J. Xydias. Directed by Harry Frazer. Screenplay by Roby Wentz. Photographed by Robert Cline. Arthur Brooks, film editor. P. C. A. Certificate No. 3443. Release date, August 19, 1937. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Earl Hodgins
Bruce Warren
Ruth Findlay
Lane Chandler
Rex Lease
Roger Williams
Julian Rivero
Willy Castello
Paul Ellis
Edward Piel, Sr.
Jack Smith
Marilyn Haslett

It's All Yours

(Columbia)

Comedy

The orthodox billing for this, according to the literature provided, is: Madeleine Carroll and Francis Lederer in "It's All Yours" with Mischa Auer. Not to quarrel with the literature, but for the purpose of giving a clearer indication of what to expect after the ticket has been bought and tendered, the exhibitor whose prime objectives are profits and pleased patrons might well advertise: The Mischa Auer of "My Man Godfrey" and "Three Smart Girls" in finer fettle than ever with Madeleine Carroll and Francis Lederer in "It's All Yours."

Mr. Auer's is the third role, his usual one of fortune hunter, Miss Carroll's the first and Mr. Lederer's the second. The story is about the private secretary to a millionaire, and the fortune hunter who wants to marry her for the fortune which her employer leaves her, on his death, with the unspoken understanding that she will use it to effect, in such manner as she may find practicable, the boy's redemption. She accomplishes this by pretending to squander the money, over the protests of the boy, while seeming to encourage the suit of the fortune hunter. The happy ending is arrived at by unfamiliar channels after many events with humorous aspects.

The story opens in San Francisco and closes in New York. The time is the present. Save for the deftly indicated death of the millionaire, all action and dialogue are designed for comedy purposes.

Reviewed at studio preview, Alexander theatre, Glendale, Cal. A Saturday night crowd staying on after seeing "Captains Courageous" laughed itself into near hysterics on several occasions and went limp over Mischa Auer's demonstration of toreador technique.—W. R. W.

Produced and distributed by Columbia. Producer, William Perlberg. Directed by Elliott Nugent. Assistant director, Cliff Broughton. Story by Adelaide Heilbron. Screen play by Mary C. McCall, Jr. Photographed by Henry Freulich. Film editor, Gene Havlick. Art director, Stephen Goosson. P. C. A. certificate No. 3461. Release date, undetermined. Running time, 77 minutes. General audience classification.

CAST

Linda Gray	Madeleine Carroll
Jimmy Barnes	Francis Lederer
Baron Rene de Montigny	Mischa Auer
Constance Marlowe	Grace Bradley
City Clerk	Victor Kilian
License Clerk	George McKay
Alexander Duncan	Charles Waldron
E. J. Barnes	J. C. Nugent
Judge Reynolds	Richard Carle
Dabney	Arthur Hoyt

Charlie Chan on Broadway

(20th Century - Fox)

Mystery Drama

This "Charlie Chan" is a good mystery melodrama. While built along the general lines of the earlier numbers of the series, it differs in that the story does not include as much romance. There is comedy, however. The story idea has been somewhat revised and quality of production support has been improved. Warner Oland, a fixture in the series, gives his usual capable performance, and Keye Luke, whose role as his Number One son, is being made increasingly important, is up to standard. Effective support is contributed by the featured players, Joan Marsh, J. Edward Bromberg, Douglas Fowley, Harold Huber, Donald Woods and Louise Henry.

For this adventure "Charlie" becomes involved in weird doings of those who live on the shadowy side of New York's night club, political and newspaper life. A girl and a man, whose characters have been built up to create the illusion that they are menaces to a lot of persons, are murdered, and by force of circumstances "Charlie's" son, "Lee," is implicated. Called in by the police who were welcoming him to the city, "Chan" is confronted by a maze of circumstances which apparently defy his genius. By taking advantage of the candid camera picture-taking fad, he gathers the evidence which reveals the killer.

The elements which audiences have learned to expect in a "Chan" have been included, and several new twists have been introduced. Both constitute a basis from which novel and different exploitation may be devised.

Previewed at the Ritz Theatre, Los Angeles. The typical neighborhood audience applauded when the title flashed on the screen. Although it was included in a minor sort of way, the audience seemed to appreciate that love interest had been made an integral part of the plot. That the audience was confused as to who the criminal might be was evidenced in the fact that it often hissed the wrong character.—G. M.

Produced and distributed by 20th Century-Fox. John Stone, associate producer. Directed by Eugene Forde. Screen play by Charles Belden and Jerry Cady. Original story by Art Arthur, Robert Ellis and Helen Logan. Based on the character created by Earl Derr Biggers. Samuel Schneider, assistant director. Al De Gaetano, film editor. Photographed by Harry Jackson. P. C. A. Certificate No. 2570. Running time, when seen in Hollywood, 65 minutes. Release date, October 8, 1937. General audience classification.

CAST

Charlie Chan	Warner Oland
Lee Chan	Keye Luke
Joan Wendall	Joan Marsh
Murdock	J. Edward Bromberg
Johnny Burke	Douglas Fowley
Inspector Nelson	Harold Huber
Speed Patten	Donald Wood
Billie Bronson	Louise Henry
Marie Collins	Joan Woodbury
Buzz Moran	Leon Ames
Thomas Mitchell	Marc Lawrence
Ling Tse	Tashia Mori
Meeker	Charles Williams
Louie	Eugene Borden

I Pledge My Heart

(U. S. Dept. of Agriculture)

Capital Visit

Through the eyes of the nation's farm boys and girls, delegates to the 11 Annual 4-H Club Camp, the highlights of the nation's capital are depicted in this subject. Written and directed by Emerson Yorke. The picture is being released by the Department of Agriculture. Many shots of the Capital are shown, including the interior of the Lincoln Memorial, the tomb of Major L'Enfant and a closeup of the facsimile of the Declaration of Independence. The Marine Band Symphony, under the direction of Captain Taylor Branson, provides the score. Alois Havrilla is the narrator. Running time, 11 minutes.

Country Store

(Universal)

Meany, Miny, Moe

A rough and tumble animated cartoon in which the three monkeys, Meany, Miny and Moe, encounter numerous difficulties in attempting to fill an order telephoned to the trio's grocery store by Mrs. Hen. Each of the three takes part of the order. Miny meets his waterloo in a bag of jumping beans. Meany, intent on obtaining chops, snatches a lamb from a nearby meadow. But the lamb's mother chases the monkey back to the store, and the shop is wrecked, while Mrs. Hen telephones frantically but in vain for her groceries. Running time, seven minutes.

Portraits of Portugal

(20th Century - Fox)

Interesting

The "Magic Carpet of Movietone" equipped with camera takes the audience on an excursion through Portugal. Medieval castles and forts of superb construction and architecture hark back to the days when the country was most prominent in European affairs while the modern elevators in Lisbon carry passengers to higher ground. The Portuguese fishermen catch and pack sardines and the wine growers send port wine to all corners of the world. Running time, 10 minutes.

1937 PROFITS REPORTED BY FOX, RKO, PATHE, GTE, KEITH, KAO AND RCA

Paramount Estimates Consolidated Net $3,319,000 for First Half of Year; 20th Century-Fox Earns $2,769,190

Substantial net profits on 1937 operations to date were reported in the week by Twentieth Century-Fox, earning $2,769,190 in the first six months; Paramount Pictures, estimating $3,319,000 for the same period; Pathe Film, reporting $104,549 for six months; General Theatres Equipment Corporation, showing $323,203 for three months; Keith-Albee-Orpheum, earning $1,563,357 for 53 weeks; B. F. Keith Corporation, reporting $1,249,523 for 53 weeks, and RCA reporting profits of $4,647,386, and RKO estimating a six months' net of $1,490,000.

Other financial news of the week included stock transfer reports of the Securities and Exchange Commission covering Universal, Twentieth Century-Fox, Paramount, Educational and Loew's, Inc.

Fox Net $1,687,885 in Quarter

Twentieth Century-Fox Film reported a consolidated net operating profit of $3,755,483 after all charges including federal income taxes, except provision for surtax on undistributed profits for the 26 weeks ended June 26, 1937. This compares with a profit of $2,769,190 for the first half of 1936.

For the quarter ended June 26, 1937, the net profit for Fox after all charges, except provision for surtax on undistributed profits, was $1,687,885, compared with a first quarter profit of $2,067,598 and a profit of $1,529,430 for the second quarter of 1936.

On the basis of 967,433 shares of $1.50 dividend cumulative convertible preferred stock outstanding, a consolidated net operating profit for the first half of 1937 amounts to $3.88 per share on the preferred stock. After allowing for the preferred dividend of 75 cents per share for the half year, 37½ cents paid quarterly in March and June, there remained a profit equivalent to $1.76 a share on the 1,715,985 shares of common stock outstanding.

Twentieth Century-Fox Film Corporation has a 42 per cent interest in National Theatres Corporation. As no dividends were declared during the period or in the comparable period of the previous year, no income from that source was included in the above figures.

Consolidated income account of Twentieth Century-Fox for the 26 weeks ended June 26, 1937, compares as follows:

	26 wks. end. June 26, '37	26 wks. end. June 27, '36	26 wks. end. June 26, '35
Income from sales and rentals	$27,565,123	$24,295,086	$20,369,421
Prop. of prof. of contr. subs., not consol.	......	158,012	......
Other income	591,471	449,064	673,583
Total income.....	$28,156,594	$24,912,162	$21,043,004
Expenses, etc.	7,085,408	5,889,109	5,178,832
Amortz. of prod. costs	13,261,243	12,490,340	10,495,570
Partic. in film rents	3,225,428	3,048,299	3,443,903
Prop. of loss of contr. sub., not consol.	......	......	42,912
Interest	82,172	111,017	142,195
Amortz. of disc. & exp. on fund debt	24,233	20,527	29,367
*Depr. on fixed assets	137,027	133,680	139,384
Fedl. income taxes	585,600	450,000	215,000
Net profit	$3,755,483	$2,769,190	$1,355,781

*Not including depreciation of studio buildings and equipment absorbed in production costs.

THANKS "HERALD" FOR CONVENTION COVERAGE

A vote of thanks has been extended by the Southeastern Theatres Owners Association "to Martin Quigley, publisher of Motion Picture Herald, *and his staff for the publicity given the convention (at Birmingham) and for carrying the news . . . to their many readers all over the world."*

"Through their efforts year to year in having these various conventions attended, and by publishing the results, many things have been accomplished which otherwise would have been left undone," the convention voted.

The resolutions committee consisted of Oscar C. Lam, chairman, of Rome, Ga.; Milton C. Moore, of Jacksonville, Fla., president of the association, and Mrs. H. T. Moore, secretary of Washington, D. C.

First six months' earnings of Radio-Keith-Orpheum are estimated by the company as approximating $1,490,000, or double those for the same period in 1936, when the company netted $781,000. Earnings for all of 1936 were $2,514,000, and for the first three months alone in 1937 ran to $993,000.

Paramount Net at $3,319,000

Broadway heard that Paramount Pictures, Inc., estimated its consolidated net earnings for the first half of 1937 at $3,319,000. This compares with a net of $241,000 reported for the first six months of 1936, after crediting $1,600,000 of inventory reserves to operations during that period. No inventory reserve credit was applied during the first half of this year.

The six months' estimate of the company does not include $979,000 (representing Paramount's share in the undistributed profits of subsidiary and affiliated companies as of July 1. Similar undistributed profits amounted to $691,000 for the first half of last year.

Paramount's estimated earnings for the first quarter of the year yere $2,012,000, which compares with $1,307,000 for the second quarter.

Pathe Reports $104,549

Net profits of $104,549 for the six months ended June 30, 1937, were reported by Pathe Film Corporation and subsidiaries, after depreciation, amortization, interest, taxes, minority interest and so on, equivalent after dividend requirements on 8,043 no-par shares of $7 cumulative convertible preferred stock, to 13 cents a share on 585,095 shares (par $1) of common stock.

For 29 weeks ended July 18, 1936, Pathe's net loss was $17,295.

For the quarter ended June 30, 1937, indicated net profit, based on a comparison of company's reports for first quarter of fiscal year and the six months' period was $45,176 after charges and federal income taxes, equal to five cents a common share, comparing with $59,373 or eight cents a common share in preceding quarter. For 17 weeks ended July 18, 1936, there was a net loss of $58,573.

Consolidated income account for six months ended June 30, 1937, follows: Income from film developing, rentals, etc., $705,436; cost of sales and service, $680,057; operating profit, $25,379; other income $84,224; total income, $109,603; interest expense, $5,054; net profit, $104,549.

The du Pont Film Manufacturing Corp. (the common stock of which Pathe Film Corp. owns 35 per cent) had a net profit, after charges, including normal federal income taxes, of $725,000 for first half of 1937, as compared with $596,000 in first half of 1936.

The portion of these earnings which occurred to Pathe Company's 35 per cent common-stock interest amounted to $253,000 in 1937, as compared with $208,000 in 1936. Of these earnings, $183,000 were undistributed in 1937 and $132,000 in 1936, which undistributed amounts are not reflected in the income account given above.

GTE Earns $323,203

General Theatres Equipment Corporation and subsidiaries reported a net profit of $323,203 for the quarter ending June 30, 1937, after charges for depreciation, federal income taxes, etc., but before provision for the undistributed profits tax. This was equivalent to 59 cents a share. In the preceding quarter the net was $291,464, equivalent to 54 cents a share.

$1,563,357 for KAO

For the 53 weeks ended July 3, 1937, RKO's Keith-Albee-Orpheum Corporation and KAO subsidiary companies show a net profit of $1,563,357, after all charges except surtax on undistributed earnings. This is equal to $24.31 per share on the 64,304 shares of seven per cent cumulative convertible preferred stock now outstanding.

The earnings figures below are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the practice heretofore, according to the company:

	26 weeks ended July 3, 1937	26 weeks ended June 27, 1936
Profit before provision for depreciation and income taxes..	$1,204,571.52	$896,698.50
Depreciation	393,429.48	364,935.04
	$ 811,142.04	$531,763.46
Provision for income taxes....	123,952.00	107,190.00
Net profit after all charges, except surtax on undistributed profits	$ 687,190.04	$424,573.46
Per share on the 64,304 shares seven per cent cumulative convertible preferred stock..	$10.69	$6.60

Keith Shows $1,249,523

For the 53 weeks ended July 3, 1937, RKO's B. F. Keith Corporation and Keith subsidiary companies show a net profit of $1,249,523, after all charges, except surtax on undistributed earnings.

The comparative earnings figures below are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the practice heretofore, according to the company:

	26 weeks ended July 3, 1937	26 weeks ended June 27, 1936
Profit before provision for depreciation and income taxes...	$889,887.57	$710.441.65
Depreciation	292,110.22	284,730.29
	$597,777.35	$425,711.36
Provision for incomes taxes..	84,050.00	74,125.00
Net profit after all charges, except surtax on undistributed earnings	$513,727.35	$351.586.36

Subsidiaries and the parent of the Radio Corporation of America—owning NBC, RCA

(*Continued on following page*)

KAO EARNS $1,563,357

(Continued from preceding page)

Photophone and a half interest in RKO—shows net profits of $4,647,386 for the first six months of 1937. This was equal, after preferred dividend requirements, to 22 cents a share on the 13,880,684 shares of common stock outstanding, and compares with a net of $1,763,779, or one cent a common share in the first six months of last year.

Gross operating income of the company and its subsidiaries during the period aggregated $52,795,700, an increase of $8,853,174 over the gross of $43,942,526 reported in the corresponding period of last year. Other income, including interest and dividends received from investments for the six months, amounted to $371,921, against $439,574 a year ago.

Operating expenses, including cost of goods sold, and selling and administrative expenses for the six months aggregated $45,744,714, compared with $40,353,404 in the first half of 1936. Interest deductions, taxes and amortization of patents amounted to $2,775,521, against $2,264,916 in the first half of 1936.

In the second quarter of this year the company and subsidiaries showed a net income, after all expenses and charges, of $2,404,328, equal, after preferred dividend requirements, to 11½ cents a common share. This compares with a net of $477,088, or slightly more than one-half of preferred dividend requirements, in the June quarter of 1936.

Gross operating income, including dividends and interest on investments, for the quarter aggregated $28,058,272, against $21,839,781 in the June quarter of 1936, an increase of $6,218,491. Operating expenses amounting to $24,139,131, against $20,204,753 in the comparable period of last year.

SEC Reports on Film Holdings

General Cinema Finance Corporation, of London, England, held 134,375 common voting trust certificates and a $1,000,000 debenture bond of the Universal Company when its securities registration became effective April 9th last, it was disclosed this week by the Securities and Exchange Commission at Washington.

Also revealed by the commission, in its semi-monthly report on the transactions of officers, directors and principal stockholders in the securities of their corporations, was the sale by the Chase National Bank, New York, of 600 shares of Twentieth Century-Fox common and 1,200 shares of preferred held under escrow agreement during June. At the close of the month the bank still held 346,391 shares of Fox common and 692,982 shares of preferred.

Purchase of 51,000 three and one-quarter per cent convertible Paramount debentures and the sale of 21,000 by Stanton Griffis, director, through Hemphill, Noyes and Company in June also was reported by the SEC. At the close of June Mr. Griffis' holdings, through the company, had increased 30,000 to 88,000. The only other operation in Paramount securities reported was the purchase and sale of 950 shares of common by Maurice Newton, director, through Hallgarten and Company.

Sale by Sidney R. Kent, president, of 3,000 shares of Twentieth Century-Fox common stock received from his holding company, the Berkshire Finance Company, also was reported, as was the sale of 300 warrants for Educational Pictures common by Bruno Meyers, officer, reducing his holdings to 1,240, and acquisition by Loew's, Inc., of 148 shares of Loew's Boston Theatres common, bringing its holdings to 97,077 shares.

Columbia, Republic File with SEC

Harry Cohn and other voting trustees of Columbia Pictures Corporation filed application with the Securities and Exchange Commission to register voting trust certificates for 7,667 shares of no par value common stock and 7,667 shares of no par value common stock on the New York Stock Exchange. Both issues are to be registered on notice of issuance. Columbia also filed application for 10,342 shares of no par value common stock to be registered on notice of issuance.

Republic Pictures Corporation of Delaware filed an amendment with the Securities and Exchange Commission to its registration statement reporting a restatement of previous information filed with the consent of American Appraisal Company and Webster, Atz and Company, to certify the financial statement of Republic.

Application for original New York Curb Exchange listing was approved for 661,420 shares of Monogram Pictures Corporation common capital stock.

Sears, Bernhard Visit Warner Studios

Gradwell L. Sears, general sales manager for Warner Brothers, and Joseph Bernhard, general manager of Warner Brothers Theatres, have gone to the coast for a series of conferences on the company's product.

Warner Brothers, according to Mr. Sears, already have completed ten pictures for the new season. National trade showings will be held by the company August 23rd and 24th in 31 key cities.

Heywood-Wakefield Strike Settled

After being on strike for more than one month, employees of the Lloyd plant of the Heywood-Wakefield Company at Menominee, Michigan, returned to work this week, according to Richard N. Greenwood, president.

The company manufactures theatre chairs and the employees called the strike June 22nd, demanding a closed shop and a flat 20 per cent pay increase for all workers. Neither of these demands were met, Mr. Greenwood said, and the company has resumed operations on practically the same basis as before.

Distributor Visits U. S.

William Boxer, distributor in Johannesburg, South Africa, for Alexander Film Company, arrived in New York on the S.S. *Berengaria* for an indefinite stay in the United States for the purpose of collecting data on motion picture advertising. Mr. Boxer is managing director of the B. A. Importing and Exporting Company.

Goldman Acquires Another

Jack F. Goldman, operator of the Roosevelt theatre, Cincinnati, has acquired the Lincoln of the same city. The Roosevelt is being remodeled and will have its seating capacity increased to 1,000.

Kohner Joins Columbia

Paul Kohner, associate producer for MGM, has resigned to join Columbia. He will make at least three pictures of the "A" classification in the coming year.

Wilcox and RKO Talk on British Production Union

Conferences between Herbert Wilcox, London producer, and RKO executives relating to possible association of Mr. Wilcox with the company's British production plans have been proceeding "favorably although discussion has been confined to exploration of broad principles," Mr. Wilcox told MOTION PICTURE HERALD in his suite at the Ritz-Carlton hotel on Monday.

The discussions, which Mr. Wilcox arrived here last week to attend, opened Monday morning with Leo Spitz, RKO president, and Ned E. Depinet, vice president in charge of distribution, at the company's offices in the RKO Building. Last week, Mr. Wilcox had preliminary discussions with Phil Reisman, RKO foreign sales head, prior to Mr. Reisman's departure for Europe.

Mr. Wilcox denied that his original production plans for nine pictures had been reduced to five, as had been reported. The number, however, is dependent upon the outcome of the RKO conference, he said. A successful negotiation would result in the production of five films of greater expense and magnitude than the nine now planned without affecting the present budget plan of $4,000,000.

Under the quota plan, RKO, which plans to distribute 56 pictures in Great Britain during the new season, would be obliged to produce between five and nine pictures in England, depending upon their cost; pictures having labor costs of at least $109,350 would serve double quota duty. Since it is understood that if RKO associates with Mr. Wilcox in British production the resulting pictures will be of higher cost than the $444,444 average cost for nine Wilcox pictures now planned at a budget of $4,000,000, five RKO-Wilcox pictures will just about fulfill RKO's quota requirement under the provisions of the new plan.

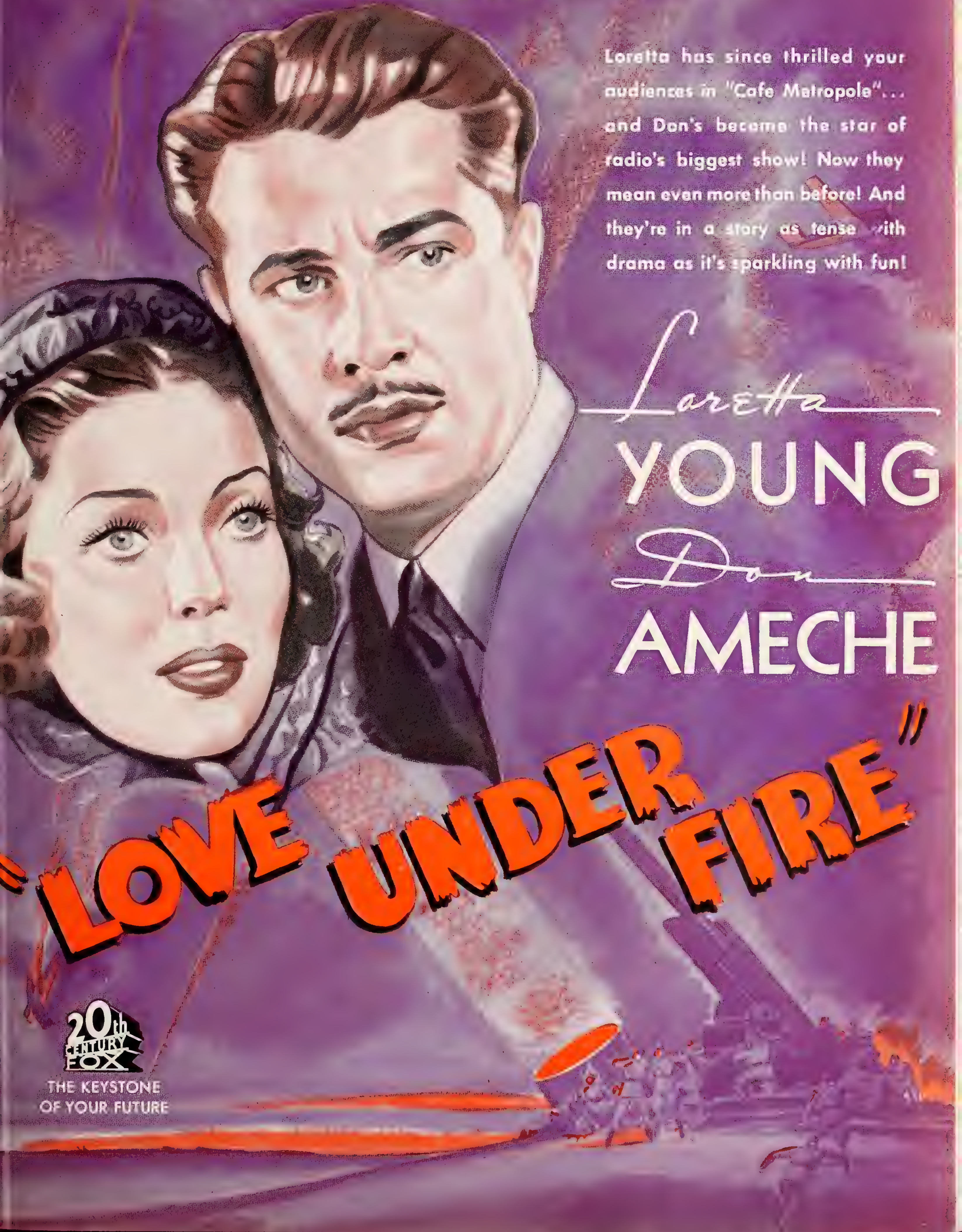
Mr. Wilcox said that the need for British pictures is quality. "One good English picture can work wonders for the whole British industry," he said. The producer thinks he has one of this type in "Victoria the Great," which he said is an $800,000 production starring Anna Neagle and which will open at the Music Hall, New York, late in September.

Mr. Wilcox played host to nearly 300 motion picture executives and newspapermen at a dinner and preview of "Victoria the Great" Tuesday evening at the Hotel Astor, New York. Among the guests were Ned E. Depinet, Jules Levy, W. G. Van Schmus, George W. Weeks, Martin Quigley, Colvin Brown, Red Kann, Gus Eyssel and Terry Ramsaye. It was announced the picture would open at Leicester Square Theatre, London, about September 10th, and that on September 13th, Mr. Wilcox and Miss Nagle will go to Paris, at the invitation of the French Government, to attend a showing at the Paris Exposition.

Also attending the dinner and preview was John Hicks, head of Paramount foreign department, with whom Mr. Wilcox is discussing a production deal involving a possible Wilcox-Paramount deal.

HEIR FIRST TIME TOGETHER SINCE "LOVE IS NEWS"!

. . . and they make the most of it!



Loretta has since thrilled your audiences in "Cafe Metropole"... and Don's become the star of radio's biggest show! Now they mean even more than before! And they're in a story as tense with drama as it's sparkling with fun!

Loretta
YOUNG
Don
AMECHE

"LOVE UNDER FIRE"

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

EXCITEMENT ENOUGH FOR EVEN LORETTA

What a predicament they're in *this* time! On their own among roaring guns, whistling bullets, crashing planes, thundering tanks ... and the most rudely inquisitive men they've ever met without an introduction. *Besides they're afraid to trust even each other!* A show alive with suspense and laughs ... and the kind of love that suits these two so well!

Loretta YOUNG
Don AMECHE

"LOVE UN

20th CENTURY FOX

DARRYL F. ZANUCK
in Charge of Production

AND DON IN TURBULENT WAR-TIME SPAIN!

DER FIRE"

with

BORRAH MINEVITCH

and his gang

FRANCES DRAKE

WALTER CATLETT

JOHN CARRADINE

SIG RUMANN

HAROLD HUBER

Directed by GEORGE MARSHALL

Associate Producer Nunnally Johnson • Screen play by Gene Fowler, Allen Rivkin and Ernest Pascal
Based on a play by Walter Hackett

ANOTHER OF THE HITS THAT WILL MAKE 1937-38 20th's TOP SEASON!

First "YOU CAN'T HAVE EVERYTHING" shows how 20th is outstepping its amazing 1936-37 pace!

Now comes "LOVE UNDER FIRE," as smart a piece of timely showmanship — with as swell a pair of stars — as ever knocked a record for a loop.

Soon you'll be hearing the grand news about "THIN ICE," "LANCER SPY," "LIFE BEGINS IN COLLEGE," "WIFE, DOCTOR AND NURSE," "ALI BABA GOES TO TOWN" . . . among the other boxoffice treats shortly in store for you!

It's a great life . . . and 20th never weakens!

LORETTA
YOUNG
DON
AMECHE
"LOVE UNDER FIRE"

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTUR

PRINTED IN

"BOYCOTT" BY EXHIBITORS REACHES COURTS AND U.S. TRADE COMMISSION

U. S. District Judge in Philadelphia Continues Temporary Injunction Against "Strike" Until Decision, August 11th

by MORRIS H. ORODENKER
in Philadelphia

The right of motion picture exhibitors to "strike" in concerted action against a motion picture distributor by "boycotting" its productions is to be determined August 11th by Judge Oliver B. Dickinson of the United States District Court in Philadelphia. On Monday, August 2nd, Judge Dickinson continued a temporary restraining order under which independent motion picture owners and operators in eastern Pennsylvania, southern New Jersey and Delaware were prohibited from launching on that date an active one month's boycott and "consumers' strike" against the productions of Paramount Pictures, Inc.

The United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., announced a "boycott" against Paramount on June 29th, declaring that Paramount had not supplied all the feature pictures it promised on the 1936-1937 contract and said they were dissatisfied with new exhibitors' terms laid down by the company in the 1937-1938 contract.

Charges Restraint of Trade

Characterizing the proposed "strike" and the announced elaborate picketing campaign a restraint of trade under the Sherman Act, Paramount carried its charges into the federal court at Philadelphia last Friday, on the eve of the strike commencement date. Former Attorney General of Pennsylvania William A. Schnader headed the array of legal talent representing Paramount, including Morgan S. Kaufman, Austin C. Keough and Louis Phillips. They obtained from Judge Dickinson on July 30th a temporary injunction order against the UMPTO to prevent the proposed "strike." Mr. Phillips is Paramount home office counsel and Mr. Schnader and Mr. Kaufman are Philadelphia attorneys.

Ordered to show cause why the order should not be made permanent were 15 exhibitor corporations and 23 individuals. The defendants named in Paramount's bill of complaint were Lewen Pizor, Charles Segall, Abe Sablosky, George P. Aarons, David Barrist, Luke Gring, Ben Fertel, Norman Lewis, George Resnick, Amusement Inc. of Pennsylvania, Great Northern Theatre Co. Inc., Tioga Theatre Co. Inc., Harry Fried, Rex Theatre Amusement Co. Inc., Victoria Enterprises Inc., William Spiegel, Supreme Amusement Co. Inc., Joseph S. Hebrew, Samuel Sommerson, Jenkintown Theatres Corp., Ray Jay O'Rourke, George Nandascher, William H. Wolf, Stanley Peters, Refowitch Theatre Co. Inc., J. Foreman Corbett, Sansom Amusement Co. Inc., Morris Stiefel, Avenue Theatre Co., Penn Jersey Amusement Corp., Louis Rovner, Trenton Orpheum Corp., Hunt's Gaiety Inc., Hunt's Centre Street Theatre Inc., Louis Linker Inc., Benjamin Shindler, Michael Lessy and Ben Amsterdam.

In the bill of complaint, Paramount charged that the exhibitors, meeting June 29th at the Hotel Carlton in Washington, D. C., entered into "a combination, conspiracy and agreement to restrain trade and commerce in motion picture films in the United States and to restrain the complainant (Paramount) from distributing its motion pictures for exhibition in the United States."

Pointing out that the boycott was planned on a nation-wide scale, the bill further charged that the Philadelphia UMPTO was publishing and circulating "false, libelous and malicious statements which were designed to arouse and inflame the complainant's customers and the motion picture theatre going public, generally, and to place the complainant in an unfavorable light among its customers and the theatre going public, and to induce its customers to refuse to carry out contracts entered into with it and to refrain from entering into new contracts in respect of motion pictures thereafter to be produced and released, and to induce the public to refrain from patronizing complainant's motion pictures," charges being supported by letters and other literature appended to the bill.

Cites "Strike" Promotion

Setting forth the various methods of exploitation to promote the "strike," including an airplane literature campaign, a sound truck and picketing of theatres, Paramount's bill of complaint advanced the charge that "upon information and belief, the defendants threatened exhibitors in the district of eastern Pennsylvania with physical and bodily violence and with physical damage and destruction to their theatres if they exhibited complainant's motion pictures during the period of said 'strike.'"

On the basis of these allegations, acting under Equity Rule 73 of the court, Judge Dickinson granted the temporary restraining order, which specifically enjoined the independent exhibitors from:

"(a) Picketing any motion picture theatre in which the complainant's motion pictures are or will be exhibited, or picketing the local Paramount exchange; and stationing themselves with others upon or along the streets or pavements or in or about theatres for the purpose of intercepting the employes, patrons or cus-

(Continued on page 64)

BOYCOTT OF PARAMOUNT TO LAST INDEFINITELY

The exhibitors' strike against Paramount opened in Minneapolis Monday with picketing against the company's exchange and a warning from Allied Theatre Owners of the Northwet that it will continue until a satisfactory settlement is made. Originally, the strike was to have been limited to the month of August.

Allied has released the names of 210 *theatres in the territory which have pledged themselves against exhibition of Paramount product. Certain concessions were made to theatres, permitting them to play some Paramount films, because they had either been paid for or because no substitute could be found.*

An Allied bulletin sent to exhibitors advised them to ignore letters of from Paramount exchanges warning of loss of priority rights and to refuse delivery of prints sent to theatres by the exchange.

Allied States Charges "Unfair Competition" in Product Announcement Book Advertising of Films Not Delivered

by FRANCIS L. BURT
in Washington

Charging that the advertising by Paramount in its product announcement books and "work sheets" of pictures which it falied to deliver under its 1936-37 contracts constitutes unfair competition under the terms of the Federal Trade Commission Act, Allied States Association of Motion Picture Exhibitors on Monday filed a formal complaint with the Trade Commission at Washington against Paramount Pictures, Inc., and Paramount Pictures Distributing Company, Inc.

Allied asked the commission to issue a formal complaint against the companies "for false and misleading advertising in connection with the leasing and distribution of motion pictures in interstate commerce."

Follows Independent Attacks

The filing of the complaint by Abram F. Myers, general counsel of Allied States and onetime member of the commission, is in line with attacks by independent exhibitors against the alleged withholding by Paramount of five pictures to which exhibitors felt they were entitled under their 1936-37 contracts.

The pictures involved in the complaint are "The Count of Luxembourg," "Artists and Models," "High, Wide and Handsome," "Spawn of the North," "Souls at Sea," and a Marlene Dietrich film directed by Lubitsch.

"The practice complained against," Allied States explained to the trade commission, "is the holding out to motion picture exhibitors that certain attractive pictures will be released during a given contract period as an inducement to sign contracts with Paramount covering such period and then refusing to release such pictures during such period although the same have been completed and are ready for delivery."

Accompanying the Allied complaint was a chart of deliveries in the Detroit zone as of May 5th last, showing that Paramount had released 40 of its 65 pictures; that all of the "A" and "B" categories had been exhausted and 15 of the 24 "C" pictures delivered, but that only 13 of the 29 "low-price" pictures had been distributed.

"Admittedly," Allied declared, "the allocation of pictures has little, if any, relation to cost; pictures are valued mainly according to their box office potentialities. In the case of Paramount, the sole object is to get in the big money early in the season and to leave a deficiency in the lower brackets.

Points to Withheld Releases

"All (the films) are now being used as bait to induce exhibitors to sign Paramount contracts for 1937-1938 at higher prices than were specified in the 1936-1937 contracts."

All of the statements made in the complaint, the commission was informed, will be verified by exhibitors in various sections of the country who are familiar with the situation, including, it was said, Arthur K. Howard, Boston; S. E. Samuelson, New York; Fred J. Herrington, Pittsburgh; Lewen Pizor, Philadelphia; H. M. Richey, Detroit, P. J. Wood, Columbus, Ohio, and W. A. Steffes, Minneapolis. All are Allied states officers.

"YOU CAN'T HAVE

BLASTS ALL RIVOLI,

OPENING RECORDS

(WINTER & SUMMER,

HOLIDAY & WEEK-

DAY) FOR PAST 2

YEARS!

Didn't we tell you it was 20th's greatest musical!

EVERYTHING"

(N.Y.)

But you expect broken records when reviewers rave like this:

"Geared for big applause and bigger profits! Everything that could make a picture tuneful, gay and effervescent!"

—Boxoffice

"It's got everything to take dust off the SRO sign. At a trade showing even the hard-boiled exhibitors applauded! A honey, a real showman's picture . . . sure-fire!"

—Showmen's Trade Review

"Receipts may be expected to top 'Wake Up and Live'! Gives you almost everything in the entertainment grab-bag for 100 fast-stepping minutes!"

—Variety Daily

"A hit! Should prove to be one of the outstanding laugh successes of the new season!"

—Los Angeles Examiner

"Due for important money wherever it plays! Entertainment every foot of the way! Fast and very funny nonsense, set to grand hit tunes, played by a grand cast!" *—Hollywood Reporter*

"Another boxoffice socko which will ride along to the top figures of its predecessors! One of the best of the series 20th has turned out!"

—Variety (weekly)

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

CONSPIRACY CHARGED

(Continued from page 61, column 2)

tomers of the exhibitors or the employes of the complainant, and by intimidation, threats, force, fraud or defamatory publications inducing and procuring them to withhold their patronage of the motion picture theatres of the exhibitors, to quit the employment of the exhibitors or the complainant or from resorting to like means at any time or place or under any circumstances to prejudice, procure or compel the employes of the complainant or of the exhibitors to quit their employment or the customers of the exhibitors or complainant to withhold their patronage;

"(b) advising or requesting in such manner as to express or imply a threat, intimidation, coercion or force, whether by oral communications, by letters or by printed circulars the customers of exhibitors, licensees of the complainant or those who might become licensees of the complainant, to desist or refrain from patronizing or doing business with the complainant or with the theatres of the exhibitors, or resorting to any species of threat, intimidation, force or fraud to accomplish such purpose or permitting other persons to do so; and

"(c) inducing, coercing or compelling exhibitors to refuse to exhibit the complainant's motion pictures and inducing, coercing or compelling exhibitors not to enter into license agreements with the complainant for the exhibition of its motion pictures."

The restraint order was made returnable on Monday, August 2nd, at which time the UMPTO was legally represented by former Congressman Benjamin Golder (who carried the fight on the Perleman double bill case in Philadelphia Federal courts); his associate, Otto Krause, Jr.; and George P. Aarons, secretary of the UMPTO, who is also listed among the defendants.

New Hearing August 11th

In view of the fact that not all of the defendants had been served and that others did not appear—reportedly upon advice of counsel—Judge Dickinson continued the restraint order against the boycott of Paramount films and picketing of theatres showing Paramount films until a further hearing August 11th.

In refusing a motion by Mr. Golder, for exhibitors, to permit the exhibitors to engage in their picketing campaign until the final disposition of the order, Judge Dickinson held that the theatre operators lacked the right to pursue such tactics.

Lest a labor question be brought into the case, Judge Dickinson declared that although the use of the "strike" as an economic weapon was legal in wage disputes, it cannot be employed by one business firm against another.

"There is no such thing as a peaceful strike," Judge Dickinson declared.

Judge Dickinson, however, expressed doubts if the anti-trust Sherman and Clayton acts apply in this case, the matter of jurisdiction to be argued at the further hearing. Mr. Golder raised the question how the picketing of a local exhibitor of a picture, which is a local function, can come under the anti-trust laws which concern interstate commerce. Mr. Schnader, in that connection, referred to a Supreme Court decision that ruled retailers boycotting against a wholesaler engaged in interstate commerce was a restraint of trade under the terms of the Sherman act.

Calls Exhibit Illegal

A major point of contention to be made by Mr. Golder at the final hearing on August 11th is based on the fact that the temporary injunction was issued on the basis of an illegal contract included among the exhibits appended to Paramount's bill of complaint. Exhibit "A" of the bill of complaint is the license agreement used by Paramount in selling the year's product to the exhibitor. Mr. Golder alleged that the exhibit is an illegal contract in view of the fact that it contains a double feature clause, which the Philadelphia Federal courts have held to be illegal.

Although Judge Dickinson held fast in his refusal to permit picketing, he conceded that the UMPTO has a legal right to "induce" members not to buy Paramount products, and invited Mr. Golder to rewrite that section of the order and agreed to meet with both sides to consider the modification.

A "strike" mass meeting at Philadelphia's Broadwood Hotel, called by the UMPTO the same morning, August 2nd, was attended by more than 100 member exhibitors.

Although neither side nor Judge Dickinson made any effort to prohibit the mass meeting, Mr. Schnader later declared that the meeting was a technical violation of the letter of the injunction and that those who participated could be brought in for contempt.

In clarifying their position in the strike, Mr. Golder, for the exhibitors, advised the UMPTO to continue their fight against Paramount by not dating any pictures during August and to refrain from signing the 1937-1938 contracts.

Mr. Golder pointed out that this was the first time in the history of motion picture litigation that "the big fellow came running to the courts for help because the little fellow was hurting them."

See Similar Move Elsewhere

It has been freely predicted along Broadway that a similar policy will be followed by Paramount in other cities where similar exhibitor demonstrations have been planned, such as Minneapolis, Cleveland, Milwaukee, Boston, Los Angeles and elsewhere.

At a Philadelphia exhibitor meeting in Philadelphia, following Monday's hearing, the independents' counsel, Mr. Golder, declared that the exhibitor opposition was directed not only at Paramount, but at all "distributor aggression."

Mr. Golder questioned the advisability of the proposed picketing campaign.

The matter of possible suits against exhibitors who refuse to play Paramount product during August, for violating contracts, was discounted by Mr. Golder on the theory that it would be impracticable for Paramount to file hundreds of suits against individual exhibitors.

In "Contact," official publication of the UMPTO, the organization sums up its stand as follows:

"WHAT PARAMOUNT WANTS (1937-38 *Sales Policy*).

"Four at 35% with an allowance of 17½% profit and then a 50% split.

"Eight at 30% with an allowance of 15% profit and then a 50% split.

"Ten at 30% with an allowance of 7½% profit and then a 50% split.

"If any of these 10 pictures at 30% do not warrant their staying at 30% they will be reduced to 25%.

"The balance of the pictures are to be divided between 25% and flat or all flat.

WHAT THE UMPTO MEMBERS WANT (1937-38 *Sales Policy*).

"Instead of these higher rentals a 20% lower price over that paid for 1936-37.

"That Paramount deliver what the exhibitors bought in 1936-37 and did not get.

"Refusal to take in Paramount as a partner to profits and not to losses.

"Refusal to grant Paramount permission to examine the books of each exhibitor.

"Adjustment on product delivered on 1936-37 contracts which was inferior to that promised and that amounted to a swindle."

INSURANCE RATES CUT IN MISSOURI

For the second time in two years, exhibitors with fireproof theatre buildings will profit by an announced reduction in fire insurance rates. The latest saving will be 20 per cent.

In 1935, the state and the insurance companies settled a lengthy rate controversy with the companies agreeing to a general reduction which amounted to about 18 per cent in the case of fireproof buildings.

The reduction recently announced applies only to fireproof buildings.

Phil Reisman Sails For RKO Sales Meet

Phil Reisman, foreign sales manager for RKO, has sailed on a two months' European trip which will include attendance at the company's United Kingdom sales convention in London, August 5th and 6th.

A number of Continental executives and all branch managers in England, Northern Ireland, Scotland and Wales will be among the 50-odd delegates who will attend the convention, which will be conducted by Ralph Henbury, managing director of Radio Pictures, Ltd.

Among those representing England's sales forces will be W. W. Jay, general sales manager; G. W. Dawson, secretary for that country, and Harry Burgess, director of advertising and publicity. From across the Channel will come Harry Leasim, Continental general manager; Jack de Waal, Continental secretary; Michael Havas, general European sales manager; Eugene Scharin, Continental publicity executive; Clair E. Hilgers, managing director of RKO Films, S. A., with headquarters in Paris; S. M. Livingston, French sales manager; J. Mounier, French publicity head; Carl Wallman, general manager for the Scandinavian countries, and G. Wadsten, general sales manager for the same territory; Michael Gerassy, RKO Radio's representative in Italy; S. Lehman, general manager in Poland; E. Schuler, general manager in Austria; A. D. Skouras, distributor of RKO Radio's product in Greece; A. Zomerplaag, general sales manager in Holland, and P. DeSchaap, also of Holland.

Kentucky Tax Nets $511,848

Kentucky's amusement tax, effective since June 7th, has produced $511,848.48 in 33 days of operation, the department of Revenue reports. Of the total collected, 84 per cent came from taxes on admissions to theatres.

Barker Joins Consolidated

Reginald Barker, former director for Republic and others, has joined Consolidated Film Industries, Inc., as special representative of Herbert J. Yates, with headquarters in Hollywood.

Bankruptcy Petition Filed

Creditors filed an involuntary bankruptcy petition in United States district court in New York Wednesday against Nouva Mondo Motion Pictures, Inc.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

It was coincident that on the very day, last week, when Miss Myllicent Bartholomew announced she was dissatisfied with Hollywood's financial rewards for her nephew, Freddie ($1,200-a-week) Bartholomew, and might return to England, Vivian Burnett, the original "Little Lord Fauntleroy," which brought first real success to Freddie in Hollywood, drowned in Long Island's Manhasset Bay. Miss Bartholomew complained that in Hollywood, "we have had nothing but trouble," starting right from Freddie's role in "Little Lord Fauntleroy." (She was said in the press to be demanding $2,500 a week for little Freddie.)

"Little Lord Fauntleroy" brought nothing but trouble to Vivian Burnett, too. He had spent most of his time fighting down the name of "sissy" after his mother, Frances Hodgson Burnett, some 54 years ago, made him the character of the little "Fauntleroy," with dandified velvet suit, lace collar and pancake hat, in her famous book. Last week he died a hero, trying to save four drowning persons.

▽

Bob Benchley pulled a fast one on the MGM studio the other day. Metro has been keeping Benchley going day and night writing and acting in comedy shorts. With no vacation in sight, he finished one and they cracked down on another subject, told him to work out the idea right away. So he arranged "How to Start the Day," and wrote in a part for himself calling for his spending four days in bed, supposedly asleep. Three times he had to be awakened from actual slumber to perform some minor action demanded by the script.

▽

Harry Martin, our correspondent in Memphis, swears he has discovered a young local society girl who has a lone claim to distinction despite the fact that she has received one of those Dave Selznick "Gone with the Wind" offers.

Mr. Selznick, from Hollywood, mailed Miss Kate Galbreath a contract calling for expenses and a moderate salary during a screen test period in New York for "Gone with the Wind," with options to renew extending up to six years. Miss Galbreath countered with a proposition of her own, the like of which undoubtedly caused Mogul Selznick to fire 32 of his "Gone with the Wind" talent scouts on the spot.

Memphis Kate, never in Hollywood, replied that she wouldn't be tied up with anybody for six years, even Dave Selznick, and in the second place, "I'm not keen about a movie career anyway. Besides, I have an offer to teach school in a Kentucky town where living expenses won't be as great as they would be in Hollywood."

▽

Mickey Mouse may have made Walt Disney a millionaire, or something, but, regardless, Disney still insists on serving as the peep-squeaking voice of Mickey in the cartoons.

▽

Joe Rosenfield, Evergreen Circuit city manager in Spokane, unplugged his electric razor to talk to a visitor who had dropped into his office. Joe stood talking with razor-cord plug in one hand and a pair of tweezers in the other. After a spell he decided to resume shaving. Still talking, he absent-mindedly stuck the tweezers into the light socket. In an instant his hand was full of melted metal.

MORE PLOTLESS DIALOGUE

With apologies to ERSKINE JOHNSON.

"I like playing comedy roles better than merely beautiful heroines. It's fun to be tossed into a mud hole."—*Loretta Young.*

"Hollywood suppresses me. It's so sensational."—*Gregory Ratoff.*

"Today, if a star has temperament, they call it maladjusted metabolism."—*Joan Bennett.*

"I haven't seen any new actors or actresses since I left Hollywood two years ago. They've got different names, that's all.—*Neil Hamilton.*

"I'm afraid I shall have to be an actor when I grow up, because, you see, I haven't had any other sort of training." — *Freddie* (12-year-old) *Bartholomew.*

"I have more superstitions and nervous habits than an inmate of an asylum."—*Victor Jory.*

Imagine the consternation of some of those old ladies who are always criticizing motion pictures when they learn that steel corset-bones are now being made rustproof by a covering of cellulose made from old films.

▽

The word "lady," according to the London *Era*, is "hlafdige" in Old Saxon, and "hlafdige" means "dough-kneader."

And dough she still needs—especially in Hollywood.

▽

The week's Goldwyn story comes from Hollywood via Helen Zigmond, and concerns a conference in which Mr. Goldwyn and a subordinate were discussing inner affairs of the Goldwyn company. The subordinate interrupted, in admiration, to remark, "You know, Mr. Goldwyn, I think you're the greatest producer in America." To which the unflattered Goldwyn answered: "I can't argue with you about that."

▽

To hear a Broadway movie mogul tell it, on his return from a brief visit to Germany, "Ninety-seven per cent of them voted for Hitler at the last election, but I always seemed to be running into the odd three per cent."

▽

From "Etiquette," the "blue book of social usage," much consulted—very much consulted in Hollywood:

"Although asparagus may be taken in the fingers . . . don't squeeze the stalks or hold your hand below the end and let the juice run down your arm."

Novices, of course, could use blotting-paper sleeves.

▽

Walter Vincent and his theatre owning colleagues on the committee appointed to do something about radio's competition to motion pictures, will please refrain from chuckling when they hear that broadcasting suffered a major catastrophe the other evening as Ronald Gamble, announcer for Station WHIO, in Dayton, Ohio, opened his mouth wide to talk into a microphone, and a cute little fly flew right in.

Samuel Goldwyn, through the motion picture press, is inviting exhibitors to participate in "the greatest theatre contest in years"—for the best exploitation and advertising campaign on "Stella Dallas," described by Mr. Goldwyn as "THE picture of the year!"

Invited to select the winners of $1,000 in prizes for the best copy are Martin Quigley, George Schaefer, A-Mike Vogel, Monroe Grenthal and Samuel Goldwyn.

Mrs. Franklin D. Roosevelt will possibly not be invited.

▽

John W. Trewhela, manager of the Fox theatre, Billings, Montana, hands out personal calling cards on the back of which is inscribed the message: "Be sure that the face that looks out at you from the mirror each morning is a pleasant face. You may not see it again all day, but others will."

▽

Joseph Sirkin, managing the Culver theatre in Brooklyn, obtained many valuable aids for a "Maytime" showing through a "Community and Safety Parade" staged with the aid of police, city, parents, teachers and juvenile groups in his section. Letters of acceptance to invitations to review the parade came from many prominent New York and Brooklyn city officials, including Lewis J. Valentine, the Police Commissioner; Nathan Sweedler, Judge of the Municipal Court; Kenneth Sutherland, of the Board of Aldermen; Albert D. Schanzer, member of the State Legislature; Alderman Sandy Ehrmann, and a host of others, not forgetting William F. Brunner, President of the Board of Aldermen, who was "very glad to accept your kind invitation to act as Grand Marshal of the Parade." — — but, he postscripted: "I understand you will have an autobile for me so that I will not have to walk."

▽

As if ASCAP doesn't have enough to worry about, what with legislative attacks in a multitude of states and the problem of whether to join the American Federation of Labor, a one-man picket line has been thrown around the RCA Building and Rockefeller Center (two square blocks) where the Society maintains its offices. The complainant is Ira Arnstein, aggrieved songwriter, whose sandwich sign reads: "I Demand My Rights." Investigation disclosed that Mr. Arnstein wrote a song about "Mother," or somebody, and thinks that ASCAP is preventing him from collecting the royalties—if any.

▽

Associated Press headline in the New York Times:

MENJOU ASKS TAX RELIEF
FOR UPKEEP OF WARDROBE

We're looking for tax relief so's we can get a wardrobe.

▽

The Twentieth Century-Fox publicity department is right proud of its announcement that "six saber cuts" are down on the list of properties requisitioned for a scene in Shirley Temple's new "Heidi." The scene involves a student duel at a German university, in which the performers are to receive the traditional badges of honor inflicted by each other's sabers. "Saber cuts" in Hollywood are strips of red tissue paper, applied to a player's face with adhesive tape.

IT'S **AUGUST** ON T

BUT **JANUARY** AT T

FOR THE
SUMMER'S
SHOW
SENSATION! . . . .

R K O
RADIO
PICTURES

HE CALENDAR
HE BOX-OFFICE

Biggest hot-weather grosses in history registered in scores of key spots as RKO-Radio's mighty attraction ends exciting second week at Radio City Music Hall!... Flash news pours in from all sections as more first runs open to same kind of business!... Showmen cashing in heavily on a great picture released when it means the most...and backed by a tremendous national billboard campaign of 10,000 twenty-four sheets plastered all over America!...O.K., RKO!

EDWARD ARNOLD.. CARY GRANT... FRANCES FARMER... JACK OAKIE.

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre

The Toast of New York

GREATER UNION UNDER COMMITTEE OF THREE

Executives of Australian Theatre Company Handle Duties Doyle Relinquished

by CLIFF HOLT
in Sydney

Conjectures as to the likely successor to Stuart F. Doyle as managing director of Greater Union Theatres, Ltd., came to an end with the announcement that the board had selected a committee of management to direct the activities of the company. The board's decision was announced by Norman B. Rydge, chairman of directors, under whose control the committee will function.

The committee of three comprises Roy Barmby, Arthur Gillespie and John Evans, all of whom have been executives of the company for a number of years.

Mr. Rydge said that the selection of the committee from within the organization was of itself evidence of the board's complete confidence in the executives. In this respect, no changes in personnel were contemplated. With their wholehearted cooperation the future of Greater Union Theatres was assured, and the organization would become an increasingly powerful force in the show business, he said.

Mr. Rydge added that the board was determined to maintain the entity of Greater Union and that the future policy would be planned to place the entire organization on a solid profit-earning basis, so that shareholders would receive dividends. In order to insure progress the entire theatre circuit throughout Australia would be overhauled and modernized to achieve the highest overseas standards of comfort and efficiency.

Those present included R. B. Barmby, A. G. Gillespie, J. Evans (committee); P. W. Dive (secretary), W. Sayle (legal representative), H. G. Hayward (circuit advertising manager), C. Shannon (Melbourne representative), E. Lane (Brisbane), C. Webb (Adelaide), G. Ellis and V. Webb (British Empire Films), R. Garner (Cinesound Productions), and G. F. Todd (National Theatres Supplies).

On 25th Anniversary

Former managing director of Greater Union Theatres and its numerous associated companies, Stuart F. Doyle's retirement coincided with his 25th year of active connection with the industry. The Australian trade journal, *Everyones,* published a special "Stuart F. Doyle Anniversary Number," and its pages carried a large number of congratulatory messages from industry leaders in all parts of the world. On the eve of his departure from the company he was honored at numerous official dinners, the most notable of which was a press luncheon at which some of Australia's most important newspaper men presided.

In his speech Mr. Doyle had a tilt at the Federal Government for its scant encouragement of the production of films in Australia. The Quota Acts of New South Wales and Victoria, he said, were badly designed and were an absolute and abject failure. He did not intend under these conditions further to dissipate his efforts in making pictures in Australia, when England received the full encouragement of the British Government in a most effective way. Instead, he would transfer his production activities to England.

"If the Government insists on enforcing the present quota act in New South Wales," he said, "it will end up by the whole of the distributors withdrawing their supplies from Australia, because they will not tolerate a set of conditions impracticable and impossible imposed by governments. The American distributors hold the trump card because upon their supplies alone depends the livelihood of 20,000 people in Australia."

Theatre License Restrictions

Regulations governing the restriction of theatre licenses have been gazetted by the New Zealand Government. They are embodied in the Cinematograph Films Act, and provide for the following:

If in any locality there are one or more theatres functioning, and an application is lodged for a new license or for increasing the number of seats in any licensed theatre, the licensing officer may refuse the application, provided he is satisfied:

(a) That the existing theatre or theatres provide adequately for the requirements of the locality having regard to the entertainment value and date of release of the films exhibited, the seating accommodation and general amenities provided, the number of nights per week on which exhibitions are given, the prices charged for admission, and any other relevant considerations affecting the public interest; or

(b) That in view of the conditions existing in the industry or the limited number of films of reasonable exhibition value obtainable in the market, the granting of further licenses in the locality or the licensing of additional seating accommodation or of exhibition on additional nights would cause undue hardship to such existing licensed exhibitors or would result in unreasonable economic waste.

For a city license the application fee is £25. For suburban areas exceeding 10,000 in population, a fee of £15 is required, and for all other applications, the sum of £10.

Weigel Retires

Charles Weigel, exhibitor in Cincinnati for the last 27 years, has retired as a result of the sale of the Madison, neighborhood house, to the recently organized Maurie-Ann Theatre Company.

Jungle Scenes Delay Film

Difficulties in filming jungle scenes for "Stanley and Livingston," now on location in Kenya Colony, Africa, have forced Twentieth Century-Fox to postpone release of the picture until next year.

Circuit Buys Two New Houses

Interstate Pictures Circuit, Inc., has purchased two theatres, the Palace and the Plaza, both in San Marcos, Texas, from F. W. Zimmerman.

New Producing Company Forms

Organization of a new producing and distributing concern, Collective Film Producers, Inc., has been announced by Roman Rebush and Edgar G. Ulmer.

First production will be a Jewish film, adapted from "Green Fields," a play by Peretz Hirshbein. Camera work on the film started last week at Producers Service Studios, Inc.

Four Sign with MGM

Mickey Rooney, Albert Mahler, John Brigit and Robert Tasker have signed with MGM. The two last named are writers. Mr. Rooney's first assignment under the new contract will be "Thoroughbreds Don't Cry."

Monogram Appoints K. C. Firm

Exhibitors Film Delivery of Kansas City has been appointed by Monogram Pictures to handle inspection and delivery of its film in that territory. Indicated is the possibility of central distribution for other film companies.

Hoffberg Gets Color Film

The J. H. Hoffberg Company has acquired the distribution rights to "Phantom of the Santa Fe," an outdoor feature in color, and has set the picture for immediate release.

Delson Leaves Consolidated

Robert Delson has resigned from the legal department of Consolidated Film Industries to take up private practice with Delson, Levin and Gordon, attorneys, 270 Broadway. Mr. Delson was assistant to M. H. Lavenstein, of Consolidated, for six years.

Loew's Gets Carlton

Loew's has acquired a half interest in Edward Fay's Carlton Theatre at Providence. The theatre will be used as a holdover house for pictures playing at the Majestic, Fay's and Loew's, all of the same city.

Youth Picture Planned

Virtually all of the younger players under contract to Universal will appear in a feature to be entitled "Youth Marches On." Joseph Pasternak will produce from an original story by Elliott Gibbons.

Tradefilms Expands

Tradefilms, Inc., engaged in the production of commercial films, has expanded production facilities. Shirley C. Burton is president and Henry Chappellet vice-president.

Julian Rifkin Manages Three

Julian Rifkin, son of Herman Rifkin, franchise holder of Republic in New England, is supervising operation and booking of the Suffolk and Majestic, at Holyoke, and the Academy, in Northampton.

RKO Buys Yonkers Unit

RKO has acquired the Central theatre, Yonkers, N. Y., from H. Sussman. Last week the circuit obtained title to the Roosevelt from Leo Brecher.

FRENCH ARBITER ASKS TAX CUTS IN RETURN FOR AIDING EMPLOYEES

Mistler Gives Theatre Staffs Better Conditions But Says Owners Should Receive Aid

by PIERRE AUTRE
in Paris

The strike which affected cinemas, legitimate theatres, and music-halls last April, was one of the consequences of the establishment of the "Contrat Collectif de Travail" (Collective Work Contract).

As no agreement had been arrived at between the theatre managers and the delegates representing the General Union of Workers of the Film Industry, the Government appointed as arbitrator Jean Mistler, former Minister of the Beaux-Arts, Deputy for the Aube Department, and President of Foreign Affairs of the chamber of Deputies.

A part of the staff of the GFFA (Gaumont) circuits, protested against the arbitration decision, saying that it would impair the advantages they had acquired last June.

The next day, a delegation of workers went to the Présidence du Conseil (Prime Minister's office) and asked the Employers' delegation to meet the Employees' delegation. The employers said there was no need for them to comply with this request as they had submitted to the arbitrator's award.

On the same day, the staff of Gaumont Palace, the largest cinema of Paris (6,000 seats), head of the GFFA circuit, went on strike and occupied the theatre.

In a statement, the workers' committee gave the following reasons for their strike:

"Mr. Mistler's arbitration does not satisfy us because it does not take into consideration the wages already existing. Thus, the scene shifters, who earned 425 francs per week, will be reduced to 385 francs per week. Other wages will also be reduced. It is impossible for us to accept such conditions, so we have decided to cease work and to occupy the theatre.

"Tomorrow, Sunday, we will send a delegation to the General Meeting of the Federation du Spectacle, and we hope to be able to draw all our colleagues of the Paris theatres into a general strike.

"The Government promised us that Mr. Mistler would be called upon to carry on with his arbitration, but we cannot carry on with our work until we have formal promises concerning the maintenance of our situations."

Strike Called Regardless

At the insistence of the Prime Minister, the Employers' delegation yielded on certain points in the text of the award on condition that the award be presented by Mr. Mistler, personally. However, as Mr. Mistler was not in Paris, it was agreed that the theatres would remain open until his return on Wednesday.

On Sunday, an emergency meeting was attended by ushers, check-takers and operators who voted a general strike, at once. In the afternoon the Parisian public found a number of the most important cinemas closed, those of the GFFA Circuit, Pathé and several others. Most of the independent cinemas remained open. The strike affected a third of the so-called

(Continued on page 74)

Text of Collective Contract For Theatres of Paris District

Here are the highlights of the collective work contract which was agreed upon by the French Syndicate of Motion Picture Theatres and the French Syndical Chamber of Cinema Directors, on one side, and the Entertainment Federation, the Ushers' Syndicate, the Cashier and the Check-takers' Syndicate, affiliated members of the Employees Federation.

This collective contract is valid for the Paris district, that is to say, the Seine departments, Seine and Oise, and Seine and Marne, which makes a region of about 60 kms around Paris.

I. Syndical Rights

I. The Contract acknowledges the liberty of opinion of the employees and workmen, who are free to belong to the professional syndicate if they so desire. Employers promise not to take into consideration the fact of belonging or not, to a syndicate, in hiring, the allotment of work, measures of discipline, and discharge. Exercise of Syndical rights must not cause acts outside the law.

II. Staff Delegates

In each theatre employering more than 10 persons there must be delegates, the number fixed as follows:

11 to 25 employees: 1 titulary delegate and 1 deputy.

26 to 30 employees: 2 titulary delegates and 2 deputies.

50 and above employees: 3 titulary delegates and 3 deputies.

The delegates are the representatives of the staff, near the management of the theatre. They are elected for one year and are eligible for re-election. All members of the staff, of at least 18 years of age and working for at least 3 months in the theatre, are electors. Eligible only for election as delegate, are employees of French nationality, aged at least 25 years and who have been working in the theatre for a year.

III. Conditions for Work

No employee or workman may be engaged at a salary less than the salary fixed for his or her category.

Conditions for work and the minimum salary are clearly defined by appendices to the actual contract.

Exceptionally, however, and under the control of the Syndical Associations signers of the collective contract, derogations from the salary tariffs may be consented to, in small exploitation theatres, after an agreement between the management and the staff of the theatre.

IV. Weekly Holiday

The law on the weekly holiday is to be strictly applied to the entire staff of the theatre.

V. Accidents

The entire staff must be assured by the employer against accidents at work.

VI. Paid Holidays

Yearly, paid holidays are accorded the whole staff, in conjunction with the law of June 20, 1936. Their length, which must in no way be less than that fixed by the law, will be determined by the conditions for work and by the salaries established for each category.

The period for the holidays must be included between May 1st and September 30th (for motion picture theatres, between May 1st and August 30th).

VII. Engagement

Employers have the right to choose their staff as they wish, either from the workmen's syndicate or elsewhere.

VIII. Length of Work

Length of time for work is fixed at 40 hours per week, in accordance with the law of June 21st, 1936. Professional derogations will only be accorded in particular cases and in agreement with the syndicates interested.

IX. Sickness—Justified Absences

Absences justified by illness, accidents or child-birth, do not break a contract for work and the employee must be taken back on his or her return. This, on the condition that the absence does not exceed 3 months and that the employee is still able, on his or her return, to do the same work as before.

X. Periodical Revisions of the Salaries

The minimum salaries established by the annexes to the present contracts were determined, taking into consideration the economic conditions of April 15th 1937. They may be revised at the end of each term, by the habitual procedure of arbitration, at the demand of one of the two parties.

XI. Equality Committee in Case of Lawsuit

All lawsuits resulting from the application of the present collective contract and its annexes, or the interpretation of their terms, will be submitted to an examination by an equality committee, composed of three employers and three employees or workmen, members of syndical organizations, signatories of the present contract, and presided alternatively by an Employer and by an Employee. If the parity committee is unable to make the conciliation, the concerned parties will have the right to appeal to competent jurisdiction.

Appended to the present convention are particular agreements concerning musicians, machinists, safety staff, theatre managers, control service, check-takers and theatre inspectors, electricians, mechanists and stokers, and finally projection room staff.

This convention is inferred for one year with effect since April 15, 1937. It may be abrogated by both parties, by registered letter three months before its expiration date. If not, it will be renewed automatically for one other year, in the same conditions.

(Text continued on page 72)

Walter Winchell

"It was an
motion picture bus
provided two drama
of which gave every
powerfully at the box

SAMUEL GOLDWYN *presents*

Stella Dallas

with **BARBARA STANWYCK** • **JOHN BOLES** • **ANNE SHIRLEY**

ALAN HALE • BARBARA O'NEIL
Written by Olive Higgins Prouty
Dramatization by Harry Wagstaff Gribble
and Gertrude Purcell
Directed by **KING VIDOR**

...and it's "an eventful week" in New York with "Stella Dallas" ... now playing at the Radio City Music Hall!

Released thru

N SUNDAY'S BROADCAST SAID:

eventful week in the ness. Samuel Goldwyn for the screen, both ndication of clicking office."

DEAD END

another smash hit from **SAMUEL GOLDWYN**

starring

SYLVIA SIDNEY
and JOEL McCREA
with HUMPHREY BOGART
WENDY BARRIE · CLAIRE TREVOR · ALLEN JENKINS
and the Dead End kids from the original N. Y. stage cast
Based on the play by Sidney Kingsley as produced by Norman Bel Geddes · Screenplay by Lillian Hellman

"'Dead End', directed flawlessly by William Wyler and acted to the hilt by the entire cast!" —Walter Winchell

World Premiere, Tuesday, August 17th, Rivoli Theatre, N. Y.

NITED ARTISTS

FRENCH THEATRE WORKERS AIDED

(Continued from page 69, column 3)

I. MANAGING AND SUPERINTENDENCE STAFF

(1) Motion Picture Theatre Managers

They are responsible to the owner of the theatre for organization and operation of the theatre. They are also responsible for the staff and its behavior, the bookkeeping, payment of wages, rehearsals and course of the programs. They are responsible for the funds confided to their care. They are in charge of advertisement of the programs and the renting of the films. They take the place of the general management in all matters.

Wages:

(a) Minimum 525 francs ($21.00) per week or 2,500 francs ($100.00) per month.

(b) An extra 50 francs wage (about $2.00) will be added to these wages for one year's service in this position in the same theatre. This extra-wage cannot exceed 500 francs a month ($20.00).

(c) In no case shall the theatre manager receive lower wages than the best paid employee in the same theatre.

(2) "Chefs de Poste"

The difference between theatre managers and the socalled "Chefs de Poste" is that "Chefs de Poste" have charge of only order and organization in the theatres. They have no trade act to perform, and nothing to do with the choice of films.

Their minimum wages are 500 francs a week ($20.00).

Theatre managers will have every year one month of paid vacation and the "Chefs de Poste" three weeks.

II. ASSISTANT MANAGERS ("CHEF DE CONTROLE")

The assistant managers and the "Chefs de Controle" have in charge the control service and order inside the theatre. Eventually they may supersede the manager in that which concerns the order and discipline in the theatre.

Theatre inspectors have charge of the order of the hall and the reception of the public, with all ushers and attendants under their orders.

Minimum Wages:

First Category Theatres: First-run and second-run theatres.

Assistant Managers and "Chefs de Controle" 450 francs a week ($18.00).

Theatre Inspectors: 375.50 francs a week ($14.00).

Second Category: Theatres giving daily afternoon and evening performances but not belonging to the first category:

Assistant Managers: 380 francs a week ($15.20).

Theatre Inspectors: 340 francs a week ($14.60).

Third Category: Theatres not giving daily afternoon performances:

Assistant managers: 27 francs ($1.08 per performance.

Theatre Inspectors: 23 francs (90 cents) per performance.

Allowances for tuxedo and dinner jackets which are considered as work uniforms will be paid as follows:

20 francs per week for purchase and upkeep, or a free supply of these suits.

III. CHECK-TAKERS AND CASHIERS

The following paragraphs concern the check-takers and cashiers, whose work is as follows:

(1) Cashiers: They are in charge of the box-office, selling admission tickets to the patrons. They are responsible for the money collected at the box-office. Minimum wages: 290 francs a week ($11.60) or 16.50 francs per performance (66 cents).

SURVEYS BRING TRAILER CUTS

Surveys conducted by motion picture companies and by National Screen Service have resulted in trailers being shortened as much as 50 per cent and in elimination of superlatives in the narration.

National's trailers are now known as "prevues," a patented word.

Another change in trailers is being tried by Metro-Goldwyn-Mayer. The two-week advance trailer of "The Firefly" will be part black and white and part sepia tinted.

(2) Head Check-Takers ("Contrôleur principal"): Responsible for the control service. Minimum wages: 315 francs a week ($13.40) or 20 francs (87 cents) per performance.

(3) Check-Takers at doors ("Contrôleurs de portes"): Charged with verifying the tickets of patrons entering the hall.

(4) Hall Inpsectors (Contrôleurs de salle): Charged with directing the seating of patrons, and order of the hall. Minimum wages: 280 francs per week ($12.00) or 16.50 francs per performance (75 cents).

(5) "Contrôleur Aboyeur" (Barker): Charged with fulfilling, if necessary, the duties of the inspectors, or with announcing aloud at the door of the theatre the principal items on the program. Allowances of 20 francs per week (78 cents) or free supply of special uniforms—dinner jacket or tuxedo. They are allowed 8 days vacation with pay if employed at the same theatre for six months, and 15 days if employed for more than one year.

USHERS—USHERETTES

(1) Cloakroom: Employees placed in charge of the cloakroom are always paid by the management with authority to hire and discharge such employees.

(2) Ushers and Usherettes: Before, ushers and usherettes were only paid through tips and they had to give either the management or a special agency a daily sum (from 10 to 30 francs according to the theatre) to be allowed to work in the theatre. The difference between their tips and this sum became their wages. Agencies each year gave the management a certain sum for exclusive selection of ushers.

These agencies are abolished and the management cannot make the ushers pay for their jobs.

In the few theatres where ushers are paid by the management, the ushers are forbidden to accept tips.

In all theatres where the staff wears uniforms, the management has to supply them and pay for upkeep.

Minimum wages (per 40-hour week): Chief usher: 310 francs ($13.43); "Clock-in" porters: 310 francs ($13.43); Ushers, Usherettes, Liftmen, Cloakroof staff: 280.50 francs ($12.30) or 16.50 francs (75c) per performance; Grooms (opening doors of cars, and allowed to receive tips): 110 francs a week ($4.75); Lavatory attendants and nurses: 235 francs ($10).

In most theatres, where the staff is paid through tips only, this system will be maintained but the effective number of the staff will not be reduced.

SCENE SHIFTERS AND PROPMEN

This clause concerns cinemas giving variety shows on the stage between films. For this staff, work must not include more than two shows with the exception of days on which the program is changed. When they may work during three shows. The question of extra-hours, rehearsals, is also regulated by the Convention.

Minimum wages: Chief scene shifters: 500 francs ($21.75) a week; Scene Shifters: 425 and 400 francs ($18.45 and $17.35) according to work.

SECURITY STAFF (Specialized firemen)

Minimum weekly wages: 350 francs ($15.25).

For all the above named one complete day holiday per week is obligatory.

MUSICIANS

They will have one day holiday per week, on the same day if the cinema closes one day per week, or by turns, if the cinema is open every day.

Musicians are engaged by contract by the season: the winter season is from October 1st to May 31st, i.e. eight months, and the summer season from June 1st to Sept. 30th, i.e. four months.

Minimum wages are 28.75 francs per performance ($1.25).

PROJECTIONISTS

Their work is as follows:

(1) Projection, playing of the non-synchonized gramophone records, use of the microphone, projection of the lantern slides, operation of all lighting of the theatre.

(2) Upkeep of projection material as well as the cleaning of all places occupied by the apparatus. Ordinary repairs of projection material and accessories which do not necessitate the intervention of a specialist.

(3) Upkeep of batteries and current redressers, as well as the batteries feeding the sound apparatus and emergency lighting.

The projectionist cannot be held responsible for faulty reproduction caused by a defect in the material which he has mentioned beforehand to the management.

A projectionist may not be obliged to work for more than 6 consecutive hours of projection.

Minimum Wages:

Chief projectionist: 550 francs per 40-hour week ($24.00).

Projectionist: 500 francs ($21.75) per 40-hour week.

Second projectionist: He takes the place of the chief projectionist when the last named is absent. He may be alone in the projection room but is not responsible for upkeep of equipment. Minimum wages: 450 francs ($20.00).

Assistant projectionist: One cannot be an assistant projectionist before one year's apprenticeship in the projection room, and before the age of 18 years. The assistant projectionist may not, except in a case of extreme urgency, run the projection room alone. He cannot become a projectionist before two years as an assistant. Minimum wages: 275 francs ($12.00) per 40-hour week.

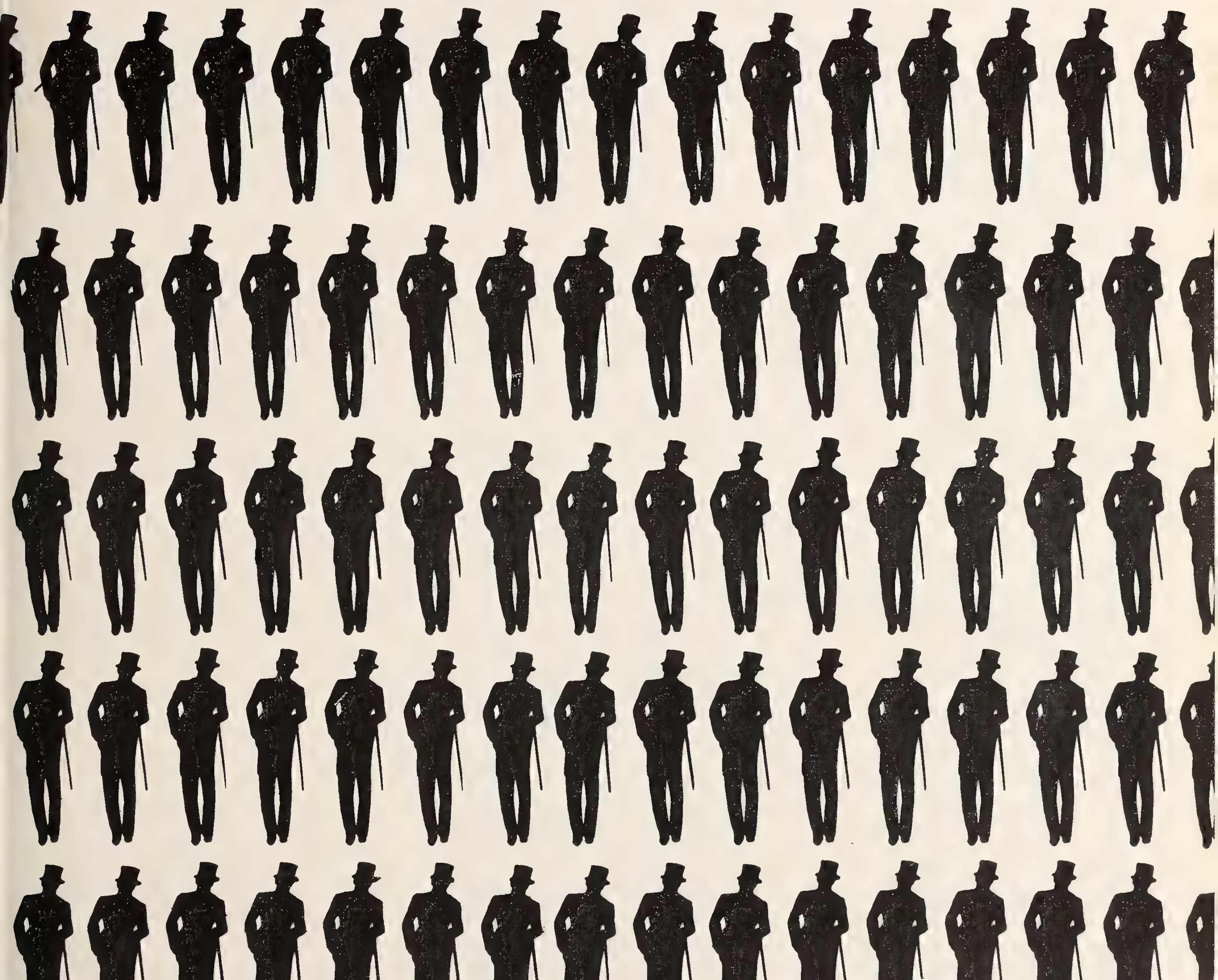
Substituting staff: The substituting projectionists will be paid at each show according to the rate of the weekly wages of the projectionists. Double wages will be paid for night work.

Paid vacations will be one month for the chief projectionist, and projectionists, and one week for the second projectionist and assistant projectionists.

ELECTRICIANS, MECHANICS, STOKERS

Minimum wages: from 425 francs ($18.45) to 600 francs ($26.00) according to the importance of the work.

100 men



and a girl !

STRIKE COSTS EXHIBITORS $36,000

(*Continued from page 69*)

exclusive theatres and a few in the suburbs. Numerous legitimate theatres were closed, besides music halls and circuses.

At 6 P.M. the Home Office gave the police instructions to evacuate the "sit down" strikers. Many theatres reopened that same evening, but 40 of the 298 theatres in Paris remained closed.

Ask New Contract

On Monday morning, the managers of the circuit and independent theatres received delegations of their employees. These, feeling the strike to be a failure, tried to bargain for the signature of the employers on a new collective contract, drawn up by the Unions, against their promise to return to work. The employers, on the whole, refused to give their consent. The directors pointed out to their employees that they had no reason to go on strike, but notified them that there would be no wage cuts. The workers returned to their jobs with the exception of those in the GFFA circuit, who returned on Tuesday.

Mr. Mistler, called to Paris on Monday, received delegations of the workers and employers. After a night of discussions and of meetings, the Unions gave their agreement Tuesday morning.

No fundamental changes were made in the collective contract established by Mr. Mistler. A new interpretation of obscure points, however, helped certain categories of workers. Existing wages cannot, for any reason, be cut down.

Costs Exhibitors 900,000 Francs

This strike came about without any valid reasons and against the advice of the leaders of the Unions. It cost Paris exhibitors 900,000 francs ($36,000), a loss which never will be recovered. The employees were not paid for the days on which they did not work.

The only ones to profit were the theatre firemen, who had been forgotten in the collective contract, and the ushers. A new provision protects them against any reduction of number employed.

The directors of the theatres promised not to make any reprisals.

Mr. Mistler's arbitration decision, revised following the strike, establishes a collective convention between the directors and the proprietors of the theatres and their staffs. This convention is valid only in the Paris district. The provisions of the agreement are recorded on the page of the beginning of this article.

Asks Special Taxes Be Dropped

For the industry Mr. Mistler asked that the special entertainment taxes be eliminated.

"The Pauper Tax" he told the Government, "hits the theatres, music halls and cinemas for 8.75% of their net receipts, and dance halls 21.75%.

"The State taxes vary from 2% (legitimate theatre) to 20% (motion picture theatres).

"As far as we know there is not another example of such excessive fiscal policy, and it is impossible not to realize the extremely difficult position the entertainment industry is in.

"The first to be affected by this was the legitimate theatre, to such a point that, since 1919, twenty theatres have been obliged to close down. Music halls, cinemas and dance halls are in an equally bad situation.

"We do not hesitate to declare that, to our mind, the bringing into force of new Collective Conventions ought to be accompanied by an immediate return to the common system of fiscal policy. If not, there is a great risk that employers will be ruined, employees and workmen thrown out of work, and that in an industry employing, in the Paris district alone, over 50,000 people."

Mines Bureau Films Shown To Audience of 8,809,496

Educational films of the Bureau of Mines were shown to audiences totaling 8,809,496 persons in the past year, according to tabulations revealed by M. F. Leopold, safety engineer, of the Bureau.

The films, which are all sponsored and financed by American industries, were shown on 100,342 occasions, an increase of 31 per cent over the previous year. The attendance figure is an increase of 36 per cent over 1936. Of the 100,342 showings, 95 per cent were before student bodies.

"We have at this time 3,775 reels of educational films for which the demand is so great that, although we have as high as 50 copies of numerous subjects, some are being booked a year in advance," Mr. Leopold said.

The demand for the films encourages the belief that American industry would cooperate to the fullest extent in the preparation of additional films, it was said.

▽

Laughton and Pommer in Paris

The co-managers of the new British producing company, Mayflower Pictures, Erich Pommer and Charles Laughton have just spent a weekend in Paris. Mr. Laughton said he had come "only for gastronomic purposes" and "I leave diets to my friends of Hollywood."

▽

Boyer Will Make Film in France

Charles Boyer, who has not played in any French film since "Mayerling," is to come to Paris in September to star for André Daven in "Le Venin" (The Venom), from the play by Henry Bernstein, which Charles Boyer played many times in France on the stage. Direction will be by Marc Allégret, one of the most successful young French directors.

▽

Four French Films for Biennial

The French minister for fine arts has announced the French films chosen to represent the French Industry at the Venice Biennial next September. They are:

"La Grande Illusion" (The Great Illusion), directed by Jean Renoir, with Jean Gabin, Pierre Fresnay, Erich von Stroheim and Dita Parlo.

"Les Perles de la Couronne" (The Pearls of the Crown), directed by Sacha Guitry, with Sacha Guitry, Raimu, Lyn Harding and Ermeto Zacconi.

"Helène," directed by Jean-Benoit Lévy, with Madeleine Renaud and Jean-Louis Barrault.

"Un Carnet de Bal," directed by Julien Duvivier, with seven French stars.

One of the best French films of the year, "Pepe le Moko," has been rejected by the French ministry because it is a gangster story.

▽

Production Notes

"Les Anges Noirs" (Black Angels), a novel by the French Catholic writer, François Mauriac, will be adapted to the screen. . . . The French playwright, Marcel Pagnol, author of *"Marius," "Topaze,"* "Fanny" and "Cesar," has just achieved a picture entitled "Irene," which is deep satire of the circles of the French Cinema and especially production. . . . The American actor John Lodge, who speaks French as well as English, will star in the French film directed by Jacques de Baroncelli's *"Le Maitre du Silence"* (The Master of Silence). . . . Jeff Musso is directing "The Puritan," from the novel by Liam O'Flaherty. The cast includes Pierre Fresnay, Jean-Louis Barrault, Viviane Romance and Rosita Montenegro. . . . The American silent film, *"The Cheat,"* is going to be produced as a French talker, by the Russian director, Fedor Ozep. The Japanese star Sessue Hayakawa will play the same part which made him famous in the silent production by Cecil B. de Mille. . . . *"La Citadelle du Silence"* (The Citadel of Silence), with Annabella, has just been completed. . . . Jean Renoir and his staff are working hard on the script of *"La Marseillaise,"* which is subsidized by the Trades-Unions. . . . The German director G. W. Pabst will make "The Drama of Shanghai."

Acquire French Prize Winner

Arthur Mayer and Joseph Burstyn have acquired the U. S. distribution rights to "Lower Depths," selected by Paris film critics as the best French picture of 1936. The picture will be released as a two-a-day in the early fall.

Cooling Law Enforced

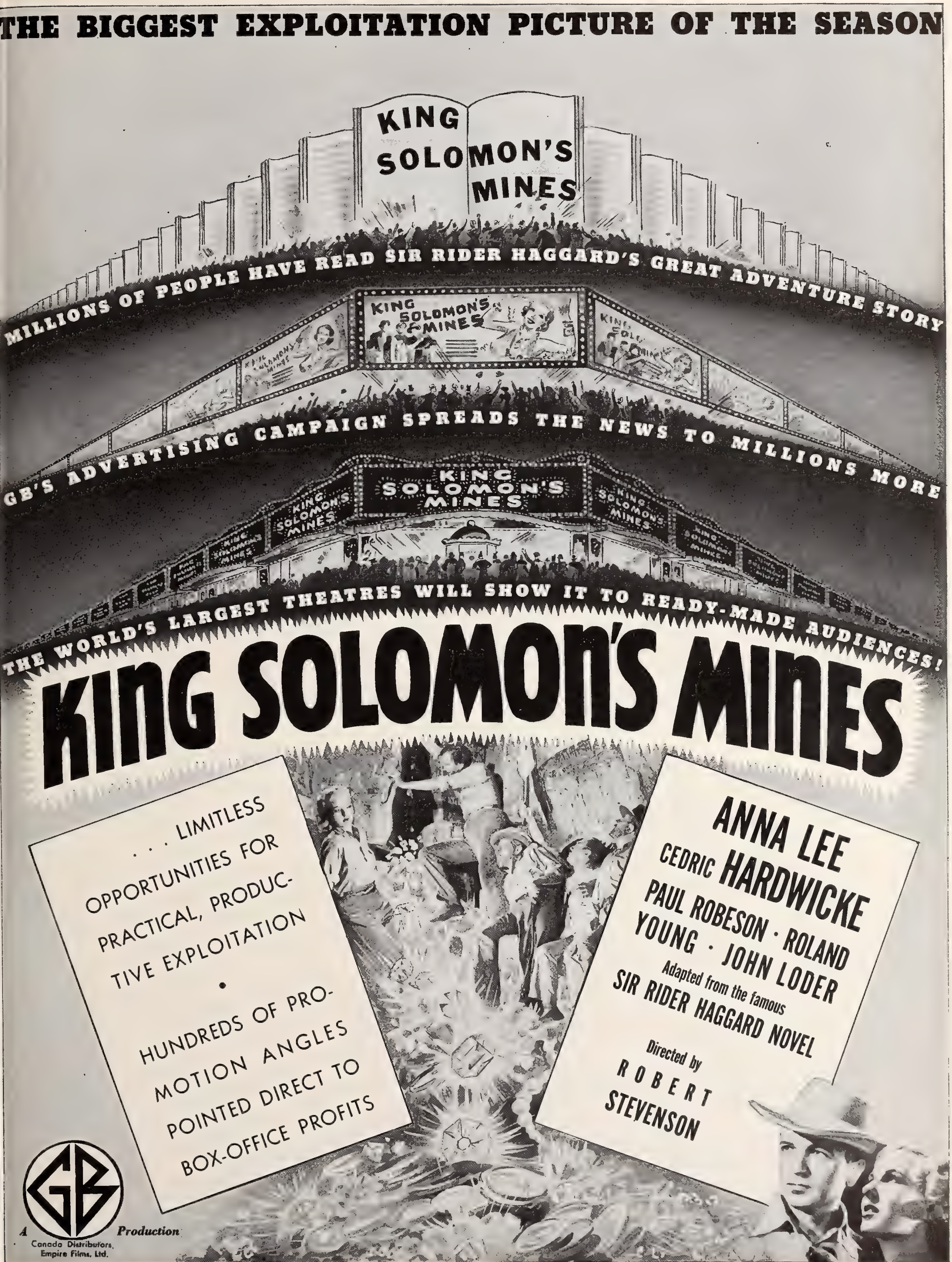
Cincinnati began enforcement this week of a recently enacted ordinance providing that temperatures in air-conditioned theatres and other public places shall be no more than 15 degrees cooler than the temperature outside.

Build Two Houses in South

Two Paramount operators will each build a new theatre in the South soon. Y. Frank Freeman will erect an 800-seat house in Asheville, N. C., and Lucas & Jenkins plans to add a new unit in Buford, Ga.

Bea Lillie in Crosby Film

Beatrice Lillie will make her first screen appearance under her new contract with Emanuel Cohen in Bing Crosby's next Paramount picture, "The Badge of Policeman O'Roon," film version of the O. Henry story to go before the cameras early in October.



THE BIGGEST EXPLOITATION PICTURE OF THE SEASON

KING SOLOMON'S MINES

MILLIONS OF PEOPLE HAVE READ SIR RIDER HAGGARD'S GREAT ADVENTURE STORY

GB'S ADVERTISING CAMPAIGN SPREADS THE NEWS TO MILLIONS MORE

THE WORLD'S LARGEST THEATRES WILL SHOW IT TO READY-MADE AUDIENCES!

KING SOLOMON'S MINES

. . . LIMITLESS OPPORTUNITIES FOR PRACTICAL, PRODUCTIVE EXPLOITATION

•

HUNDREDS OF PROMOTION ANGLES POINTED DIRECT TO BOX-OFFICE PROFITS

ANNA LEE
CEDRIC **HARDWICKE**
PAUL ROBESON · ROLAND YOUNG · JOHN LODER
Adapted from the famous
SIR RIDER HAGGARD NOVEL

Directed by
ROBERT STEVENSON

A GB Production

Canada Distributors, Empire Films, Ltd.

DUTCH ACT TO PREVENT CUT RATE ADMISSIONS

Federation Discusses Forming Board to Protect Prices; Delays MGM Theatre Approval

by PHILIP DE SCHAAP
in Amsterdam

Members of the Dutch Motion Picture Federation have held a special meeting in connection with the formation of a board to prepare "price regulations," aimed to eliminate excesses such as extraordinarily low entrance fees for all performances, for permanent as well as for traveling theatres, whether by distribution of cut rate tickets, or coupon blocks.

By the fixing of economically justified minimum prices, as well as the maximum number of seats for which the minimum prices to be fixed per performance may obtain, the required progression in the entrance fees quoted over the minimum is, moreover, automatically assured.

The necessity of regulating the minimum entrance fees in the general interest of the entire Netherlands picture and theatre trade was generally accepted, because the entrance fees for the performances have been liable to such decreases that not only has profitable operation been impossible, but the financial strength of the Dutch film trade has been threatened with undermining.

The proposed regulations contain a number of elaborated definitions, and mention the procedure necessary for fixing the minimum entrance fee.

▽

New MGM Theatre Debated

Plans for construction of a new theatre by Metro-Goldwyn-Mayer also were discussed. The company's plans already are far advanced, but no request has been made of the Federation for approval and no positive reply was given at the general discussion to the question whether the Federation will give this approval.

The opinion was expressed that a new big theatre in Holland's capital certainly would not improve the position of the other theatres. Considering, however, other conflicts between representatives of leading American companies and the Federation it is not considered likely that the Federation would refuse approval, because it would be expected that other American companies would support Metro-Goldwyn-Mayer in the event that a boycott of Metro pictures should be ordered by the Federation.

Metro-Goldwyn-Mayer has financial interest in a new company founded for operation of several film theatres in Amsterdam and Rotterdam, including the Capitol and City in Rotterdam, and the Alhambra, Royal and Corso in Amsterdam. The Capitol, Cinema Royal and Corso have been taken over from the former Royal circuit.

In the last year the most important Metro pictures have been released in the Amsterdam Alhambra theatre, the Tuschinski and Royal circuits getting the "leavings."

The influence of MGM on the film business in Amsterdam increases every day. By leaving the new theatres in Amsterdam and Rotterdam for five years, MGM has obtained an outlet for its films, also in the case of a boycott.

Pictures of other companies, too, American and European, will be shown in the new MGM theatres.

A conflict with the Federation therefore might arise, because, owing to the difficult situation here, there are those here who are determined to prohibit the construction of theatres without special approval of the Federation Board.

▽

Demand Free Development

The managing board of the Federation rejected the invitation of the German "Internationale Filmkammer" to send a representative to the Confederation Generale de la Cinematographie held in Paris July 5th to 10th.

In its letter to the "Internationale Filmkammer" the Federation argued that international organization of the industry can work only when its headquarters are placed in a country in which art and trade can have free development.

▽

Admission Receipts Drop

The total admission fees during the first three months of 1937 decreased again in comparison with the figures on the first trimester of 1936, as a review of theatre receipts in January, February and March shows.

AMSTERDAM (about 800,000 inhabitants)
Number of visitors, 2,398,680 (1936, first trimester, 2,333,360). Gross receipts, fl. 913,985,- (fl. 958,741,-)

ROTTERDAM (about 600,000 inhabitants)
Number of visitors, 1,427,720 (1936, first trimester, 1,468,749). Gross receipts, fl. 592,025,- (fl. 630,747,-)

THE HAGUE (amount of admission taxes only known now). 1937, fl. 123,199,-; 1936, fl. 114,-618,-

The admission tax is 20 per cent. The number of theatres exceeds that of 1936.

▽

The ANIF, Dutch East-Indian newsreel, hereafter will be produced monthly instead of weekly. Production costs are blamed. The accent will be placed upon the educational and cultural character of the newsreel. The ANIF newsreel was introduced into Holland by Profilti.

Buzzell Quits Post

After working ten days as director of "Merry-Go-Round," which is being produced by Universal, Eddie Buzzell resigned. He has been succeeded by Irving Cummings. Mr. Buzzell resigned after quarreling with Buddy DeSylva over the story.

Theatres Not Affected

New York City's new building code includes no radical changes so far as theatres are concerned. It provides for modernization of obsolete requirements for theatre construction, permitting erection of theatres in buildings used for other purposes.

Self-imposed film censorship is being considered by the Indian State of Hyderadad, according to reports relayed to the U. S. Department of Commerce. Censorship heretofore has been by the Calcutta and Bombay boards.

Grand National has assigned distribution of its 1936-37 product in Egypt to Ch. Liefshitz and M. Joseph & Cie.

SHORT PRODUCT PLAYING BROADWAY

Week of July 31

CAPITOL	
The Grand Bounce	MGM
Glimpses of Java and Ceylon	MGM
Wayward Pups	MGM
CENTRAL	
The Fixer Uppers	MGM
CRITERION	
The Little Pioneer	Vitaphone
Flowers from the Sky	Vitaphone
MUSIC HALL	
Screen Snapshots, No 11	Columbia
PARAMOUNT	
Night in Manhattan	Paramount
Aquabats	Paramount
RIALTO	
Golf Mistakes	MGM
The Eagle's Vengeance	William Steiner
ROXY	
The Country Cousin	United Artists
Bone Bender Parade	Twentieth-Century-Fox
Goofs and Saddles	Columbia
STRAND	
Crossing the Sahara	Vitaphone
Russ Morgan and His Orchestra	Vitaphone
Pictorial Review, No. 13	Vitaphone

American Rights Bought

The American rights to seven Viennese productions have been purchased by Bruno Zwicker, distributor of "Springtime in Vienna." The pictures, to which English titles have been added, are to be released in September.

Honor Nova Pilbeam

Nova Pilbeam, 18-year-old British star, was awarded a Plaque of Merit for the best performance by a British player in a British film during 1936. The award was in recognition of Miss Pilbeam's performance in "Nine Days a Queen".

Spierman Transferred

Richard D. Spierman, formerly engaged in RKO distribution in Latin America, has been given a new territorial assignment, as yet unspecified, in the Far East. He is en route from San Francisco.

Mindlin Joins Theatre Trailer

Fred Mindlin, former exploitation manager for several Chicago theatres, has been named sales manager of the Chicago branch of Theatre Trailer Corporation.

Selig Becomes Editor

The Rocky Mountain Screen Club News, a four-page monthly paper, is edited by Robert W. Selig, Gaumont British exchange manager in Denver.

Franchise Signed

A five-year franchise for Imperial product has been signed by Lou and Milton Lefton, operators of an independent exchange at Pittsburgh.

FIDELITY

EXPERIENCE shows that Eastman Fine-Grain Duplicating Films are capable of giving duplicates which are actual facsimiles of the originals. Completely solving a major photographic problem, these new high-fidelity films are among the most important safeguards of motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

105 Fox Theatre Heads Talk Over 1938 Operations

by JOHN A. ROSE
in Denver

A five-day convention of National Theatres Circuit (Fox West Coast and subsidiaries) officials, managers, bookers and department heads opens at the Broadmoor Hotel, Colorado Springs, Colo., on Monday, through Friday.

Tuesday and Friday will be given over to talks on theatre and film problems. Subjects to be covered include film deals, corporate records, legislation, unions, purchasing department, taxation, sound and projection, insurance and employees' associations, legitimate shows and concerts, acquisitions and rehabilitation.

Wednesday will be occupied with general discussions on operation, and will be led for 15-minute periods by A. M. Bowles, H. J. Fitzgerald, John Hamrick, Al Finkelstein, C. A. Buckley, Rick Ricketson, Phil Phillips, Frank Newman, Al Gould, E. C. Rhoden, Mike Rosenberg and Charles Skouras.

A feature of the Thursday activities will be a television exhibit, to precede department meetings, with division managers meeting with S. P. Skouras; district managers and bookers with W. T. Powers, J. J. Sullivan, M. Hossfeld, A. Schenck and I. Barry; purchasing and maintenance departments with E. F. Zabel and Frank Irby; treasury department with Harry Cox, Alan May and John P. Edmondson; and publicity men will meet with district managers and bookers.

The opening day, Monday, will be given over to a golf tournament, sightseeing trips, trout fishing and other activities. Various social events and trips are scheduled for other days, and on Wednesday the group will visit the Will Rogers' Shrine of the Sun on Cheyenne Mountain. This memorial to the humorist is being built by one of his life-long friends, Spencer Penrose, a Colorado Springs millionaire, and will be dedicated on Labor Day this year.

The convention will adjourn Friday afternoon.

C. L. Stong, sales promotion manager for Electrical Research, with E. W. McClelland as engineer, will stage a demonstration of advances in sound motion pictures for the convention.

In addition to showing "Third-dimension" or Stereophonic sound, "vertical" or hill-and-dale noiseless disc recordings and the Erpi's mirrophonic sound system, Mr. Stong will address the assembly on "The 'Utility Factor' of Sound as a Box-Office Element"—in which the practical aspects of sound system operation will be discussed.

Other Erpi men attending the convention will be: H. W. Dodge, western division sales manager; L. E. Kennedy, district sales representative; H. J. Barnicoat, Los Angeles district superintendent, and S. R. Langwith, district supervisor of the Denver territory.

Trop Appointed Sherman Manager

J. D. Trop, New York associate of Harry Sherman, producer of Hopalong Cassidy westerns, left for Hollywood this week to become general manager of Sherman Productions.

Mr. Sherman is planning to expand production activities to include additional features besides the Cassidy westerns which are released through Paramount.

FRENCH PLAY TITLE NOW CHURCH NAME

Despite objections that "Notre Dame du Cinema"—"Our Lady of the Films"—was the title of a French play a few years ago, Jean Cardinal Verdier, Archbishop of Paris, has decided on the name for a Roman Catholic church to be built at Joinville, near Paris, according to a United Press dispatch from Paris.

Several film studios are located in Joinville. In announcing his choice, the Archbishop said it was an ancient custom of the church to honor crafts and arts.

Films Lose to New Taxation In Two Places

The motion picture business this week lost ground in its defense against new taxation, escaping a "luxury" tax but falling into a gross receipts tax in the District of Columbia and also into a new phase of the sales tax in New York, where authorities ruled the sale of prints produced in New York are taxable. New taxes are threatened in Omaha and Detroit.

District of Columbia exhibitors were saved from a two per cent luxury sales tax only to be faced with a gross receipts tax of two-fifths of one per cent on all income over $2,000. Owners of theatre properties also will be subject to to an increase from $1.50 to $1.75 per $100 of valuation, in the real estate tax provisions of the bill.

New York City's tax department is preparing to levy the two per cent municipal sales tax on distributors who have produced prints in the city for local sale. Twentieth Century-Fox and Warners are expected to feel the impost most heavily with Educational Pictures also expected to be affected.

The city comptroller's office is completing its audit of books of the local exchanges to determine the amount of the tax due the city for film rentals. Informal estimates place the amount of the interest and penalties for avoidance at $100,000 to $150,000.

The Omaha city council is drafting a new building code ordinance which would include a clause taxing theatre marquees and hanging signs.

Detroit's council is considering revision of motion picture license fees. Complaint has been made that several theatres have been offering stage shows, especially amateur nights, and paying the annual motion picture license of $25 instead of the $100 fee required for stage show presentation. The proposed bill will graduate the amount of the fee, on the basis of the size of the theatre.

Attorney General McKittrick, of Missouri, has notified State Auditor Forrest Smith that any extension by the auditor of the time for making returns under the state sales tax will relieve the taxpayer of interest payments on the tax in question and also of the three per cent commission which is levied for collection of the impost. The auditor has the power to extend for 60 days the time for making returns and paying the tax.

Meanwhile, the lower branch of the New Hampshire legislature defeated a motion to reconsider the bill allowing theatres to open at four o'clock on Sunday instead of six o'clock.

Chance Games Meet Setbacks In Several Areas

The future of bank night and kindred games of chance was darkened this week with the giveaway principle under judicial attack in Connecticut and threatened with adverse legislation in Detroit. Exhibitor interest has declined in the promotion idea with Loew's and RKO making no plans for extension of bank night in their respective circuits, although Connecticut independents are unwilling to admit defeat despite the unfavorable decision in the Windsor Locks "test case."

Roy Heffner, New England distributor of Bank Night, has announced his intention of calling a meeting of New Haven and other Connecticut exhibitors for discussion of bringing another test case. Mr. Heffner said that the decision of Judge Carl Foster of the Superior Court, Hartford, in the case of the State vs. David Magliora of the Rialto, Windsor Locks, in which the defendant was fined $13 for violation of the State Lottery Law, has no critical significance since the Rialto's system of using proxy cards and other devices varied from the prescribed Bank Night method.

State's Attorney High M. Alcorn has expressed the opinion that all such games are illegal and that he will prosecute them to the fullest.

The Detroit council is holding hearings on proposed ordinance which would forbid theatres from engaging in any games of chance or skill, directly or indirectly. Theatre lotteries have been the basis of many suits in Detroit, with a decision of state supreme court failing to reduce the litigation. The proposed measure is phrased in the most comprehensive terms, but places no restriction on churches and charitable organizations in the holding of similar games.

Dissolution of an injunction granted to the Associated Theatres Circuit, operating the Granada, in Detroit, by Circuit Judge Henry G. Nicol inspired the announcement of Nathaniel H. Gildstick, assistant corporation counsel, to prosecute any Detroit theatres featuring the giveaway idea.

Bank night in Massachusetts also received a setback this week in the decision of Attorney General Dever to refrain from holding a popular referendum on the chance games on the grounds of costliness and dubious legality of public voting on a cause already illegal under state law.

County Attorney Grace Ballard, in Omaha, has decided to permit C. N. Robinson to continue bank night at the Home theatre, pending the Nebraska Supreme Court decision on the Fox-Midwest appeal on a district court decision ruling bank night a lottery.

The common council of Menominee, Michigan, has referred the question of bank night legality to its police, license and traffic committee.

Williams Tri-States Head

R. X. Williams was elected president of the Tri-States Theatre Owners Association at its meeting at Biloxi, Miss., last week. Other officers named were: W. S. Taylor, Grady Cook, W. S. Tyson, H. J. Williams, H. Solomon, J. E. Alfred, M. A. Lightman, W. A. Rush, B. V. Sheffield, C. E. Noble and W. H. Burt.

Milton Berle, featured in "New Faces of 1937," has been signed by RKO.

INTRODUCTION OF 'WHITE PAPER' INTENSIFIES QUOTA CONTROVERSY

CEA and Independents Prepare to Fight in Parliament Against Minimum Cost Clause; Tentative Draft Followed Closely

by BRUCE ALLAN
in London

Introduction in the House of Commons of a White Paper outlining the Government's plan for the new Films Act including a quota of 15 per cent for distributors and 10 per cent for exhibitors, rising to 20 per cent for distributors and 15 for exhibitors in the second year, was followed by intensified activity on the part of the various political interests already engaged in the controversy.

Even before the announcement in Commons by the Right Hon. Oliver Stanley of the provisions of the new Films Act which differed but little from the tentative draft published by the Board of Trade last month, plans had been laid for the fall both by supporters and assailants of the minimum cost clause, key feature of the proposed legislation.

The White Paper, entitled "Proposals for Legislation on Cinematograph Films," occupied 24 paragraphs and ran approximately 6,000 words. It proposed a reduction of the present quota of 20 per cent for both distributors and exhibitors to 15 per cent for both in the 1937-38 season, the last year of the present Films Act, to avoid any disturbance due to the new conditions. Provision was made for flexible operation of the new quota at the discretion of the Board of Trade within the maximum prescribed which would reach 30 per cent and 25 per cent in 10 years.

The viewing or quality test, as sponsored by the Cinematograph Exhibitors' Association was rejected by the Government on the ground of uncertainty. It was said such a provision would make production financing difficult. Approving the cost test, which was espoused by the Kinematograph Renters' Society, the White Paper said:

"The cost test has the merit of certainty. Those responsible would have considerable financial incentive to produce films likely to have satisfactory box office results."

The Government accepted the minimum principle of £2 per foot and £15,000 per feature, but proposed that it be applied in a new form, basing the minimum on labor costs which are estimated at one-half the cost of the film. British features on which at least £1 per foot or £7,500 per film have been expended in labor costs would be entitled to registration under the distributor quota. A film costing in £22,500 in labor costs would rank double for quota purposes.

A reciprocity proposal provided that if a distributor buys the rights to a British film for a single foreign market at a cost of £20,000, that distributor would be exempted from the British quota in the same amount of footage. The reciprocity plan would apply only to films costing a minimum of £22,500 in labor charges.

A separate short subjects quota was proposed, beginning at 10 per cent for distributors and five per cent for exhibitors and increasing to a high in 10 years of 20 per cent for distributors and 15 per cent for exhibitors. No cost test would be imposed on shorts in the beginning.

The advance booking restrictions in force at present would be retained and a new clause was added making blind booking by a distributor an offense. On registering any film the distributor would be required to make a statutory declaration that it had not been blind booked.

SEEK NEW CAMERA UNDERWATER EFFECT

In the hope of discovering a new technique for underwater photography, Bunny Bryan, formerly of Paramount, and Captain John D. Craig, deep sea diver and photographer, soon will make depth tests of new deep sea apparatus in Atlantic City.

Equipment includes helium-inflated diving suits, 5,000-watt bulbs recently developed by General Electric, and special broadcasting facilities. If a depth of 400 feet can be reached, the two intend to film the salvage work of the Lusitania now in progress off the Irish coast.

The Government rejected proposals to deal with overbuilding and a plan for a Government Films Commission, but the suggestion of an advisory committee was retained.

Objections General

Because of widespread objection to the proposals contained in the White Paper drastic modifications seemed certain when the measure is finally presented to Parliament for a vote. The general view was that the Board of Trade had allowed studio interests to dictate a policy equally damaging to Americans and big producers here. Americans would be compelled to continue to produce footage instead of big pictures and the domestic producers would be prevented from making a real reciprocity deal with Hollywood.

Many observers believed that the Board of Trade simply adhered to the draft suggestions in the absence of a trade policy and would welcome alternatives before the bill is introduced.

The Film Group of the Federation of British Industries generally favored the Government plan, but Ken Nyman of the CEA said he was bitterly disappointed that the Government had adhered to the draft.

"We will oppose it with all the forces and instruments available, politically and by propaganda and in Parliament," he said. He regarded the temporary reduction of the exhibitors' quota as a snare concealing the perils of the full act and said the labor quota provisions would aid evasions.

Most spectacular of the plans for the conduct of the campaign against the proposals was the British Film Advancement Council's scheme for a series of meetings in a House of Commons committee room, at which leaders of the various sections of the industry, and of industry opinion, should state their views to gatherings of M. P.'s and of members of the House of Lords.

At this time it is uncertain that the BFAC will obtain acceptances from all whom it asks to address them; at least it is probable that exhibitors, distributors and independents, who find much to criticize in the Government proposals, will seek additional channels of approach to Parliament.

The British Film Advancement Council is not regarded as an impartial group, but as one more or less committed to an ultra-nationalistic policy, with a particular leaning to reciprocity in the form championed by Mr. Isidore Ostrer. Its last communique stressed its desire for "measures to assure fair treatment for British films in all countries."

CEA Wins Support

The CEA has had considerable success in its appeal for support to Members of Parliament and particularly, it is believed, to members of the Labor party. The CEA campaign has been conducted with considerable thoroughness; every member of the association has been asked to write to his M. P. and, as there are a number of cinemas in all constituencies, and several hundred in most, it can be imagined that even a 50 per cent application of these tactics must have meant big publicity for the CEA policy, the keynote of which is root and branch opposition to the cost clause.

This is conceded by Lord Strabolgi, chairman of the BFAC, who has said publicly that the CEA's agitation may have "surprising results" if other sections of the industry do nothing to counter it.

The inference that the CEA will prefer to form its own Parliamentary group is fairly obvious.

Equally obvious is the identification of the Strabolgi party with an anti-CEA policy. The BFAC is, it may be assumed, also anti-American in fact, if not in theory, simply owing to its pronounced nationalistic aims. Therefore it is scarcely to be expected that the KRS will be eager to rush into its arms. It wants a cost clause, but it wants it in a very different form from that which appeals to the Film Group.

At this moment, it seems that the American interest, though it will be called upon to bear most of the financial burden of the new legislation, will alone be without its Parliamentary "group."

Rowson Article Quoted

One of the most important developments in the situation previous to Mr. Stanley's statement in the Commons was the appearance of an article on the situation, in the *Times* of July 22nd, by Mr. Simon Rowson. Rightly or wrongly, Mr. Rowson was regarded as having stated, in this contribution, if not the Government's own attitude to criticism of its draft proposals, at least the attitude which the Government will be found to adopt in due course. The reason is that Mr. Rowson, universally recognized in the industry as an authority in all statistical, political and organizational matters, is equally highly regarded by the Board of Trade. His "Analysis of Trade Fears" may equally well be described as an analysis of, and cure for, Government doubts.

Mr. Rowson, after a dismissal of the quality test as impracticable, physically and from the point of view of judging varying entertainment values in different districts and different theatres, concentrated largely on a defense of the cost clause from the accusation that it would imply a shortage of product.

He made an elaborate summary of the extent and finance of British production, and concluded that the 220 features made in 1936 cost, excluding 16 more or less worthless films made in British Dominions, £4,200,000. American companies made, or bought, he said, excluding 14 of these Dominion films, 86 subjects, costing £600,00. Under the new proposals of the

(*Continued on following page*)

OSTRER CONTROL OF GTC ATTACKED

(Continued from preceding page)

B. O. T., 92 British subjects would be required to cover the same foreign footage as in 1936. These would cost £1,400,000 under the minimum cost of £15,000 or £1,500,000 if advantage were taken of the £45,000 "double quota" provision.

He estimated that, in fact, if the BOT "draft" scheme had been working in 1936, 170 subjects would have been produced instead of 220. Out of the 220, however, 86 were "quickies" and, with allowance for the more or less worthless Dominion features, made the number of "effective" British pictures 118. The 170 to be expected under an Act based on the Government proposals would therefore represent an effective gain instead of a reduction in British footage. On top of this the exhibitor, under the new proposals, will have a 15/20 advantage in quota, against the current 20/20 basis.

American Argument Hit

Mr. Rowson also disputed the exhibitor argument that American companies would no longer find it commercial to import "B" pictures if they had to cover them with £15,000 British pictures. His argument was that these pictures cost the U. S. companies nothing in U. K. except duties, exploitation costs, prints and so forth.

"These need not amount to as much as £500 a subject. Nowhere is it suggested that even the worst of these American subjects will not bring in several times this sum in this country. The assumption, therefore, of any curtailment of imports by American companies seems to have little, if any, justification," he said.

As regards American "B" pictures handled by British companies he made the point that the latter have made British pictures independently of any need to cover American output, and at an average cost of £35,000, in sufficient number to cover the American imports. They are therefore well situated to meet the £15,000 minimum without any alteration of policy. He thought "independent" producers would make only 20 pictures, against 44 in 1936.

Mr. Rowson's very thorough and thoughtful summary represented, in the opinion of many traders, the case which opponents of the new bill have to face. On the point of the quality test, one answer seems already to have been made by exhibitors. The CEA has stated its willingness to consider a quality test on the basis that, instead of viewing being applied to all films, it should only be evoked if, after a trade show, a given number of responsible traders challenge its entertainment value. Such a practice would certainly answer the main objection to a quality clause, its need of elaborate organization. It might also, in practice, meet the criticism that screen values vary in different districts, since it is unlikely that a challenged film would be objected to by viewers exclusively from one area. Definitely, it would kill the "contemptuous" type of quickie, in Indian dialect or the like.

A. B. P. Quota Defaults Cited

That Associated British Pictures Corp., Ltd., "the second biggest film company in the country," had been fined five times for default under the quota provisions of the Films Act was brought to the attention of the President of the Board of Trade in a House of Commons question from Mr. J. R. Remer, M. P., on July 26th.

Mr. Remer drew attention to the fact that, in recently imposing a fine for default at the Regal, Marble Arch, London, the magistrate had stated that the profits of the American films shown would amply cover the amount. He also pointed out that Mr. John Maxwell, chairman and managing director of ABP, was a member of the Advisory Committee to the Board of Trade under the Films Act. He suggested enquiries into the matter "in the interests of public policy."

CINEMA 'TRAILER' PARKS AND SHOWS

A. L. Brown, former owner of the State theatre, Rapid City, S. D., operates what he calls the first cinema trailer.

The car is equipped with sound and is furnished with 60 upholstered seats. The show lasts two hours and Mr. Brown simply parks where there seems a chance of a sell-out.

The Government reply, from Capt. Euan Wallace, Parliamentary Secretary to the Board of Trade, was that ABP's five quota "offences" had occurred during three full years, and that the company controlled some 250 theatres. "I do not think any further enquiry on my part is necessary," he stated.

G. T. C. Report Attacked

Mr. C. L. Nordon, the lawyer advising the Provisional Shareholders' Committee of the Gaumont-British Corporation, moved two amendments to the report of General Theatre Corporation at the annual meeting of that company, at Film House on July 26th. GTC is managed by G-B.

Mr. Nordon's first amendment demanded a statement of gross revenue and expenditure for each of the years 1929 to 1937, details of investments in subsidiary and associated companies and the income therefrom, and the elimination of Mr. Isidore Ostrer's name as president of the company. His second opposed the reappointment as auditors of Nicholson, Beecroft & Co., who are associated with G-B.

Both amendments were carried on a show of hands but on Mr. Mark Ostrer, in the chair, demanding a poll, they were defeated by 926,773 shares to 16,275 and by 934,833 to 1,800. It is understood the board held proxies for 864,000 shares.

Mr. Nordon argued that the shareholders' capital, now standing at £450,000, was represented entirely by investments in other companies and that they were entitled to know the details. He also asked why the re-built Capitol Theatre, in the Haymarket, had been called the Gaumont, although it belonged to GTC. Mr. Mark Ostrer's reply was that they wanted to get away from the old name and that the name Gaumont, "in spite of what Mr. Nordon has said," was as good as any in the country. Answering Mr. Nordon's suggestion that Mr. Isidore Ostrer's office might be "a means to exercise functions without incurring any responsibilities," he said: "He just happens to be president, that's all; he doesn't get any pay for it and he does a tremendous amount of work for the company."

GTC, which is managed by G-B under a ten years' agreement, made a profit of £337,041, an increase of £61,072.

A further circular appealing for help from the general body of G-B shareholders has been issued by the Shareholders' Committee, which is endeavoring to get a ten per cent support for its demand to the Board of Trade for an investigation of the company's affairs.

In this statement, signed by Mr. W. H. G. Drown as chairman, shareholders are said to have their last opportunity "of combining in protection of their mutual interests and in support of those directors who oppose the Ostrer control." Comment was made on the fact that accounts for the year ended March 31st, 1937, have not been issued by G-B, but that the directors have admitted estimated losses for the period of £780,000.

It was suggested that the accounts will not justify the payment of the half-year's preference dividend due on Sept. 29th. The Committee is therefore taking up the same attitude as led it, on the last year's figures, to take steps to challenge the legality of the preference payment in the Courts. The action failed and the present campaign for a B. O. T. investigation was a sequel. Passing of the preference dividend would give votes to holders of those shares and, in the general belief, lead to the passing of control in G-B from the Ostrers to Mr. John Maxwell, of Associated British. Mr. Maxwell has an action entered against the Ostrers in connection with the sale to his company of shares in Metropolis and Bradford Trust, controlling G-B. It is not expected to be heard until the Fall.

Stories from American sources that Mr. Louis B. Mayer and his associates were attempting to arrange, at Carlsbad, a new GB-Fox-Metro deal were regarded with some scepticism in well informed quarters in London. Admitting the possibilities of exploratory discussions, it was thought that the Maxwell-Ostrer deal for Metropolis shares, and the action arising from it, formed an effective barrier to any other effective agreements.

ABP Nets Over $4,348,000

Associated British Pictures, which is headed by John Maxwell, reported a gross profit for the year of £1,265,829, a net profit of £869,644 (approximately $4,348,220).

A final dividend of 11 per cent on the ordinary shares was declared, making a total dividend for the year of 18 per cent. A total of £550,000 was credited to reserve and £96,346 was carried forward.

Reunion Creditors Meet

At a meeting of creditors and shareholders of Reunion Films, Ltd., presided over by the official receiver, liabilities of £68,372 were shown, against assets of £10,766. Formed in 1934, the company had an issued capital at the date of the winding-up order of £11,071.

Denies Denham Contract

Ben Goetz, head of MGM British production, denied that a contract had been signed with Alexander Korda for lease of studio space at the Korda Denham studio from Metro English production. Mr. Goetz declared that no final decision has been made as yet, and that various propositions are under consideration.

Three More Odeon Theatres

Three Odeon theatres, at South Norwood, Crewe and Dudley, opened this week. The Odeon total of 230 will be increased to 300 in the next few months, according to the company.

Remodel Buchanan's Key House

The Leicester Square, Jack Buchanan's key house of General Film Distributors, has closed for renovation. It will reopen in three or four weeks.

Law on Use of Animals

The Cinematograph Films (Animals) Bill, passing its third reading in the House of Lords, is awaiting only the formality of the royal assent to become law. It prohibits the exhibition of films, of any nationality, in which cruelty to animals is shown, or in which cruelty was employed in production.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

MITCHELL LEISEN, director of several productions starring Carole Lombard, is guest at a luncheon at the Pinewood Studios on a visit to England. Left to right are David MacDonald, director of "The Last Curtain"; Mr. Leisen; Nova Pilbeam; Anthony Havelock-Allan, associate producer for British Paramount; Ronald Adams, stage impresario, and A. R. Rawlinson, scenarist. Mr. Leisen will direct "The Big Broadcast of 1938" for Paramount on his return to Hollywood.

Colour Vehicle

Merle Oberon's first picture since the car smash that led to the scrapping of "I Claudius" has gone into work at Denham. The story finally selected was "The Divorce of Lady X," one of the six all-Technicolor producttions to be made by London, Film Productions. One reason assigned is that the star's tests for her first color appearance were "sensational." With her are Laurence Olivier, Ralph Richardson and Morton Selten. Tim Whelan, who directed "Farewell Again" and "Action for Slander," is in charge.

For another Technicolor feature, the adaptation of A. E. W. Mason's "The Drum," which is to be the second vehicle of "Sabu," of "Elephant Boy," an exterior unit headed by Geoffrey Boothby, is on location on the Northwest frontier of India. The cooperation given by the Indian Government is reflected in the fact that the party is operating at the most northerly post in tribal territory, which is forbidden even to Army officers, except on duty. Imus and Challis, the Technicolor cameramen, are called the first Americans who ever set foot there. The unit reached its location by mule caravan; the average width of the mountain track traversed was three feet, with a 500 feet drop.

Background will include an Indian potentate's palace. There will also be Tiridimir, a 26,000 foot peak.

Staircase Gallop

Ann Todd, playing Muriel Carne, harum-scarum wife of an English country gentleman, had some fancy horsemanship to do for "South Riding," Victor Saville's production at Denham. She rode her horse through the front door of Maythorpe Hall, across the hall, with rugs flying and furniture falling, and up a broad staircase into the bedroom of her laggard husband,—and she did it without a double, they say. In fact, she did it ten times for the camera.

As Marie Antoinette

With costume and dress effects announced as an outstanding feature, New World's "Follow the Sun," with Annabella, is developing according to plan at Denham, where the latest sequence pictures a fancy dress ball in Paris at which Annabella appears as Marie Antoinette, and Paul Lukas as a Cossack officer. Harold Schuster, director, is well up to schedule with this feature for Twentieth Century-Fox.

Signs "Crazy Gang"

One section of the Gaumont-British production organization does not contemplate the early close-down which seemed to be foreshadowed in the original announcement of the joint enterprise with General Film Distributors. Only eight pictures were planned under that arrangement, four to be contributed by Gainsborough. Now, however, it is announced by Maurice Ostrer that he has signed the "Crazy Gang" (Nervo and Knox, Flanagan and Allen and Naughton and Gold, famous variety teams with an old association with the London Palladium) on a three year contract to make pictures for Gainsborough, and that he is looking for stories for them, to follow "Alf's Button," which will be their next vehicle. This stage comedy, previously filmed, will go on the floor before the end of the year. The "Crazy Gang" appear in "Okay for Sound," advance-reported as one of Gainsborough's best.

As a fact, the Islington unit, which was allocated the task of making relatively modest "British release" product for G-B, has made many good pictures at moderate cost and may well be the means whereby G-B production gradually reassumes something like its old importance.

Also announced by Gainsborough is that Robert Stevenson will direct "Owd Bob" for that unit before taking the year's holiday with his wife, Anna Lee, which he planned on the completion of his "King Solomon's Mines." This also is a famous story, filmed before. This particular "repeat" will give Will Fyffe, a very fine character actor, a congenial part as an old Scottish shepherd, prominent in the sheep-dog trials which are the background. Owd Bob himself is a dog.

For Jessie Matthews

In active preparation at Pinewood is the next Jessie Matthews vehicle, "Full Sail," which will be directed by her husband, Sonnie Hale, with Glenn MacWilliams at the camera.

Special music is being written by Maurice Siegler and Arthur Johnston, author of "Pennies from Heaven" (it took him nine weeks to write it). Johnston returns to Hollywood shortly to do music for pictures for Walter Wanger and Bing Crosby.

'Lie Detector' Filmed

Maurice Elvey has started shooting at the Warner-First National studio at Teddington on "The Lie Detector," a murder mystery. Nicholas Hannen, Barry Mackay, Henry Oscar, Kathleen Kelly, Daphne Raglan, Ross Landon and Edward Chapman have been signed. The cameraman is Bob Lapresle, who shot "Irish for Luck," Patric Knowles' vacation picture.

Capt. Joe Orton and John Meehan, Jr., from Hollywood, have been put under contract by Irving Asher. They have scheduled for early production an original melodrama, "Dr. Satan."

Itemized

Oriel Ross (Countess Poulett in private life) flew back from a French holiday to play the part of a murdered film star in Alfred Hitchcock's "A Shilling for Candles" (G-B) at Pinewood.

* * *

Grosvenor's "Command Performance," with Arthur Tracy, is in the cutting room.

* * *

Dave Bader arranged Erich von Stroheim's contract for "Mademoiselle Docteur," and sold screen rights of "Mr. Penny" to British National.

* * *

Robert Douglas, under a long contract with Herbert Wilcox, has been loaned to London Films for the lead in "Whymper," Alpine story which is among the six Gunther Stapenhorst productions for Alexander Korda.

CHICAGO EXHIBITORS HAIL MILLER'S RETURN

Theatremen Hope Former Leader Will Direct Fight Against 3% Gross Tax

by WILLIAM F. CROUCH
in Chicago

Jack Miller's announcement this week that he was returning to Chicago permanently, to take active interest in his theatres, may be the bright spot on the horizon for the Windy City's hard-pressed exhibitors.

With Mr. Miller returning to take part in the local exhibition activities, chances are that he may be persuaded to take over the handling of negotiations with city officials on matters which have come up since he retired as president of the Chicago Exhibitors Association, a little over a year ago. At the time he gave up the office Mr. Miller declared he would not again take active part as an exhibitor. However, he has decided that he should devote more time to his theatres, less to his other interests.

In the past year, or since Mr. Miller left, the troubles between theatremen and city hall officials have become more numerous and serious. Several situations have proved costly to the theatre owners, hence their interest in having him take over the job of contact man at the city hall.

Giveaway games such as Bank Night and Screeno were barred last fall when the Chicago Better Business Bureau asked the police to intervene. Theatre owners and managers were fined, and when they protested the arrests, the Illinois supreme court decided that the games were unlawful.

Opportunity had been given the theatremen to settle their differences with the city officials.

Fighting the police department's action through the courts didn't help matters any either, especially after city officials had made overtures and explained ways and means by which the games could be operated. It is said that a representative of a local circuit, informed as to what means should be taken for settlement, denounced those who had offered a means of agreement and this caused the fight-to-a-finish by the city.

Another problem that confronted the theatremen last winter was the rigid and unrelenting health regulations handed down from the city hall, regarding crowding in theatres. No holdout lines were allowed in the theatre lobbies, and all lounges and foyer seats were roped off to prevent patrons from waiting inside the theatre until seats were available. This regulation lasted for weeks and cost theatremen thousands of dollars in receipts, as customers refused to wait outside the theatres in zero weather when the lobbies and foyers were vacant.

Failure of certain theatre groups to participate in the mayor's Christmas Party for the poor was another cause of friction.

The latest concern of the theatremen is the plan of the city council to fix a 3 per cent tax on all theatre grosses, to help meet a $3,000,000 deficit in the city's budget. A counter offer by the theatremen, to increase city theatre license fees 25 per cent, is still being discussed.

If an increase in license fees is decided upon, it is expected that rates will be so revised as to place the heavier increases upon the larger theatres and to lessen, if anything, the rates on the smaller houses. One reason for this is said to be the double feature. Duals have proved to be somewhat helpful to the larger theatres but detrimental to the smaller houses, which with the long double bills cannot get a fast enough turnover in showings.

This rate revision, if adopted, would double or triple the license fees of the big deluxe theatres, it is reported, yet the amount of revenue the city would get is said to be even less than if a 3 per cent tax were placed upon gross receipts.

At one of the first meetings with the city finance committee one of the exhibitor representatives is said to have mentioned to the councilmen that the circuit he represented was already paying heavy fees to the city. He said that a major item was the inspection fee the city charged whereas his circuit's theatres "weren't being inspected." This comment brought the response from one of the councilmen that he needn't worry about that matter further, that from now on theatres in that circuit certainly would be inspected. Latest reports indicate that they have been, with the results of the inspections scarcely appealing to the parties concerned. Several theatre men were "out of town" at the next meeting with the councilmen.

It is this chaotic state of affairs that exhibitors want Jack Miller to settle.

Durant Appointed to Orient

Norman N. Durant has been appointed RKO Radio sales manager for India, Burma and Ceylon. He sailed on the *Normandie* this week and will board the Victoria in Naples, Italy, to arrive in Bombay the end of the month.

Form New Laboratory

Detroit Film Laboratories has been incorporated by J. B. Weber, of Detroit, Della Blanchard and Bena C. Shepard, both of New Baltimore, Mich. The new concern has absorbed Metropolitan Motion Picture Company.

Circuit Adds Three

Frisina Amusement Company, of southern Illinois, has added three new houses to its circuit, the Lyric in Greenville, Ill., the Bijou, in Carrollton, Ill., and the Star, in Vendalia, Mo.

MGM Signs Cahn

Edward L. Cahn, director, has signed a new contract with MGM. He is currently completing the studio's "Black Lightning."

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JUDGES: Samuel Goldwyn; Martin Quigley, Publisher, Motion Picture Herald; George Schaefer, Vice-President, United Artists; A-Mike Vogel, Managers' Round Table; Monroe Greenthal, Director of Advertising and Publicity, United Artists.

Contest starts immediately. All entries must be post-marked not later than midnight, October 1st. In case of ties, duplicate awards will be given.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 79

Bluebook School Question No. 79 was: Do you believe the tendency to give circuit theatre managers only very limited authority is wise?

In this I think it best to publish no names. One point has been brought out very prominently. It has been touched upon in hundreds of answers, namely, that limiting the authority of theatre managers tends to bring about carelessness all along the line for the reason that employes under the manager have not that high respect for his authority that is necessary to efficient management and excellence in general results. One very excellent answer reads thus:

"First of all, Mr. Richardson, a theatre manager must have the confidence and *respect* of the employes under him. Unless they have it, it cannot be reasonably expected that things will run smoothly and efficiently. It is just one of those things that is *not* done. And to inspire confidence and respect a manager must be competent and capable. *Men working under a man in whom they have less than reasonable confidence, or under a manager whose ability does not inspire respect,* just will not work efficiently. That we believe is self-evident.

"And, Mr. Richardson, we ask you, will a really capable theatre manager accept a position with a highly limited authority? If he has not the authority to manage the theatre, and a circuit official located at a distance does the actual management by what may be called 'remote control,' is it not a foregone conclusion that such management will be inefficient? No matter how competent the circuit official may be, he is not 'on the job.' True, he may and probably does visit the theatre at periodic intervals, but he has little or no personal acquaintance with those who patronize the theatre. He therefore cannot know by first-hand observation their likes and dislikes.

"Then, too, if the actual manager has to consult the remote control boss before he can okay requisitions for needed supplies, the effect is in many ways bad and almost invariably there is a gradual deterioration of everything about the theatre—*a slow but a very sure process.* We have had personal experience of it.

"Then there is another angle to the matter. To manage even a small theatre with good results requires brains, and brains cannot be purchased too cheaply. The limited authority manager almost invariably is paid a low salary—in many cases too low to justify expectation of much ability.

"Our reaction to this matter, Mr. Richardson, is that while it may be good policy to limit circuit managers in authority where situations arise in which a considerable expenditure is necessary, otherwise it is far better policy to employ capable managers, without restriction in authority except as above indicated, and put them on the job with the understanding that the theatre and its equipment must be maintained in first-class condition and a fixed average per cent upon the stated capital investment earned, on pain of dismissal."

Another answer reads thus: "The tendency to give house managers only very limited authority is unwise. He is the one man who should know local conditions sufficiently well to be able to cope correctly with them. Otherwise he is not fitted for the position of manager.

BLUEBOOK SCHOOL QUESTION NO. 84

What is your reaction with regard to importance of having inspection charts displayed on projection room wall, with specified inspections for each day?

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

"It stands to reason that an executive located hundreds, and in some instances even thousands of miles away, cannot possibly know the conditions and requirements of that particular locality, no matter if he does make a few trips during the year to look over the situation. Though circuit executives may not find it practicable to give local house managers unlimited authority, they should nevertheless be given sufficient to enable them to run the theatre as seems to them best, within reason of course, the only stipulation being that a reasonable percentage upon the investment be returned. [And the theatre and its equipment properly kept up.—F. H. R.]

"This may not mean they will be able to choose the pictures they must run. In fact, that will probably be quite out of the question. However, how the productions are 'put over' should be wholly at the option of the house manager. Also, the house manager should be at liberty, except possibly where costly items are concerned, to requisition needed supplies without question, unless he has been known to be extravagant, in which case, however, he is unfitted for a managerial job.

"With regard to admission prices, officials should give very serious heed to recommendations of house managers, since it is reasonable to suppose they know pretty accurately the reaction of regular patrons to, say, a raise in prices. Also in the matter of length of booking, the recommendations of house managers should be given careful consideration, since they know whether or not a certain type of picture warrants an extended time run in that locality.

"In conclusion, it must be considered that towns only 50 miles apart may and often do have very different reactions to pictures of different type. Their citizens do not see eye to eye in many things. It therefore is only reasonable to presume that only a man on the spot can correctly diagnose his patrons' likes and dislikes."

Another says, in part, "managers should have power to dictate to the projectionist within the range of his actual knowledge. Giving a man power to dictate concerning a thing he has no knowledge of is equivalent to giving a baby matches to play with."

Another says, "As a general rule employes fail to accord proper respect to a manager if they realize he is merely a 'yes man' for some distant circuit official. Every location has its own peculiar problems that cannot possibly be dealt with competently by a circuit officer in some distant city. Moreover, managers who realize they are merely a sort of rubber stamp have no keen interest in the theatre and try to keep on drawing their salary in the easiest possible way."

And yet another: "In my opinion authority should be given in accordance with the ability each individual shows or develops. Usually a manager is installed with a view of bettering existing conditions. In order to do this he must be given a reasonably free rein. If, as time passes, he shows ability, his authority should be increased. The results of his work is the yardstick by which his ability and trustworthiness must be measured. I firmly believe a manager should handle his theatre in the way that he believes will get best results, after having served sufficient apprenticeship as assistant manager. After all, he should know local conditions much better than can a general manager located at a distant point."

I noted that very many answers used the term *rubber stamp* as designating limited authority managers, indicating pretty accurately the manner in which they are regarded and the lack of respect accorded them. The whole question contains many and difficult problems. Possibly this discussion may be of interest in that it shows how the matter is regarded by practical theatre men.

Minnesota Circuit Expands

The Minnesota Amusement Company, operating three theatres in the city of Mankato, has added a fourth to its chain, the Urban, by arrangement with the latter's controllers, Sheldon, Nick, and Don Grenge. The last named will continue to manage the Urban, under the supervision of his brother Sheldon. Assisting them will be Harry B. French, Southern District manager for the Minnesota Amusement Company.

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WHAT THE PICTURE DID FOR ME

Columbia

LEGION OF TERROR: Marguerite Churchill, Bruce Cabot—Good programer. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TROUBLE IN MOROCCO: Jack Holt, Mae Clarke —Not by any means a big picture, but they seemed to like it and the box office showed a better than average result. Running time, 62 minutes. Played July 9-10. —G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

First National

GREEN LIGHT, THE: Errol Flynn, Anita Louise—Just a natural for any spot. This was thoroughly enjoyed by all. Too bad we could not get more productions like this. Good cast and excellent story. Running time, nine reels. Played July 15.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent—Whether your folks will like this or not depends on how well they like to see a brute of a hill billy father abuse his children (even a grown daughter, the play's heroine). It's unsavory entertainment at best. Josephine Hutchinson plays her role splendidly, though. Played June 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PENROD AND SAM: Billy Mauch, Henry Watson —Good program picture. O. K. at the box office. Running time, 64 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

PRINCE AND THE PAUPER, THE: Mauch Twins, Errol Flynn—Big time stuff in any man's town. Box office all the way. Running time, 115 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Grand National

TROUBLE IN TEXAS: Tex Ritter, Rita Cansino—Good singing western. Ritter is just about as good as Autry now as a draw. Running time, 55 minutes. Played July 11-12.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

WE'RE IN THE LEGION NOW: Reginald Denny, Esther Ralston—Good action picture spoiled by poor color. It would have been better in black and white. Running time, 70 minutes. Played July 2-3.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Metro-Goldwyn-Mayer

GENERAL SPANKY: Spanky McFarland—There seems to be a lot of variation in the reports of exhibitors on this one. With us, it went over all right. The children just eat it up, and I have heard no evidence of dissatisfaction among adults. Running time, 72 minutes. Played April 30-May 1.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MARRIED BEFORE BREAKFAST: Robert Young, Florence Rice—Fair programer. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—They seemed to really like this one. It gave us a high gross for a year past. A good house for the first night—and a better one the second. Running time, 132 minutes. Played July 16-17.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—We ran this immediately after Jean Harlow's death and were afraid this would prove bad timing, but there was no evidence of this at the box office, the picture giving us our best gross for the month of June. Running time, 84 minutes. Played June 11-12. —G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ROMEO AND JULIET: Norma Shearer, Leslie Howard, John Barrymore—Without doubt this is a high grade artistic production which cost plenty to produce. But it is a washout for the box office in any average small town and I believe this will be true of any movie made from a Shakespeare play. Running time, 127 minutes. Played July 23-24.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Paramount

NORTH OF THE RIO GRANDE: William Boyd, George Hayes—Good western. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—This is what I would call a business builder picture. It actually makes you goofy to look at it and you like being made goofy. All any exhibitor could expect. Fine entertainment, wonderful box office. Gene Autry is made, and all classes like him. When he sings the folks sit at attention and this seems very strange. Just give them some of these opera stars' singing and watch them stir in their seats and finally get out of the theatre just like there was a fire. Opened this picture on Sunday for four days. Great business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

COUNTRY GENTLEMEN: Olsen and Johnson—Comedy all the way through. Ran "Three Mesquiteers" with this one as a double and had the swellest program we could arrange for. Yet business off on a cool night. Can't figure it out why we could not get them in with this dual bill. Played July 16-17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE MESQUITEERS: Robert Livingston, Kay Hughes—A real show for the small towns where they like westerns, comedy and thrills and excitement. Very, very good as a double feature. Will please 100 per cent. That's something these days. Played July 16-17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

SOLDIER AND THE LADY, THE: Anton Walbrook, Elizabeth Allan—Good action picture, well played by the leads. It should please all your audience and do fairly well at the box office, too. Running time, 85 minutes. Played July 11-12.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Twentieth Century-Fox

ONE IN A MILLION: Sonja Henie—Best show we have had for some time. Business above average Sunday, but bad Monday due to the fact that we never run Monday during the hot summer wave. We had people in the house that hardly ever show up and that's something these days in a religious town. Played July 18-19.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

UNDER THE RED ROBE: Conrad Veidt, Annabella—Good programer. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

United Artists

GAY DESPERADO, THE: Nina Martini, Ida Lupino—This is what looks like good entertainment but we failed to sell it to our public. Running time, 86 minutes. Played May 7-8.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

REMBRANDT: Charles Laughton—High grade direction, excellent photography, Laughton's fine acting and evidence of a vast amount of research make this a picture which will entirely satisfy lovers of historic and artistic photoplays, which means that it will prove a box-office flop in most communities. We have never had a British-made film from which we could get really satisfactory sound. And, in this regard, this one is no exception. Running time, 86 minutes. Played April 23-24.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Universal

PAROLE: Ann Preston, Henry Hunter—A good program, somewhat short, but very interesting. Good entertainment, and it's good to run a show like this to get the people thinking, as nowadays everybody is asleep at the switch waiting for the PWA check and does not care if the school keeps or not. Played July 20.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Bros.

FLY-AWAY BABY: Glenda Farrell, Barton MacLane—Fair programer. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GREAT O'MALLEY, THE: Pat O'Brien—My patrons all enjoy a Pat O'Brien feature. Many good comments on this feature. Running time, eight reels. Played July 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

SINGING MARINE, THE: Dick Powell, Hugh Herbert—About the best Powell picture as yet, but not best in box office. Herbert was enjoyed by all. As a special it was mediocre. Did more on "Another Dawn" and at one-third the price of this. Good picture for Powell fans, but only for them. Running time, 105 minutes. Played July 25-26.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Short Features

Columbia

MAJOR GOOGLE: Barney Google—Good color cartoon with use of well known cartoon strip character. Running time, eight minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Educational

CHEMIST, THE: Buster Keaton—A dandy comedy from Buster. He is still good to play in comedies. His innocent face is a pleasure to watch and what is coming next is the thrill of the spectator. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

OFF THE HORSES: Bert Lahr—Fair to good straight comedy. No slapstick. Running time, two reels.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

READY TO SERVE: Tom Patricola, Buster West —These dancing comedians can be relied on for 20 minutes of entertainment, and this is no exception. Run-

(Continued on following page, column 1)

ning time, 20 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

RKO Radio

GRANDMA'S BUOYS: Tom Kennedy—Fair slapstick comedy. Two sailors go to town with the admiral's grandma. Running time, two reels.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

MAJOR BOWES AMATEUR PARADE: 1936-37—Much better than the old two-reel Bowes Amateurs. Running time, 11 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

Universal

FLIPPEN'S FROLICS: Mentone Musical Comedies—Very good musical and lots of fun for all with good jokes and music thrown in for good measure. OK, this one. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Vitaphone

COLLEGE DADS: Broadway Brevities—Good singing and dancing. Played this one fairly old. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

JOE PALOOKA COMEDIES: Robert Norton, Shemp Howard—Good slapstick comedies with a good cartoon strip name. Running time, 20 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

SHE WAS AN ACROBAT'S DAUGHTER: Merrie Melodies—Swell color cartoon. A good portion of the action takes place in a movie theatre. Play this one. Running time, eight minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J. General patronage.

WILD WINGS: Pepper Pot—Good reel on bird life. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

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Museum to Offer Swedish Pictures

Eight motion picture programs, one of the programs consisting of two films produced in Sweden, will be released by the Museum of Modern Art Film Library in the fall, for circulation among museums, colleges and film study groups.

The Swedish pictures, "The Outlaw and His Wife" and "The Story of Gosta Berling," make up the first program of the group which will be the library's "film series IV." In "Gosta Berling" Greta Garbo played her first important role. The films were directed by Victor Seastrom and Mauritz Stiller.

On the second and third programs are "The Wind," directed by Mr. Seastrom, and the first talking picture in which Miss Garbo played "Anna Christie." Lillian Gish and Lara Hansen are in "The Wind."

The remaining programs are (4) "Four Horsemen of the Apocalypse," directed by Rex Ingram, with Rudolph Valentino; (5) "The Navigator," with Buster Keaton; (6) "Greed," directed by Erich von Stroheim; (7) "The Love Parade," directed by Ernst Lubitsch, with Maurice Chevalier and Jeanette MacDonald; (8) "Little Caesar," directed by Mervyn LeRoy, with Edward G. Robinson.

Supplementary programs include (1) "En Natt" (One Night), a Swedish talking film of events in Finland; (2) "The Birth of a Nation," directed by D. W. Griffith; (3) "The General," a comedy with a Civil War setting, with Buster Keaton; (4) "The Unholy Three," a mystery film directed by Tod Browning with Lon Chaney and Victor McLaglen, and (5) "Grass," a documentary picture of tribal life made in Northwest Persia by Cooper and Schoedsack.

Forms Detroit Firm

Edward Gillam has organized Sportsmen Movie Company, in Detroit, to distribute Victor motion picture cameras, projectors and equipment.

GN Signs David Diamond

Contrary to reports that he would sign with Universal, David Diamond has joined Grand National. He will make four pictures to be built around a comedy team.

Imperial Gets Distribution Rights

Imperial Pictures has acquired the distribution rights to "The Dead March," antiwar film. Boake Carter, radio commentator, is the narrator for the picture.

Amity Film Changes Name

The name of Amity Film Exchange, Inc., Dallas, has been changed to Monogram Pictures, Inc., in a charter filed with the secretary of state.

Jason Continues at RKO

Leigh Jason, who was slated to direct "Goldwyn Follies of 1938," will not work on the picture, but will continue under RKO contract.

Finey Promoted

RKO has promoted Jim Finey, former secretary to Jules Levy, to the circuit division of the contract department.

S.I.D.E. Opens Own Montevideo Exchange

S. I. D. E., an Argentine motion picture company, has opened its own exchange in Montevideo, Uruguay, to enable it to exploit its own pictures to better advantage. The city has proven to be one of the best markets in the world for Argentine pictures.

Arrangements have been made for showing six features produced by S. I. D. E., at the Ambassador, first run theatre.

Ciclolux, a new company, has been formed in Montevideo to produce Uruguayan films.

MGM Lets Contracts For Studio Buildings

MGM's new $2,000,000 construction program advanced in Hollywood last week when bids were sought on the four-story administration building, one of the chief structures in the new development.

Bids have been opened on the five new sound stages. Construction has started on the cartoon building, and the three-story building to house the writing staff is within a month of completion.

Detroit Laboratory Chartered

A charter has been issued to Detroit Film Laboratories, Inc., granting it permission to establish an independent film laboratory in that city. Heading the company is Charles M. Voelker, with Clive Bradshaw and Fred E. Thompson handling the technical phases.

Gibraltar Adds Two

Gibraltar Enterprises, Inc., has acquired two new houses in New Mexico, giving the circuit 27 units. The Loma in Socorro was purchased from J. R. Foss, and the Pastime in Springer from Carl J. Garritson.

Trans-Lux To Build Three

Trans-lux, the newsreel circuit, is negotiating for three sites out of town, with deals said to be in the preliminary stage. The circuit at present operates two theatres out of town, in Philadelphia and Washington, and is building three others in New York.

Mauch Twins in Three Films

The Mauch twins, recently featured in "The Prince and the Pauper," will make three pictures for Warner Bros. in the 1937-38 season. The first will be "Penrod and His Twin Brother."

Ben-Ami To Direct Film

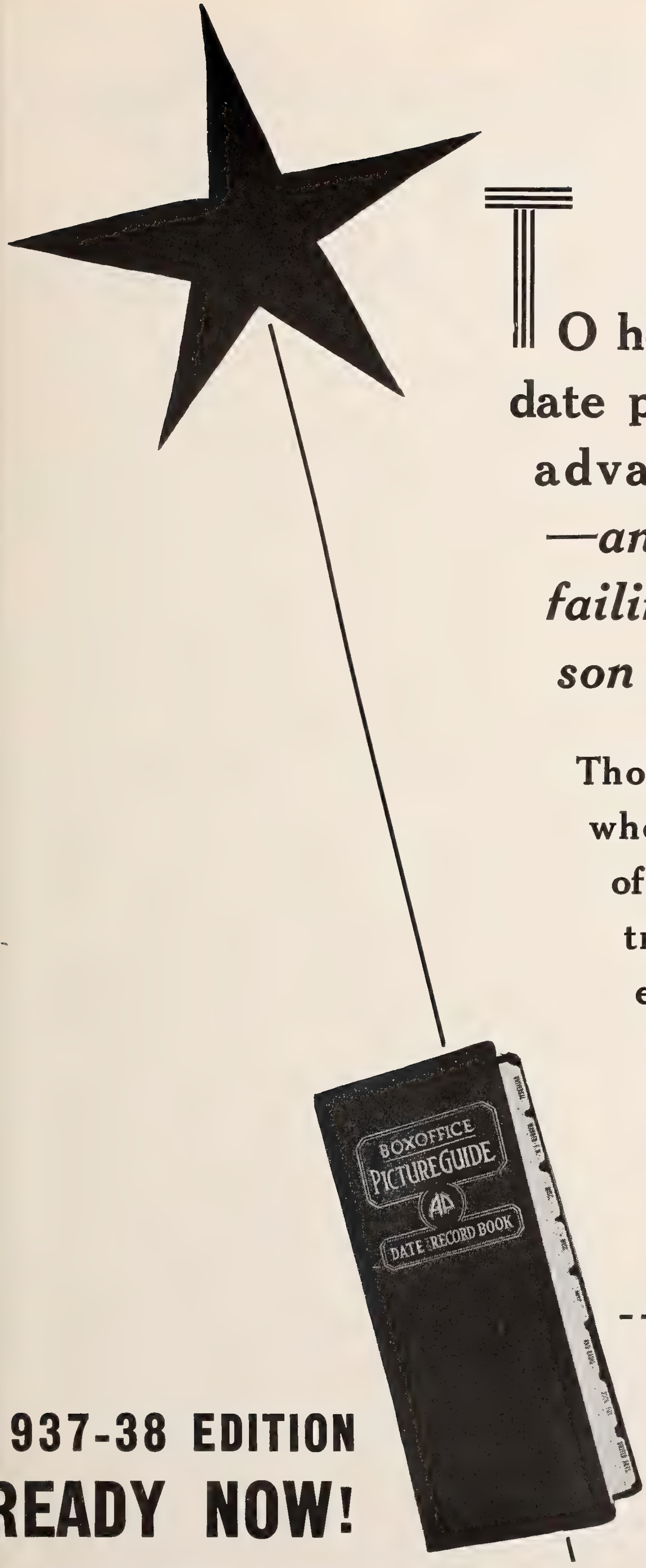
Jacob Ben-Ami has been assigned to direct Collective Film Producers' first production, "Green Fields." Mr. Ben-Ami directed and played in the original stage production.

Morris Retires

Victor Morris has retired as manager of Loew's Orpheum, in Boston, and will go to the Coast to enter production. Mr. Morris has managed the Orpheum for 27 years.

F. E. Lieberman is expected to open two newsreel and short subject theatres soon in Boston. His company is considering the basement of the Tremont as a possible site.

The stage play, "Tovarich," now in production at Warner Brothers studios, will be released as "Tonight's Our Night."



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IN COURTS

Court Names Master To Fix "Lynton" Damages

Federal Judge Robert T. Patterson appointed Kenneth E. Walser special master to determine the damages in the infringement suit brought against the Moredall Realty Corp., owners of the Capitol theatre, by Edwin Sheldon and Margaret Ayer Barnes, playwrights.

The action is based upon the decision of the suit previously brought against MGM for alleged infringement of plaintiffs' play, "Dishonored Lady," in the company's picture, "Letty Lynton." In a ruling similar to that handed down against MGM in the "Rasputin" case, Judge Patterson ruled that a theatre which showed the picture was also guilty of infringement and named the special master to compute profits obtained from the picture and award them to the plaintiffs together with costs.

Durbin's Agents Sued

Rita Stanwood, ex-wife of H. B. Warner, filed suit in Superior court in Los Angeles against Jack Sherrill and Frederick Falkin, agents for Deanna Durbin, seeking an accounting of their commissions on Miss Durbin's earnings. The plaintiff contends that under a contract with the agents as talent scout she was to receive one-fourth the commissions collected for her discoveries, of whom Miss Durbin was one.

Hecht-MacArthur Reply Ordered

Ben Hecht and Charles MacArthur, playwrights, have been ordered to stand pre-examination trial in the N. Y. supreme court September 20th and to file verified bills of particulars by August 15th in the $62,500 damage suit brought against them by Constance Bennett. The actress asks the return of $2,500 she claims to have paid the writers for a scenario which was never delivered and $60,000 damages allegedly incurred in refusing to accept other offers while waiting for the script.

Withdraw Kutinsky Action

Settlement has ended the action of the Jack W. Springer estate which sought to enjoin Matty Kutinsky from selling to Sam Cocalis a block of stock in the former Springer & Cocalis interests. The motion, which was filed three weeks ago, is now withdrawn. Spokesmen for Mr. Cocalis said that in the meantime sale of the Kutinsky holdings to Mr. Cocalis had been made.

Roxy Attorney Fee Approved

Federal Judge Francis G. Caffey approved the $3,500 settlement of the $9,981 claim of Louis Karasik, tax attorney, against Howard S. Cullman, Roxy trustee. Mr. Karasik's claim for $9,981 had been refused by the court on first hearings and the settlement was made to eliminate the inconvenience of appeal.

Windsor Productions received $2,500 in cash and a five-year free license to use the color process of Keller-Dorian Colorfilms, under the terms of settlement of the suit brought against the color film concern.

Three Plagiarism Suits Dropped, One Settled

Three plagiarism suits were dismissed and one was settled out of court this week.

The suit of Albert Bein against Warners for alleged pirating of his play, "The Road Out of Hell," in the film "Mayor of Hell," was dismissed by Federal Judge Goddard, who ruled that the picture was based on a play "Junior Republic," for which Warners paid $2,500. The subpoena served on Columbia Pictures of California was quashed by Federal Judge John C. Knox in the plagiarism suit of Valentine Davies, who claims that the film "Alibi for Murder" was a theft from his story, "Fly from the Ointment." Judge Knox's action was not on merits of plaintiffs' contention but on fact that the company has no officers in New York. Also dismissed was the suit brought by Susan Lawrence Davies against the Macmillan company, publishers, for alleged infringement by "Gone with the Wind" on her book, "Authentic History of the KKK—1865-1877."

The $250,000 plagiarism suit of Alva S. Burke against Warners for infringement of his song, "F. D.'s the Man" in "Pop Goes Your Heart," featured in "Happiness Ahead," was settled out of court at an undisclosed sum.

Payment of Dividend to Fox Creditors Delayed

The petition of Hiram Steelman, trustee in bankruptcy for William Fox, to delay the payment of a three per cent dividend to credits of Fox Theatres Corp. until Mr. Steelman can file a bill of particulars with the court on claims which have been filed against the company on Mr. Fox's behalf was granted by Federal Judge Martin T. Manson this week.

The court ruled that Mr. Steelman could file claims against the company only for legal fees and other expenses involved in defending and prosecuting the William Fox claims. Judge Manson also directed Milton C. Weisman, trustee, to set aside a fund for the payment of creditors in the event that available cash is appreciably reduced by large allowances for Mr. Steelman.

Four Companies Disband

Dissolution of four New York amusement companies has been announced in Albany. The companies are: 15th Avenue Amusement Corporation, Loew's New Rochelle Corporation, Ludlow Operating Corporation and Embassy Theatre Corporations.

Wanger Schedule Completed

Walter Wanger's current production lineup of six pictures has been completed two months ahead of schedule. Mr. Wanger is expected in New York shortly and will probably sail for a European vacation.

Oscar Serlin has resigned from Selznick International to resume stage production in New York.

Irving Cummings, director of the recently completed "Walter Wanger's Vogues of 1938," has signed a new contract with Mr. Wanger.

The title of the Alexander Korda Technicolor feature, "Hell's Belles," has been changed to "Gaiety Girls."

OBITUARIES

Dedication Planned For Rogers Shrine

A representative of the Will Rogers family is expected to visit Colorado Springs Labor Day when the Will Rogers shrine of the Sun on Cheyenne Mountain will be dedicated.

The Shrine was built by Spencer Penrose, friend of the late Will Rogers. Now being installed in the tower are chimes, a vibraharp, and full equipment to present and amplify any type of program.

Walter Craft

Walter Craft, retired movie theatre owner and builder of the Auburn theatre, in Auburn, Wash., died last week in a Tacoma hospital. He was 54.

Lewis Morse Rites

Funeral services for Lewis Morse, 53, of Brooklyn, former theatre operator in Virginia, West Virginia and Ohio, were held in New York Sunday. His widow, a son, a daughter, and three sisters survive.

John J. Dineen

John J. Dineen, builder and one-time operator of the Modern, on Broadway prior to its leasing to Warner Brothers, died Saturday at his summer home in Hampton Beach, N. H. Lately he had been associated with his brother, James A., John E. Cuddy, Jr. and Napoleon L. DeMara in the Casino enterprise at Hampton Beach.

Philip Blumauer

Philip Blaumauer, 72, well-known theatre executive of the Pacific Northwest and operator of the Capitol theatre, Portland, Oregon, died in that city of a heart attack last week. His widow, Alice, survives.

George M. Blackman

George M. Blackman, widely known in central New York film circles, died Friday at Newport, R. I., where he had been vacationing.

Arthur Boyden

Arthur Rogers Boyden, 54, film writer and newspaperman, died at Crafton, Mass. At one time he was assistant managing editor of the New York *World*.

Paul Scates

Paul Scates, formerly with Fox, Publix and others as theatre manager, died in Salt Lake City following a long illness.

"Hoosier Schoolboy" Original

The original story for Monogram's "Hoosier Schoolboy" was written by Robert Lee Johnson and has no connection with the famous story of the same name by Edward Eggleston, the studio says.

Two theatres will be constructed in Little Rock by the Arkansas Amusement Corporation, a subsidiary of Robb & Rowley. The houses will cost $190,000 and construction will begin in 60 days.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

POOR BUSINESS

Well, now, about this business of theatremen panning pictures in their advertising.

It's not so funny any more. In fact, we doubt that it ever was excruciating even the first time it was done and that's quite a span of years ago. Indicating to the customers in print that a picture is a turkey and further, coming out and saying, as one member did recently, that he was playing the date "because we have to" is not enhancing the boxoffice prestige of the industry and the individual theatre in the eyes of the customers.

This is *our* business, isn't it—a business that gives us our daily bread and keeps a roof over our heads? And, if a picture is booked in and is to be played, then why go and scramble a lot of eggs by damaging whatever chance the attraction has to get a few dollars? Why should any theatreman take it upon himself to answer for the dislikes of all his patrons by endeavoring to make up their collective minds for them in advance?

There have been exhibitors who took it upon themselves to rate the boxoffice worth of their pictures for the benefit (?) of their patrons in the hope that this "extra service" would impress the public.

But why?

Let's not kid ourselves about the position of the motion picture today as concerns entertainment. The average show at the average prices charged is to be considered a fair buy. For what the theatre gives, there can be no question of poor value in exchange for the average admission. The modern house of today offers, at least, comfort, courtesy, convenience, safety, pleasant surroundings and for the most part, a screen show that pleases. Judged by the weekly attendance at theatres nationally, patrons seem to be satisfied, so why go looking for trouble by telling the folks 'taint so.

Yes, there are regular patrons whose picture likes and dislikes are familiar to the manager and it may be in order—when asked—to indicate to these people whether or not they can look forward to enjoying the show. But there is no good reason to volunteer the information and certainly not in print. An exception can be made of course in rating a picture as adult, juvenile or family entertainment but that's a matter of judgment and not a personal opinion.

If a picture is sour, let's sweeten it with a dash of horse sense by tackling the proposition from the long view and not by attacking the source of our "bread and board" by publicly (and naively) panning the only thing we have to sell.

ON KEEPING DOWN THE NUT

Though of course he does not favor cutting such short corners the year 'round, Walt Davis, skipper of the Famous Players-Canadian Capitol, Regina, up there in the Saskatchewan country, reports progress on his designation of July as "Economy Month." During that time every member of the house staff was urged to cut down expenditures wherever practical in trying to beat the summer heat and its afterdrag.

For instance, the house artist was requested to use one color instead of three, to use both sides of one-sheet-cards; the office personnel to watch especially the outgo on stamps, stationery and telegrams. To the advertising department was suggested holding down lineage and the discontinuance of small printed matter. Cleaners cooperated by making their soaps and polishes last a little longer; the maintenance man did his share by keeping down globe voltage and checking unnecessary lighting. Projectionists saved on carbons and oils; doormen, ushers and cashiers participated by extra care in keeping their uniforms in shape.

It's a wise manager who knows when to spend. And by the same token, it's a wise manager who knows the time to save when sailing close to the wind is in order.

▽ ▽ ▽

SHOWMANSHIP IN POTS AND PANS

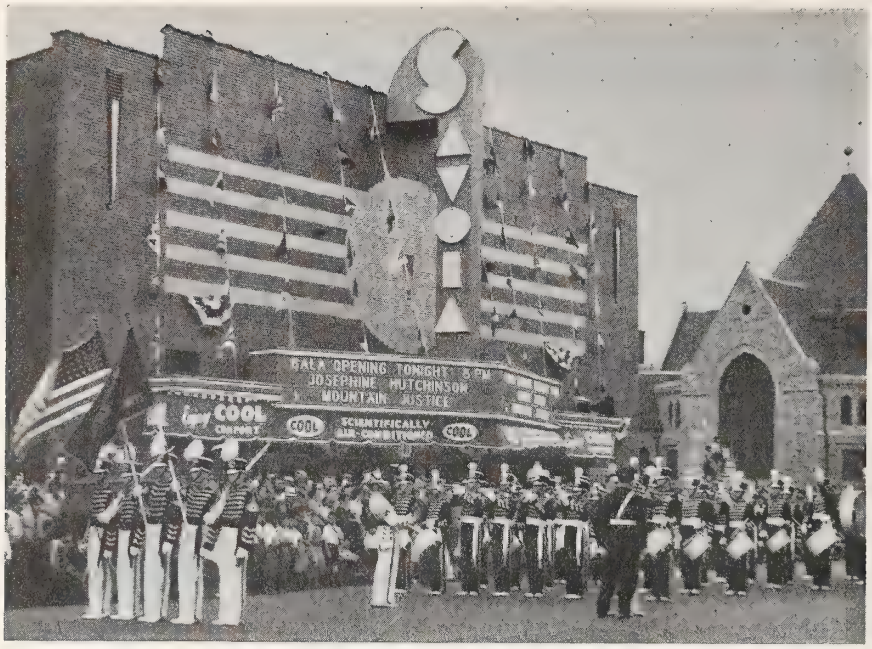
From thousands of windows high up in Rockefeller Center, facing east, west and north, can be obtained a clear view of the nearby 52nd Street and its many restaurants.

There is evidence of good showmanship used by the restauranteurs in calling attention to their wares, but should we be asked at this writing to select the outstanding example our vote would go immediately to the "Maison Jacques." For Monsieur Jacques whoever he may be has had boldly inscribed across the low roofs above his establishment, his name, address, his calling and cuisine highlights in giant white letters, standing out like a pair of yellow shoes at a society wedding and easily visible to the thousands in the east, west and north offices who eat in restaurants.

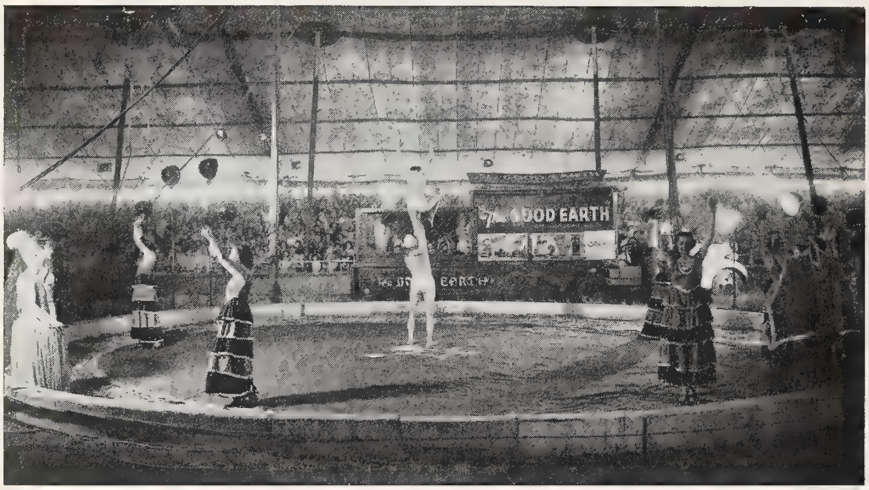
Monsieur Jacques undoubtedly knows his pots and pans. It is also evident he knows his exploitation.

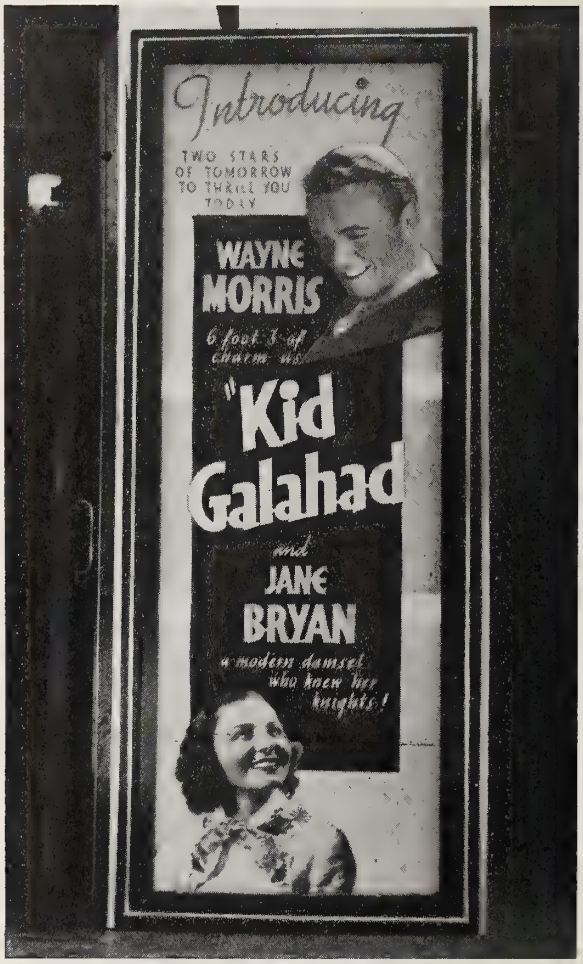
A-Mike Vogel

Round Table In Pictures

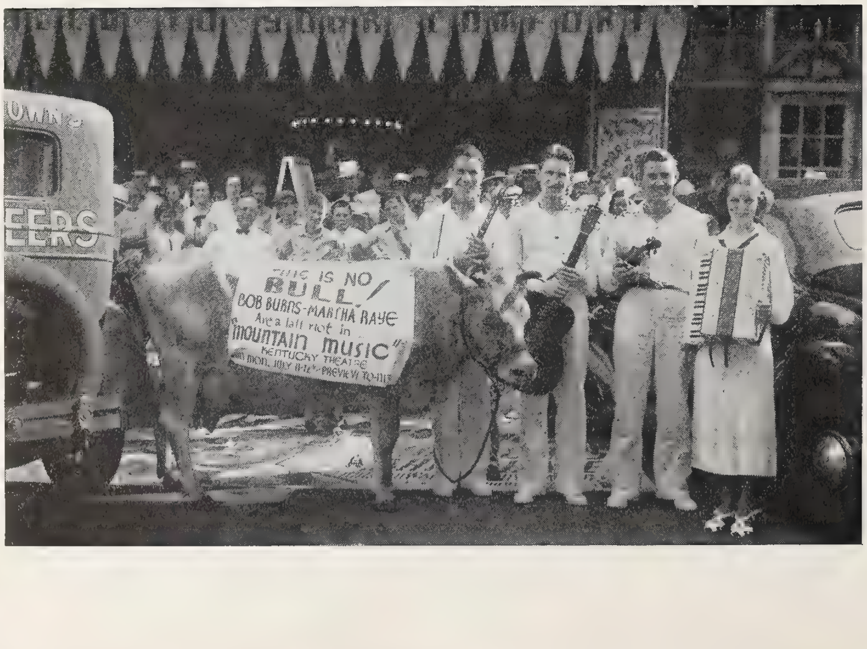

GALA OPENING TONIGHT 8 PM
JOSEPHINE HUTCHINSON
MOUNTAIN JUSTICE
COOL
SCIENTIFICALLY AIR-CONDITIONED

Campaign on opening of new Warner Savoia Theatre, Philadelphia, reported by Al Zimbalist, city zone ad chief, was contest for American Legion bands competing in front of theatre. . . . For "Good Earth" at the Orpheum, Springfield, Ill., City Manager M. E. Berman and Manager Tom Finnin promoted circus playing local date to plant the touring MGM water buffalo in circus menagerie and in opening spectacle under the Big Top. Details of both campaigns on a following page.

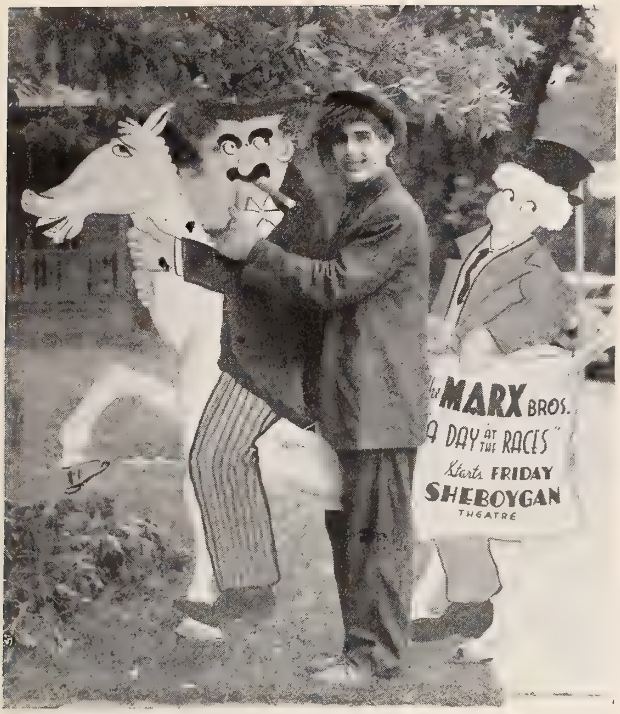

The GOOD EARTH

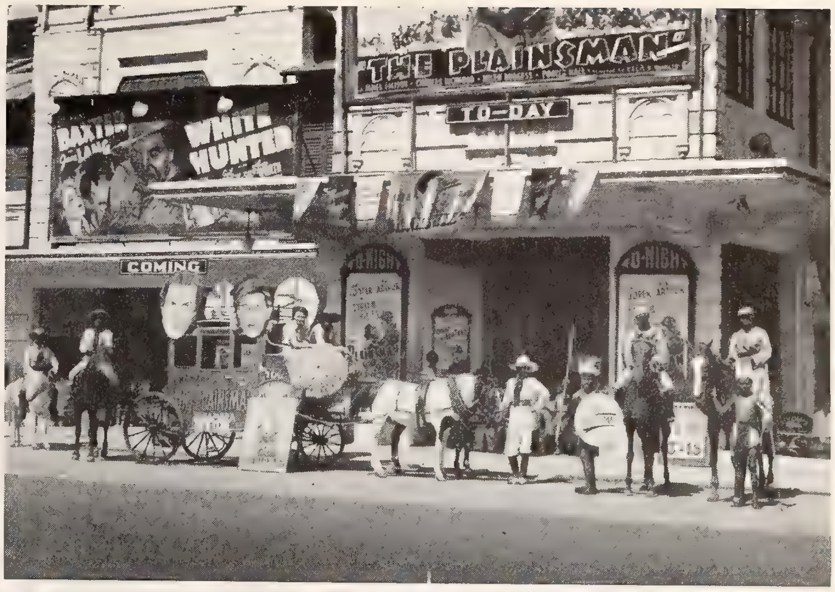

Introducing
TWO STARS OF TOMORROW TO THRILL YOU TODAY
WAYNE MORRIS
6 foot 3 of charm as
"Kid Galahad"
and
JANE BRYAN
a modern damsel who knew her knights!

Interesting panel treatment at the Majestic Theatre, Dallas, Texas, utilized by Manager Fred McFadden to introduce the two new leads in "Kid Galahad." Alongside of each name was placed cutout blowup with stars in characteristic pose atop and bottom of panel.

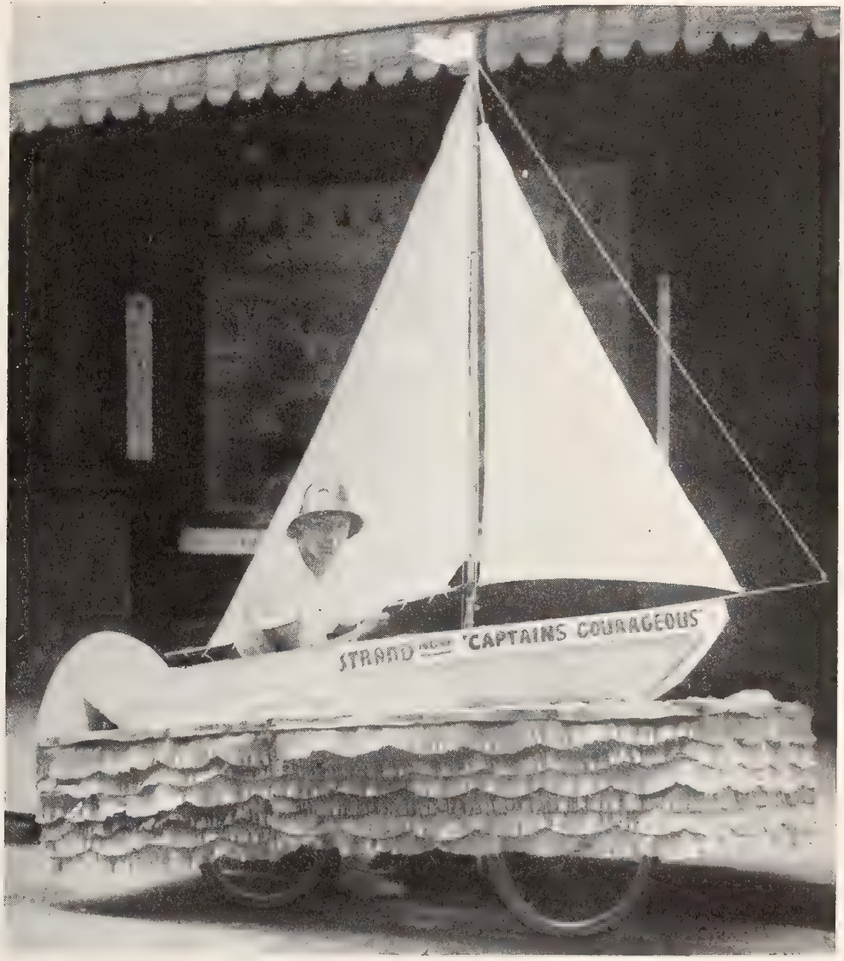

THIS IS NO BULL!
BOB BURNS-MARTHA RAYE
Are a fall riot in
MOUNTAIN MUSIC
KENTUCKY THEATRE

Revival of the always reliable "this is no bull" bally was found effective by Manager Hal Howard for date on "Mountain Music" at the Kentucky, Henderson, Ky. Bannered cow was led about town followed by quartet playing hillbilly music at busy street corners. Howard credits his assistant, Tommy Thompson for his handling of the bally.


The MARX BROS.
"A DAY AT THE RACES"
Starts FRIDAY
SHEBOYGAN
THEATRE


THE PLAINSMAN
TO-DAY
WHITE HUNTER
COMING
TO-NIGHT

With the entire town turned out to witness veterans' parade on streets of Sheboygan, Wis., in which commercial floats were barred, Manager Fred Reeths, Jr., fixed up a comic bally for date on "Day at Races" at the Sheboygan to promote himself a lot of laughs and notice for the picture. . . . Cowboys came to Singapore when Manager Jack Baker planted stage coach and riders on the street to plug the date on "Plainsman." Stunt was found highly novel in that sector to the extent that leading daily ran story and cut of the bally.


STRAND
"CAPTAINS COURAGEOUS"

Sailboat on dry land was Manager Leo Young's idea for a traffic-stopper on "Captains Courageous" at the Strand, Portland, Me. Mounted on a bicycle with copy on sides and rear plus water effect, the bally was propelled through the downtown streets in advance and during the run of the picture.

Important event in Holdenville, Okla., is the annual Indian Beauty Pageant, conducted this year by Griffiths' City Manager David Dallas on the stage of the Grand Theatre. Much sought honor among the Indian maidens of the Southwest is the first prize awarded the winner of recently held pageant by Chief Blue Eagle, famed Indian artist.

QUICK REPORTS FROM THE FIELD

Street Stunt

To test strength of passersby in conjunction with the sidewalk stunt on "Slim" at the Ritz, San Bernardino, Cal., Howard Ralston invited local he-men to cut through a number six weather insulated copper wire with one hand at one stroke. Ralston reports about 12 passes given in three days to men of muscle who qualified.

On "Kid Galahad" Howard put on costume, one side representing bellhop's uniform and the other fighter's outfit, boy carrying small sign reading "He's half bellhop and half prizefighter," tying this into title and date.

Hillbillies

Atmospheric signs on "Mountain Music" arranged by H. Hightower, at the Ritz, Corpus Christi, Texas, included hillbilly cabin in lobby and costumed hillbilly playing in front of cabin between shows. Ushers were also costumed and Hightower found effective curb strips he was able to snipe along main streets.

Hula, Hula

Bamboo trimmings for lobby display were used generously by Louis Charninsky for date at Rialto, Dallas, Tex., on "Waikiki Wedding." Poles were built around all outside frames decorated with Hula grass and palm trees planted for further atmosphere.

Long Distance

Under the supervision of zone publicist Sid Dannenberg, manager Ed Miller at Warner's Hippodrome, Cleveland, aided and abetted by publicist Manny Pearlstein tied in with the Great Lakes Exposition which was featuring a "Scottish Day" coincident with the opening of "Wee Willie Winkie" at the theatre. Deal was made with Lincoln Dickey, manager of the Exposition whereby at a previously announced time Shirley Temple spoke over long distance 'phone from Hollywood directly to everybody at the Exposition.

Telephone hookup was made directly to Radioland on the grounds with loud speakers carrying the conversation between Robert Bowie, head Scotsman who introduced the starlet to Manager Dickey and one of the diminutive Scotch dancers at the Expo. Needless to say the picture received a plug together with announcements of its engagement at the theatre.

U. A. OFFERS $1000 ON "STELLA DALLAS"

First of the season's exploitation prize contests offered by the producers is announced by Monroe Greenthal, United Artists director of advertising and publicity, with theatremen invited to enter campaigns on "Stella Dallas."

Contest is open to showmen in all situations, large and small with all entries given equal consideration. Competition is now open and closes October 1, with campaigns also eligible for the Quigley Awards when so labeled.

Prizes are as follows:

$500 for first; $200 for second; and $100 for third. Next three $50 each and $25 apiece for seventh and eighth winners. Interested theatremen who have not already entered may obtain blanks by writing "Stella Dallas Contest Editor" at the United Artists home office, 729 Seventh Avenue, N. Y., to whom entries should also be forwarded.

Judges are Samuel Goldwyn, Martin Quigley, George Schaefer, Monroe Greenthal and A-Mike Vogel.

Theatre Opening

The opening of the new Warner Savoia Theatre in Philadelphia in Ted Schlanger's zone included a raft of tieins as reported by Al Zimbalist, one of which was a marathon race winding up in front of the theatre and broadcast over WPEN. Address was made by Mayor Wilson from the stage, praising Warner Brothers and the South Philadelphia Businessmen's Association which cooperated with the Warnerites on the campaign. Outstanding was competition for bands of local American Legion posts put on in front of the theatre.

Campaign was put on under the supervision of Len Schlesinger, city zone manager, John Flynn, South Side district manager, Al Zimbalist, city zone advertising chief and Manager Henry Kahan. (*See photo on Round Table picture section.*)

Baby Crib

Regulation baby crib in which was placed large sleeping doll was planted in lobby of the Jerome Theatre, Bronx, N. Y., by manager Ed Siegal for advance on "Wake Up and Live," poster with title and dates were attached to the display.

Sail Boat Race

Promotion of a "Captains Courageous" sail boat race was prominent in the campaign put on by Ed McBride, Loew's State, Syracuse. Ed put it over by presenting a cup to the winner of the race, presentation being made by one of the staff who carried chest banner lettered "Loew's Personality Girl."

McBride distributed good luck boat charms placed in numbered envelopes tied into a lucky number stunt and also put on a contest to guess weight of huge lobster in restaurant window, tying stunt to Gloucester locale where picture was screened.

Local Girl

Appearance of local girl in the Warner short "Sheik to Sheik" gave manager Charles Finesilver, Avenue U Theatre, Brooklyn, idea for circular reading "local girl makes good." Layout included photo of the player with some details of her schooling and Broadway appearances, copy including plug for rest of program.

Circus Tiein

Since MGM's touring water buffalo bally on "Good Earth" handled by Capt. Rodney Pfipher was scheduled to appear in Springfield same day as the Hagenbeck-Wallace circus opened, N. E. Berman and Tom Finin for the date at the Orpheum, Springfield, Ill., capitalized the bally by tying it in with the circus for additional exploitation. Outstanding hookup was inclusion of water buffalo in circus menagerie and appearance in opening spectacle in the circus.

At noon truck and buffalo moved over to busy corner where buffalo was "interviewed" by man-on-the-street radio program. This was tied into exploitation by Pfipher who told how the buffalo was used in the picture and gave short synopsis of the film. (*See photo in Round Table picture section.*)

The Winners

Harry Ashton, Boulder, Colorado, walked off with top prize money in the "Spring Showmanship" drive recently completed by Fox Intermountain Theatres. Coming in second was Don Sheedy, Cheyenne, Wyo.; and Chet Miller, Missouli, Mont., and Bob Nelson, Leadville, Colo., tied for third.

Bombay Theatremen Aid Civic Activities

Exhibitors and Managers Participate in Social and Public Life

by Special Correspondence

With this article on the status of motion picture exhibition and local conditions as affect the theatre in Bombay, India, is continued the series of your Round Table's Showmen's travelogues covering key cities all over the world.

The Indian metropolis, it appears measures up well with other situations as concerns theatre comfort and convenience and also the talents of the local showmen who cooperate in community activities in addition to doing a good job of operating.

The series continues in a forthcoming issue with an article on Budapest.

The City of Bombay is essentially an industrial center and its present position as the second city in the British Empire is entirely due to the textile industry. The establishment of this industry was, however, helped by the natural phenomenon that Bombay is the principal port of entry to India. As such it has rightly been called the Gateway of India, representing almost all nationalities of the world, though the percentage of Westerners does not exceed seven per cent of the population. According to the Census of 1931, which was organized under certain drawbacks such as the repercussions of the non-co-operation movement causing industrial strife and consequent migration to the moffusil, and the refusal, as an act of patriotism, of a large number of non-co-operators to register themselves, the population of the city is officially 1,161,383 souls crowded in an area of 15,480 acres, though a figure of 13 lakhs, allowing for deccenial growth on the basis of previous reports, would be nearer the true state of affairs.

English Dialogue Predominates

Superficially, a city of this expanse and population might appear a lucrative market for the exploitation of films and indeed that was not only true until, but could have been improved upon prior to, the arrival of the talkie. The foreign talkie in India is always with English dialogue, with the American slang a necessary concomitant thereof, which at once confines the market to the educated classes, whose maximum number does not exceed 11.6 per cent of the population or 134,720 persons at the outside in all the nationalities whether Indian or foreign. This is, therefore, the maximum market which an English talkie, be it of the most superlative description that can be, but is not always secured in Bombay, and it represents those who can reasonably be taken to read and write an average letter in English, no more dignified than an application for service—the standard followed by the Census authorities—whereas the enjoyment and understanding of a talkie in English would require higher educational attainments. In considering the general market, therefore, the process of elimination has necessarily to be followed.

Maximum Market Small

Taking concrete examples of films shown in Bombay in the last six months *Broadway Melody of* 1936 and *Mutiny on the Bounty* secured the maximum market of 40,000 persons of all communities, which means that the market for a superlative talkie is slightly less than 5 per cent of the population. This cannot be immediately increased except in the case of pictures like *Trader Horn* or the *Tarzan Series* unless and until English literacy expands, but that expansion, in the absence of any legislative enactment calling for minimum education up to at least the matriculation standard, will be far slower than one can imagine.

These 40,000 include at least 20,000 who do not know English in the advanced sense so as to understand it spoken as fast, and as colloquially as on the screen but they were attracted to the pictures because of the dance numbers in *Broadway Melody,* and the primitive scenes on the Island of Tahiti in *Mutiny on the Bounty,* or for the same reasons which made a jungle picture popular even to the illiterate. This is proved once again by the fact that the highest number of persons who can speak English are 21,428, who are thus the maximum audience for highly intellectual pictures, the major portion of the attraction of which lies in philosophical or sophisticated dialogue like that in *Crime and Punishment* (Columbia), *Petrified Forest* (Warners), and others.

This number is further reduced by the seasonal attractions such as races, bathing resorts like Juhu, in the suburbs, in holidays, sporting festivities, and stage shows like revues in flesh and blood, for which there seems to be, from the shows held from time to time, a regular demand of six to eight weeks in the whole year. The public have no special preference for a particular theatre because with them the play's the thing.

A pointer of future programs, towards which the writer of this article has been striving single-handed for some time past, would be the cultivation of the cinema habit among students by taking steps to show them the educational shorts at present tacked on to feature programmes, so that the sporadic student cinegoer of today may be an endemic cinefan of the feature film tomorrow, the more so because the film in education is still in the distant Utopia of educational institutions. In this development some distributors are intensely interested; others are unconcerned, almost apathetic; but one of them made the astounding statement that the shorts were not produced as educational subjects though they may produce an educational effect, an attitude which entirely misses to appreciate the market in this country.

In this investigation Chaplin's *Modern Times* furnishes an example by contrast. This film is not a talkie in the accepted sense of the word. Yet when in its seventh week is grossed higher than those for the first run supers of Paramount and Fox showing elsewhere in the week, with prospects of running for two weeks more, it means that the whole of the literate population, according to the Census standard, have seen the film. Thus in the entire history of the foreign film in Bombay, it will have had the next best run to that of the *Thief of Bagdad* of silent days which ran for 16 weeks on end. If this difference of approximately 60,000 persons between those who have seen *Modern Times* and *Mutiny* or *Broadway Melody* could not be persuaded to see a talkie, it is principally because apart from the attraction provided by Chaplin, as the supreme comedy-actor, they cannot follow the dialogue in the talkie, which circumstance makes them the patrons of the indigenous film with native dialogue.

Seven First-Run Houses

The almost phenomenal success of *Modern Times* furnishes its most important lesson to the producers so far as the exploitation of their pictures in the non-English speaking countries of the world is concerned, and leaves a well-wisher of the foreign film in doubt whether the talkie in world markets, balked by language barriers, has come to stay, or whether it will be supplemented by films of the type of *Modern Times.* The literate figure of 134,720, which is the total maximum market for pictures shown in Bombay in seven first-run theatres, includes the intellectuals, white collar workers and other educated classes, and if the richer classes are excluded from this figure, the average wage of the cinegoer might be taken to be between 40 to 60 dollars a month with a monthly allowance of two to three per cent for cinemas at the average admission charge of 20 to 25 cents per show. The richer classes pay anything from half to one dollar for admission, but the average for consideration for the whole of the cine-going population detailed above is on no account more than 20/25 cents per seat, whether for matinees or night shows, or whether in first or second-run theatres, in the latter most of which the rates are actually lower by 10 per cent. In the seven first-run theatres the weekly seating accommodation is approximately 110,800, so that it may be safely concluded that the present exhibiting needs of the city have been more than covered and that any further building of cinema theatres for foreign films would mean cutthroat competition detrimental to the best interests of the industry.

(Continued on following page)

MORE ON BOMBAY

(Continued from preceding page)

The theatres are not at present dominated by a local circuit although two of them have interests in theatres in a couple of other cities in India. They are clean and comfortable, the largest the Regal, being even furnished with a cooling system, the projection and sound reproduction is perfect, they are easily accessible even to suburban residents through railways, buses and trams. Cars can be parked right outside the theatre or in the compound of the theatre, which must necessarily have minimum parking facilities, and the Regal has an underground car-park.

There can thus be no complaint about their management. The proprietors and management have played an important part in the social and public life of the city, which has its goodwill effect on the box-office. They have worked in complete co-operation with the distributors in the common interests of the industry.

With all this the theatre situation is not rosy, because all the available audience does not come to see the films, which means the publicity is either defective or mis-directed and further because the entertainment tax, the surcharge on consumption of electrical energy, and the Performing Rights Society between them devour the profits. In short the theatres are living from hand to mouth, and were it not for the bars in the theatres, which are fully patronized during the interval, the theatres would have been wiped out of existence. So acute is this the truth that an exhibitor even remarked that his bar was not an adjunct to the theatre, but the theatre to the bar, which is comment enough on the condition of the theatres, which the distributors in their individual and general interests of the foreign film must always remember while laying down their commercial policy.

Extensive Ad Campaigns

Within the limits dictated by the box-office the publicity for pictures through newspapers, street advertising through lorries, trams and buses, and wall-posters, the publicity budget of exhibitors errs on the side sometimes of extravagance in an effort to whip up every corner and nook of the city. Most of the publicity that is indulged in at present has become axiomated so that matters have come to such a pass that it is no longer an adequate guide to the public as to the features of a picture, to the publicists every picture is a super picture needing more and more expenditure on publicity so that the public is disappointed and publicity properly done for a picture is likely to be overlooked.

The newspapers ostentatiously convey that with them the motion picture is a matter of duty to their readers, but this utterance and the write-up on pictures generally copied from campaign books are strictly governed by the advertisement revenue derived, and a picture for which no advertisement is assigned will receive no consideration whatsoever from the papers irrespective of their proclaimed duty to the public.

The advantages of tieups in advertising are not understood, motion picture appreciation from critics is conspicuous by its absence, newspapers do not recognize that the motion picture is the greatest medium of social service. The entire publicity system needs to be overhauled by agreement between the interests concerned by the flotation of a publicity corporation if necessary with a presiding deity having an original conception of the motion picture, so that every picture may receive its just, but not exaggerated, attention and rationality introduced so that the public consider the publiciity as a correct guide to the pictures, thus leading to the fostering of the industry on sound, healthy and permanent lines. Otherwise, a situation may accrue through competition which will devour the entire takings in publicity expenses spelling rack and ruin to the exhibition part of the industry.

Entertainment Tax High

More than anything else the publicity budget must be drastically halved; it can be halved without in any way reflecting on the box-office, and if the theatres join together and formulate the maxima and minima, even through an incorporation for publicity purposes, it will be in their interests. Moreover, this remodification is in the hands of the industry; it does not require legislative help as in the case of the entertainment and electricity consumption taxes; and should be practiced at once.

The entertainment tax is a great stumbling block in the way of the progress of the exhibition branch of the film industry. On an average every theatre pays weekly into Government coffers Rs. 1,500 as proceeds of the entertainment tax. Nobody disputes the fact that the tax is wholesome in principle, but even wholesomeness in principle must be governed by the wholesomeness of the industry. In India the cinema habit is not a natural habit, because the great community of clerks earning between 40 and 74 dollars a month have so many family cares to look to that it is only occasionally that they can visit the cinema. The very fact that they get out for a while to forget their cares in a cinema theatre has a recreational effect on their constitution, the robustness of which can be imagined from the fact that the average expectation of life in India is only 22 years, so that it would be a national blessing and a public health measure to remove all obstacles in the way of cinematic recreations for the poor and the middle classes. The industry is anxiously looking forward to the day when the tax on seats costing 25 cents and less is abolished.

"Tell Us What You Did"

Gambling Machines Used For "Gamblers" Lobby

For the opening of "King of Gamblers" at the Apollo, Chicago, Bill Hollander promoted a display of gaming equipment from local sporting goods firm for his lobby a week ahead of opening. The county police was contacted for confiscated slot machines and wheels and these, too, were displayed along with scare-head copy posters and blowup of press book art mat.

Members Report "Cool" Activities

One of the various angles utilized by Al Reh, Warner's State, Philadelphia, to announce his cooling system was an elaborate 40 by 60 poster carrying photos of compressors, spray pond, condensers, etc., and followed up by copy further describing the equipment. So effective was the poster that Reh was able to plant cut of it in local papers. Other exploitations included wide posting of three sheets, newspaper advertising and publicity and screen trailer. Also effective was device used in answering phone calls in which cashiers were instructed to say "this is the air conditioned State Theatre" instead of making the usual replies.

Up in Syracuse, Ed McBride, Loew's State, featured the turning on of his cooling plant with tieup with Station WSYR for broadcast direct from the theatre. Program started off in compressor room, announcer giving details of the operation. Another announcer was in fan room on roof where program was picked up and included description of how the water was washed. For finale, broadcast continued to spray pond on top of roof where five girls in bathing suits were planted to say something about the system and also pose for publicity pictures.

Installation of his new Carrier cooling system was featured by full page co-op ads by Wally Allen at the Schine Athena, Athens, Ohio. In addition to merchants who had to do with the local installation, other establishments using air cooling also took space. For lobby stunt Allen froze cooling sign in block of ice.

Total of 10 co-op pages with cool suggestions plus four extra pages from local companies supplying theatre equipment was the score rolled up by various managers in the Philadelphia zone and reported by Douglas George, district publicist, who thought up the idea and had mats made up for local managers.

Among the Warnerites who sold the space were the following: Alan Rappeport, Grand, Vineland, N. J.; Paul Harvey and Jules Reisman, Capitol and Strand, York, Penna.; Tom Mangan, Warner, Westchester, Penna.; Charles Moyer, State, Hanover, Penna.; Lew Black, Aldine, Wilmington, Del.; Dwight Van Meter, Astor, Reading, Penna.; and Joe Murdock, Stanley, Camden, N. J.

"Tell Us What You Did"

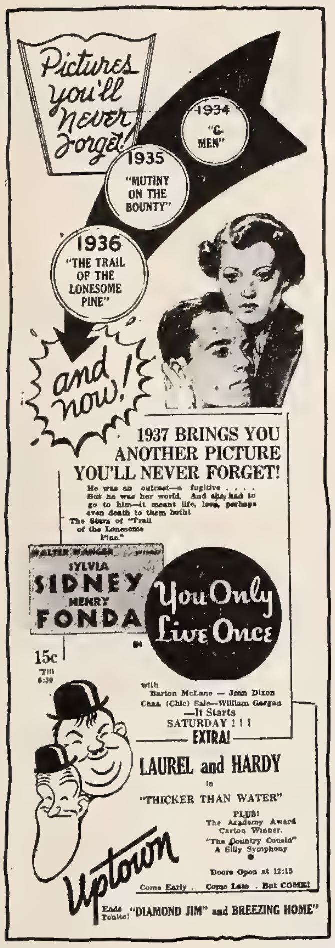
Railroad Employees Invited To "Barriers" by Bishop

Vice president and executives of the Canadian Pacific Railroad were invited to the opening performance of "Silent Barriers" as guests of Harold Bishop at the Capitol Theatre, Winnipeg. Window cards were displayed in the ticket office windows and depots of the railroad and cooperative ad taken in the *Free Press*. Circular letters were also mailed to all departments of the railroad calling attention to the picture.

Bishop's art department built an attractive display of a miniature train in a scenic mountain background which was placed in leading restaurant window. Special morning matinee was held for kiddies and special advertisements were run on the comic strip pages of dailies.

CHALK PLATES FOR NEWSPAPER ADS

The displays on this page are the work of Manager R. W. ("Bob") Huffman, for the Uptown Theatre, of the J. H. Cooper Enterprises in Pueblo, Colo. Having no budget for art in his ads, Huffman has one of the newspaper artists make up chalk plates as shown, the illustrations and type set in after the plate is cast. Cost is very low, says Huffman.


Pictures you'll never forget!
1934 "G-MEN"
1935 "MUTINY ON THE BOUNTY"
1936 "THE TRAIL OF THE LONESOME PINE"
and now!

1937 BRINGS YOU ANOTHER PICTURE YOU'LL NEVER FORGET!

He was an outcast—a fugitive . . . . But he was her world. And she had to go to him—it meant life, love, perhaps even death to them both!

The Stars of "Trail of the Lonesome Pine."

WALTER WANGER presents SYLVIA SIDNEY HENRY FONDA in You Only Live Once

15c Till 6:30

with Barton McLane — Joan Dixon Chas. (Chic) Sale—William Gargan —It Starts SATURDAY ! ! !

—EXTRA!— LAUREL and HARDY in "THICKER THAN WATER"

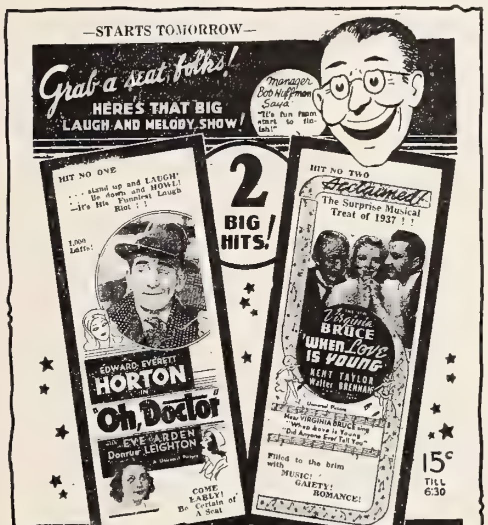
PLUS! The Academy Award Carton Winner. "The Country Cousin" A Silly Symphony

Doors Open at 12:15

Come Early . Come Late . But COME!

Uptown

Ends Tonite! "DIAMOND JIM" and BREEZING HOME"


—STARTS TOMORROW—

Grab a seat folks! HERE'S THAT BIG LAUGH AND MELODY SHOW!

Manager Bob Huffman Says "It's fun from start to finish!"

HIT NO ONE . . . stand up and LAUGH! . . . Be down and HOWL! —It's His Funniest Laugh Riot ! !

1,000 Laffs!

EDWARD EVERETT HORTON in "Oh, Doctor" with EVE ARDEN Donrue LEIGHTON A Universal Picture

COME EARLY! Be Certain of A Seat

2 BIG HITS!

HIT NO TWO Acclaimed! The Surprise Musical Treat of 1937 ! !

Virginia BRUCE "WHEN Love IS YOUNG" KENT TAYLOR Walter BRENNAN Universal Picture

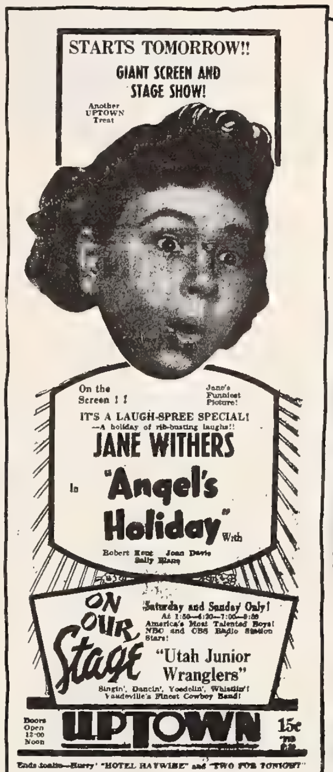
Hear VIRGINIA BRUCE sing "When Love is Young" "Did Anyone Ever Tell You"

Filled to the brim with MUSIC! GAIETY! ROMANCE!

15c TILL 6:30

UPTOWN You'll hum the hit tune!

VS SECRETARY" and "MAN OF THE PEOPLE"


STARTS TOMORROW!! GIANT SCREEN AND STAGE SHOW!

Another UPTOWN Treat

On the Screen ! ! Jane's Funniest Picture!

IT'S A LAUGH-SPREE SPECIAL! —A holiday of rib-busting laughs!!

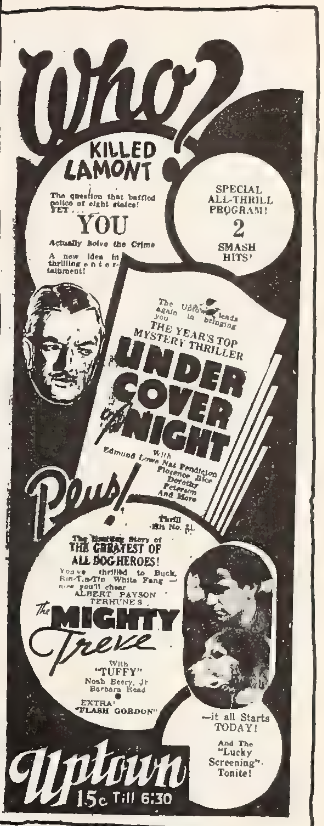
JANE WITHERS in "Angel's Holiday" With Robert Kent Joan Davis Sally Blane

ON OUR Stage Saturday and Sunday Only! At 1:50—4:20—7:00—9:00 America's Most Talented Boys! NBC and CBS Radio Station Stars!

"Utah Junior Wranglers" Singin', Dancin', Yodelin', Whistlin'! Vaudeville's Finest Cowboy Band!

Doors Open 12:00 Noon UPTOWN 15c

Ends tonite—Hurry! "HOTEL HAYWIRE" and "TWO FOR TONIGHT"


Who? KILLED LAMONT

The question that baffled police of eight states! YET . . . YOU Actually Solve the Crime

A new idea in thrilling entertainment!

SPECIAL ALL-THRILL PROGRAM! 2 SMASH HITS!

The Uptown leads again in bringing you THE YEAR'S TOP MYSTERY THRILLER UNDER COVER of NIGHT With Edmund Lowe Nat Pendleton Florence Rice Dorothy Peterson And More

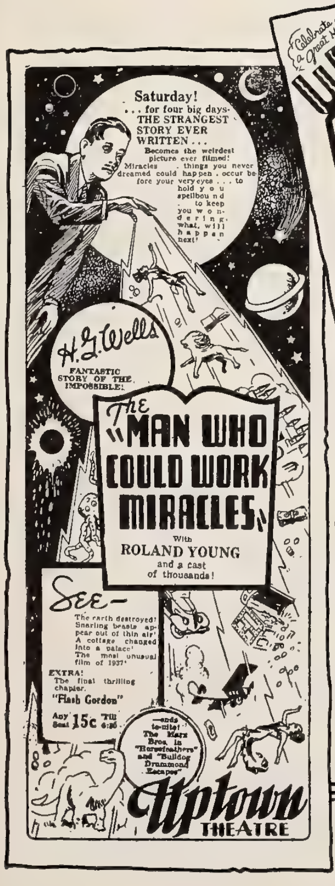
Plus! Thrill Hit No. 2!

The Thrilling Story of THE GREATEST OF ALL DOG HEROES! You've thrilled to Buck, Rin-Tin-Tin White Fang — now you'll cheer ALBERT PAYSON TERHUNE'S The MIGHTY Treve With "TUFFY" Noah Beery, Jr Barbara Read

EXTRA! "FLASH GORDON"

—it all Starts TODAY! And The "Lucky Screening". Tonite!

Uptown 15c Till 6:30


Saturday! . . . for four big days THE STRANGEST STORY EVER WRITTEN . . . Becomes the weirdest picture ever filmed! Miracles . . things you never dreamed could happen . occur before your very eyes . . . to hold you spellbound . to keep you wondering what will happen next!

H. G. Wells FANTASTIC STORY OF THE IMPOSSIBLE!

The "MAN WHO COULD WORK MIRACLES" With ROLAND YOUNG and a cast of thousands!

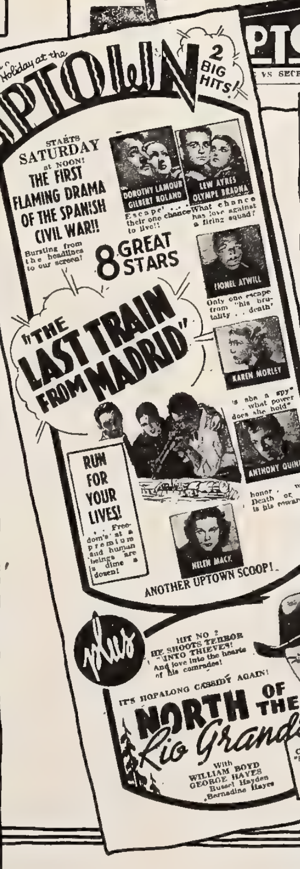
SEE— The earth destroyed! Snarling beasts appear out of thin air! A cottage changed into a palace! The most unusual film of 1937!

EXTRA! The final thrilling chapter. "Flash Gordon"

Any Seat 15c Till 6:30

—ends to-nite! The Marx Bros. in "Horsefeathers" and "Bulldog Drummond Escapes"

Uptown THEATRE


Celebrate a Great Holiday at the UPTOWN 2 BIG HITS!

STARTS SATURDAY at NOON! THE FIRST FLAMING DRAMA OF THE SPANISH CIVIL WAR!!

Bursting from the headlines to our screen!

DOROTHY LAMOUR GILBERT ROLAND Escape! . . their one chance to live!!

LEW AYRES OLYMPE BRADNA What chance has love against a firing squad?

8 GREAT STARS

"THE LAST TRAIN FROM MADRID"

LIONEL ATWILL Only one escape from "his brutality . . death"

KAREN MORLEY "Is she a spy" . what power does she hold"

ANTHONY QUINN honor . . Death or is his reward

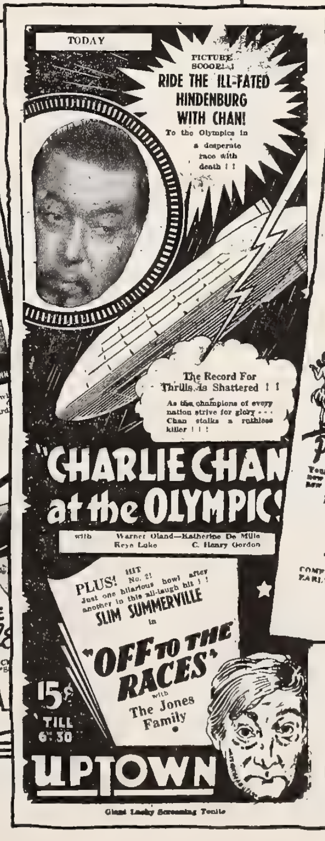
RUN FOR YOUR LIVES! . . Freedom's at a premium and human beings are a dime a dozen!

HELEN MACK

ANOTHER UPTOWN SCOOP!

plus HIT NO 2 HE SHOOTS TERROR INTO THIEVES! And love into the hearts of his comrades!

IT'S HOPALONG CASSIDY AGAIN! NORTH OF THE Rio Grande With WILLIAM BOYD GEORGE HAYES Russel Hayden Bernadine Hayes


TODAY

PICTURE SCOOP! RIDE THE ILL-FATED HINDENBURG WITH CHAN! To the Olympics in a desperate race with death ! !

The Record For Thrills is Shattered ! ! As the champions of every nation strive for glory . . . Chan stalks a ruthless killer ! ! !

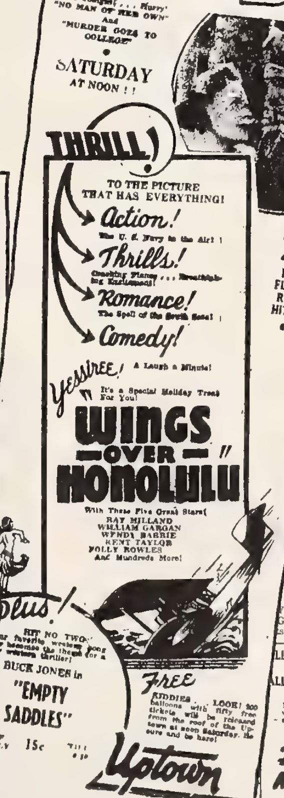
"CHARLIE CHAN at the OLYMPICS" with Warner Oland—Katherine De Mille Keye Luke C. Henry Gordon

PLUS! HIT No. 2! Just one hilarious howl after another in this all-laugh hit ! ! SLIM SUMMERVILLE in "OFF TO THE RACES" with The Jones Family

15c TILL 6:30

UPTOWN

Giant Lucky Screening Tonite


Ends Tonight . . . Hurry! "NO MAN OF HER OWN" And "MURDER GOES TO COLLEGE"

SATURDAY AT NOON ! !

THRILL! TO THE PICTURE THAT HAS EVERYTHING!

Action! The U. S. Navy to the Air! !

Thrills! Crashing Planes . . . Breathtaking Excitement!

Romance! The Spell of the South Seas! !

Comedy! Yessiree! A Laugh a Minute!

It's a Special Holiday Treat For You!

"WINGS OVER HONOLULU" With These Five Great Stars! RAY MILLAND WILLIAM GARGAN WENDY BARRIE KENT TAYLOR POLLY ROWLES And Hundreds More!

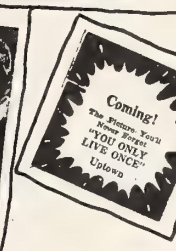
2 BIG FIRST RUN HITS!

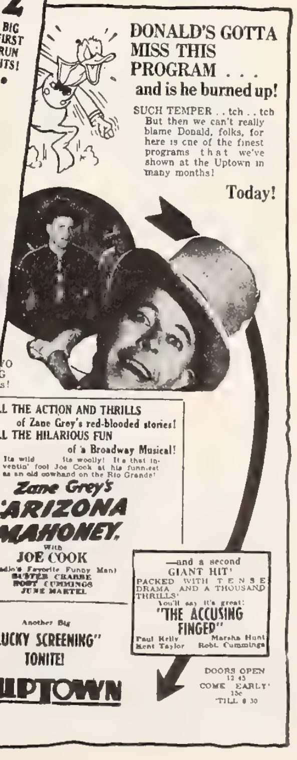
plus! HIT NO. TWO! Your favorite western song now becomes the theme for a new western thriller! BUCK JONES in "EMPTY SADDLES"

COME EARLY 15c TILL 6:30

FREE KIDDIES . . LOOK! 200 balloons with fifty free tickets will be released from the roof of the Uptown at noon Saturday. Be sure and be here!

Uptown


Coming! The Picture You'll Never Forget "YOU ONLY LIVE ONCE" Uptown


DONALD'S GOTTA MISS THIS PROGRAM . . . and is he burned up!

SUCH TEMPER . . tch . . tch But then we can't really blame Donald, folks, for here is one of the finest programs that we've shown at the Uptown in many months!

Today!

ALL THE ACTION AND THRILLS of Zane Grey's red-blooded stories! ALL THE HILARIOUS FUN of a Broadway Musical!

Its wild . . its woolly! It's that inventin' fool Joe Cook at his funniest as an old cowhand on the Rio Grande!

Zane Grey's "ARIZONA MAHONEY" With JOE COOK (Radio's Favorite Funny Man) BUSTER CRABBE ROBT. CUMMINGS JUNE MARTEL

—and a second GIANT HIT! PACKED WITH TENSE DRAMA AND A THOUSAND THRILLS! You'll say it's great! "THE ACCUSING FINGER" Paul Kelly Marsha Hunt Kent Taylor Robt. Cummings

Another Big "LUCKY SCREENING" TONITE!

UPTOWN

DOORS OPEN 12 45 COME EARLY! 15c TILL 6 30

• personalities

LEONARD T. BISHOP
formerly at the Capitol, Halifax, and recently at the Capitol in London, Ontario, has gone to Loew's, Montreal with GEORGE ALLEN as acting manager in London.

▽

WILLIAM WATTERS
of Toronto, has been appointed manager of the Granada, Chatham, Ont., succeeding CECIL SMITH who has been transferred to the Granada, St. Thomas.

▽

GLENN G. CARROLL
has been named manager of the Fox Apollo in Kansas City, Mo.

▽

NATHAN RUBIN
has been promoted to assistant manager of the Loew Theatre, Evansville, Ind.

▽

TED SMALLEY
formerly at the Broadway, Lawrence, Mass., has been transferred to the Garde, New London, Conn.

▽

JONAS THOMAS
for four years manager of the State, Greenville, Ohio, has become head booker for the Chakeres Theatres with headquarters in Springfield, O.

▽

TOM BROWN
has been appointed manager of the Broadway in Lawrence, Mass., and is succeeded at the Garde in New London by GENE BRASSIL.

▽

HY PASSMAN
is now holding down the fort at the Ideal in Roxbury, Mass., replacing LAWRENCE STONE who has been transferred to the Regent in Arlington. HARRY BLACKSTONE has gone to the Colonial in Newport, R. I., from the Regent.

▽

F. E. LIEBERMAN
will open the Riverside in Medford, Mass., this fall.

▽

C. B. CLARK
assistant at the Criterion, Charlotte, N. C., has resigned to become associated with the Casey Supply Co., Casey, S. C.

▽

IVAN HOIG
former publicist in Lincoln, Neb., is now managing the Trail, new Publix house in Colorado Springs, Colo.

▽

DICK FOILES
is now managing the new Loma Theatres in Socorro, N. M., a Gibralter Enterprises house.

▽

MAX TSCHAUDER
has resigned as manager of the Fox Midwest Theatres in Belleville, Ill., to become city manager of the Frisina Amusement Company with houses in Springfield, Ill. C. C. MURRAY succeeds him in Belleville.

▽

HAROLD LYON
has been appointed manager of the Central States new Capitol Theatre, Burlington, Ia., with LAURENCE WAGNER succeeding him at the Iowa.

DARLENE FAYE, to Mr. and Mrs. Henry Zipperian; weight, 9 pounds 3 ounces. Daddy manages the American Theatre, East Liverpool, Ohio.

▽

MURRAY ASHMANN
formerly theatre ad agency publicist, has been stepped up to supervisor of theatres by Stanley Kolbert, general manager of the Strassburg Circuit, Brooklyn, N. Y.

▽

JOE SILASKI
has reopened the Pastime Theatre at Dora, Ala.

▽

JIMMIE ROBERTS
formerly assistant manager of the Tiger, Auburn, Ala., has been promoted to its manager, succeeding FORMAN ROGERS.

Birthday Greetings

W. E. Adams
Paul Apple
Harry Blackstone
Charles Burch
John F. Burhorn
Waldo Chandler
A. H. Cohn
Benjamin F. De Dici
D. M. Dillenbeck
E. D. Dorrell
Arthur Egberts
M. A. Ellsworth
Steve Farrar
B. W. Feldman
Jack Fields
John T. Floore
Jack Foster
C. Hays Foster
Allen Gardner
Samuel Goldman
Barney Gurnette
J. G. Haney
John Heggie
Ben Jacobson
A. T. Johnson
Forrest Johnson
Nick Karl
William Kassul
Frederick King
Mike Kirkhart
Harry D. Kriegsman
L. C. Lampo
Miss Jean La Rose
Glenn Lazar
L. L. Levy
Harold N. Lissner
E. R. Logan
Verne McIntyre
Fred McSpadden
J. J. Madden
James B. Mason
George Meeser
Martin Messinger
Frank S. Mickley
Edward E. O'Donnell
Frank J. Orlando
William Paara
Robert Hicks Page
Mrs. Leonore Pierce
Les Pugsley
Arthur Rabe
Foreman Rogers
Dave Schaefer
Francis Schlax
William G. Serras
David Sidman
James Snyder
Bob Sprowl
A. C. Stock
C. Ervine Stone
George V. Sweeney
Howard Sweet
Ken Taylor
David A. Titleman
John Tripp
Ralph Tully
Herman Weinberg
Nathan Wise

FRANK ROBERTS
has been transferred from the Capitol, Stubenville, Ohio, to the Warner at Morgantown, West Va.

▽

WILLIAM ALLISON
is now managing the Alpine Theatre, Denver, Colo., having left the Rialto, Sagauche, Colo., where he was succeeded by BERT BURTON, formerly at the Center, Denver.

▽

KLINE RAMSEY
has been appointed manager of the new Broadway Theatre, Dillon, S. C.

▽

ROBERT BEAMER, JR.
is now managing the Dalton Theatre, Pulaski, Va.

▽

ERNEST WILLIAM PATRICK
is chief projectionist at the Plaza Theatre, Great Bend, Kan.

▽

R. L. WARNER
has reopened the Lincoln Theatre, Bay Station, Alameda, Cal.

▽

SYLVAN GOLDFINGER
has been transferred from management of the Harding Theatre, Chicago, to the Garrick, succeeding TED BOISEMAN, who goes to the Terminal. AL BACHMAN advanced from the Terminal to Harding management and WILL METHE has been transferred from the Chicago to the Tower.

▽

JIMMY COCHRAN
has assumed managership of the Imperial Theatre, Tarrant City, Ala.

▽

ALBERT G. REID
general manager for the Si Fabian interests has acquired the Strand at Clifton, N. J.

▽

G. B. ODLUM
of Paramount Pictures home office has gone to the coast on a business trip.

▽

SAM SUGGS
former manager of the Carolina Theatre, Columbia, S. C., will manage the new Palmetto and CLAY WILLIAMSON will serve as assistant. GRADY BAKER will manage the Carolina and EDWIN RILEY will be assistant. GRAYSON POATS goes to the Ritz and HERMAN RICH assists.

▽

BEN SCHIRESON
has been made manager of the Highway Theatre, Brooklyn, N. Y.

▽

HARRY BLACK
manager of the Palace, Albany, N. Y., is now in charge of Proctor's Theatre, in Troy, with ALEX SAYLES replacing him, and OSCAR PERRIN becomes manager of Hermanus Bleeker Hall Theatre.

▽

THOMAS BALDRIDGE
of the Capitol Theatre, Winchester, Va., dropped into club headquarters to say hello while vacationing.

▽

LEONARD TUTTLE
has been promoted to manager of the Watertown Square Theatre in Watertown, Mass.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37†		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36†		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37†		
Don't Fall in Love	Pinky Tomlin	July 12,'37†		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36†		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37†	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37†		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37†		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Chances	Kermit Maynard			
Silent Sinclair	Kermit Maynard			
Trooper X13	Frankie Darro			

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36†	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36†	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36†	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37†	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37†		
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37†	68	July 24,'37
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37†	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37†	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37†	60	
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37†	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37†	68	
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36†	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36†	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37†	57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37†	65	July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36†	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37†	69	May 29,'37
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36†	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37†	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36†	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37†	59	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37†	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36†	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37†	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37†	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36†	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37†	65	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37†	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36†	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37†	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37†	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37†	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37†	56	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37†	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absent Without Leave	Dolly Haas			
Awful Truth, The	Irene Dunne-Cary Grant			
(See "In the Cutting Room," July 17,'37.)				
College Hero	Jimmy Durante			
Counsel for Crime	Otto Kruger-Jacqueline Wells			
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Flashing Skates	Chas. Quigley-Rita Hayworth			
I'll Take Romance	Grace Moore-M. Douglas			
(See "In the Cutting Room," July 24,'37).				
I Married an Artist	John Boles-Luli Deste			
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours	Francis Lederer-M. Carroll	Sept. 1,'37		
(See "Thanks for Everything," "In the Cutting Room," July 17,'37).				
Life Begins with Love	Jean Parker-D. Montgomery			
(See "In the Cutting Room," July 31,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37	135	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80.)				
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Park Avenue Dame	Fay Wray-Richard Arlen			
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37		
River of Missing Men	Jack Holt-Wynne Gibson			
There's Always a Woman	Loretta Young-Randolph Scott			
Women of the Night	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37†	*60	June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37†	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37†	64	Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37†	63	
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36†	60	Oct. 17,'36
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37†	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perzcell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perzcell	Oct. 10,'36†	90	
Dreams of Love	Frank Taray	Jan. 3,'37†	103	
(English titles)				
Friendly Expression	Radey-Szoke	Nov. 1,'36†	65	
Hungarian Village	Travelogue	Dec. 25,'36†	20	
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37†	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36†	82	
Scotchman in Hungary	Rade-Oresi	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Son of the Steppes	Kiss-Komcar	Dec. 26,'36†	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	
Three Spinsters	Emilie Markus-Rajnay	Dec. 1,'36†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†	74	
Kilou, The Killer	Technicolor	Oct. 1,'36	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36†	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37†	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37†	55	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37†	58	Aug 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37†		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37†	79	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36†	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37†	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37†	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37†		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37†	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37†	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37†	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37†	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37†	70	Apr. 3,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37†	62	June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37†	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36†	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation	Joan Blondell-Pat O'Brien	Sept. 25,'37†		
(See "Angle Shooter," "In the Cutting Room," May 29,'37.)				
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37†	*85	July 24,'37
Cornered (G) 164	Boris Karloff-Beverly Roberts		*65	July 17,'37
(Reviewed under the title, "War Lord").				
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37†	64	May 1,'37
First Lady	Kay Francis-Preston Foster			
(See "In the Cutting Room," July 10,'37.)				
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The	Brian Aherne-O. de Havilland			
(See "In the Cutting Room," July 31,'37.)				
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After (G)	Leslie Howard-Bette Davis		*87	July 31,'37
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard	Oct. 2,'37	120	July 10,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37†	*80	July 31,'37
Prairie Thunder	Dick Foran-Ellen Clancey	Sept. 11,'37†		
Sergeant Murphy	Ronald Reagan-Mary Maguire			
That Certain Woman	Bette Davis-Henry Fonda	Sept. 18,'37†		
(Sea "In the Cutting Room," May 29,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	
Crustalo	Nina Afentaki	Oct. 11,'36†	95	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37†	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37†	78	
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16,'36	70	Dec. 8,'36
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37†	74	Sept. 12,'36
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1,'36†	74	Sept. 12,'36
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36†	69	Mar. 31,'36
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	63	May 30,'36
Man of Affairs (G) 3606	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1,'36	66	Oct. 10,'36
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37†	69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37†	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81).				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15,'36†	67	Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37†	76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37†	65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37†	64	
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20,'36†	64	Apr. 4,'36
(Reviewed under the title, "Once in a Million.")				
Where There's a Will 3624	Will Hay	July 26,'37†		
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37†	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
Girl Is Young, The	Nova Pilbeam			
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37†	80	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love	Anna Neagle-T. Carminati			
Non Stop New York	Anna Lee-Desmond Tester			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37†	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36†	66	
Forever Yours (G) 155	Benjamino Gigli	May 15,'37†	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecelia Parker	Mar. 27,'37†	77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37	76½	May 29,'37
Gold Racket, The (G) 138	Contrad Nagel-Eleanor Hunt	Apr. 10,'37†	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36†	61	Dec. 12,'36
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37†	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37†	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37†	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37†	49	May 15,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37†	71½	Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37†		
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37†	56	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37†	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July 9,'37	63	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37†	59	June 5,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'36†	79½	Sept. 19,'36
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14,'36, p. 90.)				
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37		
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36†	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37†	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37†	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37†	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15,'36
(Revieewd under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36†	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36†	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd			
Damaged Goods 175	Pedro de Cordoba		60	July 10,'37
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Gorgeous	Anna Sten			
Here's Flash Casey	Eric Linden-Boots Mallory			
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Aug. 20,'37		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Love Takes Flight 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37		
Make Up (G)	Nils-Asther-June Clyde		70	July 10,'37
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Royal Mounted	Jimmy Newell-Carol Hughes			
Snow Covered Wagons				
Something to Sing About	James Cagney-E. Daw	Sept. 3,'37		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes				
Tex and the Boy Scouts	Tex Ritter	Aug. 27,'37		
Trailing Trouble 208				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36†	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Oil Raider, The	Buster Crabbe	Nov. 1,'36†	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		
White Ivory	Jack Mulhall	Dec. 1,'36†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	82	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36†	82	
Uncle from America	Czeck Film	Dec. 15,'36†	90	
Wedidng of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37†	85	Mar. 20,'37

Coming

Ada Don't Do That	Polish Film			
Business in Distress	Czeck Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lilian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czeck Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct. 1,'35	70	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37†	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37†	8 rls.	
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb. 6,'37†	8 rls.	
Pay, Madame	Paul Javor	May 30,'37†	8 rls.	

Coming

Affair of Honor	Gy. Kabos	Sept. 11,'37	9 rls.	
All Men Are Wild	Paul Javor	Oct. 21,'37	9 rls.	
Anniversary	Imre-Raday-Ida Turay	Dec. 10,'37	10 rls.	
Bride from Torocko	Paul Javor	Oct. 1,'37	10 rls.	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37	8 rls.	
Hotel Springtime	Gy Kabos-Anna Tokes	Nov. 30,'37	10 rls.	
I Picked You for My Husband	Paul Javor	Nov. 4,'37	9 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37	9 rls.	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37	8 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36†	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36†	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37†	90	

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36†	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,'36†	112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36†	82	Feb. 13,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37†	89	July 3,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,'36†	108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37†	116	Apr. 3,'37
(See production articles, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37†	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37†	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37†	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36†	72	Oct. 31,36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37†	138	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37†	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37†	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37†	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37†	69	July 24,'37
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36†	51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36†	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 8,'37
Manhattan Melodrama (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37†	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37†	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80).				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23,'36†	78	
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37†	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37†	67	Feb. 6,'37
Our Relations (G) 710	Laurel and Hardy	Oct. 30,'36†	74	Nov. 21,'36
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37†	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37†	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37†	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37†	127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37†	94	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36†	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37†	69	Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8,'36†	89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37†	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37†	66	May 8,'37
Topper (G) 738	Constance Bennett-Cary Grant	July 16,'37†	97	July 17,'37
Trader Horn (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37†	64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				

Coming

Bad Guy	Bruce Cabot-Virginia Grey	Aug. 27,'37		
Big City	Spencer Tracy-Luise Rainer	Sept. 3,'37		
Bride Wore Red, The	Jean Crawford-Franchot Tone	Sept. 24,'37		
Broadway Melody of 1936 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37†		
(See "In the Cutting Room," June 12,'37.)				
Conquest	Greta Garbo-Charles Boyer	Oct. 1,'37		
Double Wedding	William Powell-Myrna Loy	Oct. 15,'37		
(See "In the Cutting Room," July 24,'37.)				
Firefly, The (G)	Jeanette MacDonald-Allan Jones		138	July 24,'37
Love, Live and Learn	Robt. Montgomery-R. Russell	Oct. 29,'37		
Madame X	Gladys George-Warren William	Oct. 22,'37		
My Dear Miss Aldrich	Edna May Oliver-W. Pidgeon	Sept. 17,'37		
My Wife	J. Hutchinson-George Murphy	Sept. 10,'37		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37		
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37	62	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37		
Paradise Isle	Warren Hull-Movita	July 21,'37		
Riders of the Dawn	Jack Randall	July 14,'37		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37		

Coming

Atlantic Flight	Dick Merrill-Paula Stone	Aug. 20,'37		
Boy of the Streets	Jackie Cooper	Aug. 30,'37		
Bride for Henry, A	Anne Nagel-Neil Hamilton			
Federal Bullets				
Girl Next Door				
God's Country and the Man	Tom Keene	Sept. 2,'37		
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury			
Marines Are Here, The				
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37		
Romance of the Limberlost				
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37	65	Feb. 15,'36
Telephone Operator				
Where the West Begins	Jack Randall	Sept. 30,'37		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36†	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36†	66	Feb. 20,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9,'36†	100	Oct. 10,'36
(Exploitation: Oct. 24,'36, p. 69; Oct. 31,'36, p. 75; Nov. 28,'36, pp. 96, 98; Dec. 5,'36, p. 78; Dec. 12,'36, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37†	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37†	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12,'36
Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,'36†	87	Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37†	60	Apr. 17,'37
Doctor's Diary A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37†	77	Jan. 30,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 30,'37†	88	July 10,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36†	67	
(See "In the Cutting Room," Oct. 3,'36.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37†	85	July 31,'37
(See "In the Cutting Room," June 12,'37.)				
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37†	56	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37†	61	
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36†	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37†	70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37†	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36†	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37†	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36†	75	Aug. 22,'36
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37†	66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37†	86	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37†	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37†	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36†	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37†	78	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37†	77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36†	80	Feb. 27,'37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37†	92	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37†	65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19,'36
Mountain Music (G) 3647	Bob Burns-Martha Raye	June 18,'37†	77	June 19,'37
(Epioitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37†	71	Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37†	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37†	70	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37†	79	Feb. 6,'87
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30,'36†	80	Oct. 24,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37†	60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37†	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36†	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37†	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37†	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36†	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wild Money 3651	Edward Everett Horton	July 9,'37†	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall	Sept. 24,'37		
(See "In the Cutting Room, July 31,'37.)				
Arizona Ames	Gilbert Roland-Marsha Hunt	Oct. 15,'37		
Artists and Models	Jack Benny-Gail Patrick	Aug. 12,'37†		
(See "In the Cutting Room," July 10,'37.)				
Barrier, The	Leo Carrillo-Jean Parker			
Blonde Trouble	Lynne Overman-E. Whitney			
Blossoms of Broadway	Edward Arnold-Shirley Ross			
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell	Sept. 24,'37†		
Double Or Nothing	Bing Crosby-Mary Carlisle	Sept. 17,'37†		
(See "In the Cutting Room," July 17,'37.)				
Ebb Tide	Oscar Hamolka-Frances Farmer	Oct. 29,'37		
Good Night, Ladies	Eleanore Whitney-Johnny Downs	Aug. 13,'37†		
High, Wide and Handsome (G)	Irene Dunne-Randolph Scott	Oct. 29,'37	114	July 24,'37
Hopalong Rides Again	William Boyd-George Hayes	Aug. 20,'37†		
Love on Toast	Stella Adler-John Payne			
On Such a Night	Karen Morley-Grant Richards	Aug. 27,'37†		
Partners in Crime	Lynne Overman-Roscoe Karns			
She Asked for It	Wm. Gargan-Orien Heyward	Sept. 10,'37		
She's No Lady	Ann Dvorak-John Trent	Aug. 20,'37†		
Sophie Lang Goes West	Gert. Michael-Larry Crabbe	Sept. 10,'37		
Souls at Sea	Gary Cooper-George Raft	Sept. 3,'37†		
(See production article, Jan. 30,'37, p. 16.)				
Texas Trail	William Boyd-George Hayes			
This Way Please	C. (Buddy) Rogers-Betty Grable	Sept. 17,'37†		
Wells Fargo	Joel McCrea-Frances Dee			
You and Me	Sylvia Sidney-George Raft	Oct. 22,'37		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Minutes Running Time	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36†	56	

Coming

Title	Star	Rel. Date	Minutes Running Time	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37†	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36†	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37†	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5,'36
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37†		
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36†	58	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackail	July 31,'37†	63	July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36†	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37†	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36†	68	Oct. 31,'36
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June 7,'37†	57	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37†	53	
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36†	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37†	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37†	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36†	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37†	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37†	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36†	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37†	83	Apr. 10,'37
Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37†	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37†	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36†	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37†	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37†	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36†	63	Nov. 29,'36
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37†	63	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37†	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37†	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36†	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36†	78	Oct. 8,'36
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37†	56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37†	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37†	62	July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36†	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37†	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37†	68	Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37†	60	June 26,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Double Trouble	Olsen and Johnson			
Fools in Paradise	Wm. Hall-Anne Nagel			
Sea Racketeers	Weldon Heyburn-Jeanne Madden	Aug. 9,'37†		
Sheik Steps Out, The (G)	Ramon Novarro-Lola Lane	Sept. 6,'37	*66	July 31,'37

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37†	58	June 12,'37
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
(Exploitation: Nov. 14,'36, p. 90; Dec. 19,'36, p. 88.)				
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37†	60	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June 4,'37†	67	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37†	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16,'36†	77	Oct. 31,'36
(Exploitation: Oct. 31,'36, p. 74; Apr. 24,'37, p. 91.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37†	62	Feb. 27,'37
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37†	64	July 31,'37
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36†	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37†	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37†	60	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37†	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36†	57	Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37†	68	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37†	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37†	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37†	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37†	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36†	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37†	71	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37†	116	May 8,'37
(Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37†	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37†	70	July 17,'37
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37†	74	June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37†	109	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37†	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37†	77	Feb. 20,'37
Windjammer	George O'Brien-Constance Worth	Aug. 6,'37		
(See "In the Cutting Room," May 29,'37.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36†	64	Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36†	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37†	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37†	62	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37†	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt			
(See "In the Cutting Room," June 26,'37.)				
Damsel in Distress, A	Fred Astaire-Joan Fontaine			
Don't Forget to Remember	Burgess Meredith-Ann Sothern			
Fight for Your Lady	John Boles-Ida Lupino			
Fit for a King	Joe E. Brown-Helen Mack			
(See "In the Cutting Room," July 10,'37.)				
Flight from Glory	Chester Morris-Whitney Bourne	Aug. 20,'37		
(See "In the Cutting Room," July 10,'37.)				
Forty Naughty Girls	James Gleason-Zasu Pitts			
(See "In the Cutting Room," July 17,'37.)				
Hideaway (G)	Fred Stone-Marjorie Lord	Aug. 13,'37	*60	July 31,'37
Life of the Party, The	Gene Raymond-Harriet Hilliard			
(See "In the Cutting Room," July 24,'37.)				
Love Like That, A	Barbara Stanwyck-H. Marshall			
Make a Wish	Bobby Breen-Marion Claire	Aug. 27,'37		
(See "In the Cutting Room," July 17,'37.)				
Music for Madame	Nino Martini-Joan Fontaine			
(See "In the Cutting Room," July 17,'37.)				
Saturday's Heroes	Van Heflin-Marian Marsh			
Stage Door	Kath. Hepburn-Ginger Rogers			
Vivacious Lady	Ginger Rogers-James Stewart			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16,'36	72	Oct. 10,'36
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37†	*55	Apr. 10,'3
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37†		
(See "In the Cutting Room," Nov. 21,'36.)					
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15,'36	69½	Mar. 28,'36
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37†	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Zamboanga (G)				*65	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,'36†	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37†	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36†	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37†	61	Apr. 17,'37
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37†	58	June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37†	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16, '37†	58	July 10,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36†	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36†	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37†	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 29,'36
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	Oct. 17,'36
(Exploitation: Nov. 28,'36, p. 97; Dec. 12,'36, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	64	Oct. 3,'36
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37†	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37†	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37†	56	
King George VI Coronation 870	Technicolor Special	July 15,'37	28	
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†	97	Oct. 19,'36
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37†	63	June 5,'37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36†	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37†	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37†	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23,'36†	93	Oct. 24,'36
(Exploitation: Nov. 28,'36, pp. 96, 97; Dec. 12,'36, p. 87; Dec. 19,'36, p. 89; Jan. 9,'37, pp. 68, 71.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article: July 4,'36, p. 16; exploitation: Dec. 5,'36, p. 85; Dec. 19,'36, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36†	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Road to Glory, The 706	Fredric March-Warner Baxter	Sept. 4,'36†	101	June 6,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, p. 84; Mar. 6,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37†	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat 757	Rochelle Hudson-Jack Haley	June 11,'37†	74	
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37†	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37†	92	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37†	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36†	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	87	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37†	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37†	99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37†	72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37†	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36†	63	Nov. 14,'36
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37†	91	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wee Willie Winkle (G) 760	Shirley Temple-V. McLaglen	July 30,'37†	99	July 3,'37
(Exploitation: July 10,'37, p. 88.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36†	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37†	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	87	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37	*100	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town	Eddie Cantor-June Lang	Oct. 29,'37		
Boots and Saddles	Smith Ballew	Oct. 8,'37		
Borneo	Mr. & Mrs. Martin Johnson	Sept. 10,'37		
Charlie Chan on Broadway	Warner Oland-Joan Marsh	Oct. 8,'37		
(See "In the Cutting Room," July 31,'37.)				
Danger—Love at Work	Ann Sothern-Jack Haley	Sept. 17,'37		
(See "In the Cutting Room," July 10,'37.)				
Handy Andy 871 (re-issue)	Will Rogers-Robt. Taylor	Aug. 13,'37		
Heidi	Shirley Temple-Jean Hersholt	Nov. 5,'37		
(See "In the Cutting Room," July 24,'37.)				
Hot Water (G)	Jed Prouty-Spring Byington	Oct. 22,'37	*60	July 17,'37
In Old Chicago	Tyrone Power-Alice Faye	Dec. 31,'37		
Lancer Spy	Peter Lorre-Dolores Del Rio	Sept. 24,'37		
(See "In the Cutting Room," July 17,'37.)				
Life Begins in College	Ritz Bros.-George Murphy	Oct. 1,'37		
(See "In the Cutting Room," July 31 1937.)				
Look Out, Mr. Moto	Peter Lorre-Rochelle Hudson			
Love Under Fire 803	Loretta Young-Don Ameche	Aug. 20,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37	68	July 24,'37
Thin Ice 805	Sonja Henie-Tyrone Power	Sept. 3,'37		
(See "In the Cutting Room," May 29,'37.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37	66	Apr. 17,'37
Western Gold 761	Smith Ballew-Heather Angel	Aug. 27,'37†		
Wife, Doctor and Nurse	Loretta Young-Warner Baxter	Oct. 15,'37		
(See "In the Cutting Room," July 24,'37.)				
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37	*65	July 24,'37

UNITED ARTISTS

..Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36†	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36†	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37†	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37†	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36†	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36†	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37†	97	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37	107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37†	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36†	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37†	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37	*104	July 31,'37
(Exploitation: July 31,'37, p. 81.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37†	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37†	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov. 12,'37		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct. 29,'37		
Dead End	Sylvia Sidney-Joel McCrea	Aug. 27,'37		
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct. 15,'37		
(See "In the Cutting Room," July 17,'37.)				
52nd Street	Ian Hunter-Pat Paterson	Sept. 24,'37		
(See "In the Cutting Room," July 17,'37.)				
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec. 25,'37		
Hurricane, The	Dorothy Lamour-Jon Hall	Nov. 10,'37		
I Met My Love Again	Joan Bennett-Henry Fonda	Oct. 8,'37		
Mutiny in the Mountains	Vivien Leigh-Paul Lukas	Nov. 5,'37		
Nothing Sacred	Carole Lombard-Fredric March	Nov. 19,'37		
Prisoner of Zenda	Ronald Colman-M. Carroll	Sept. 3,'37		
(See "In the Cutting Room," July 3,'37.)				
Stand-In	Leslie Howard-Joan Blondell			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Walter Wanger's Vogues of 1938	Warner Baxter-Joan Bennett	Sept. 17,'37		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37†		
(See "In the Cutting Room," May 22,'37.)				
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37†	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37†	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36†	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36†	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36†	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	74	Sept. 26,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37†	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37†	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37†	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37†	66	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36†	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36†	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36†	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36†	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37†	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66; Oct. 10,'36, p. 91; Nov. 21,'36, pp. 109, 115; Nov. 28,'36, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36†	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37†	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20,'36†	60	Dec. 5,'36
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37†	103	June 26,'37
(See production article, Apr. 24,'37, p. 16; July 31,'37, p. 80.)				
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20,'36†	63	Nov. 28,'36
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37†	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37†	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37†	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†	82	Oct. 10,'36
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37†	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37†	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37†	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37†	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson			
Behind the Mike	Wm. Gargan-Judith Barrett			
Black Aces	Buck Jones-Kay Linaker	Sept. 5,'37		
Carnival Queen	Dorothea Kent-Robert Wilcox	Sept. 26,'37		
Idol of the Crowds	John Wayne-Judith Barrett	Oct. 3,'37		
(See "In the Cutting Room," July 10,'37.)				
Lady Fights Back, The	Irene Hervey-Kent Taylor	Sept. 12,'37		
Law for Tombstone	Buck Jones-Muriel Evans	Oct. 10,'37		
Man Who Cried Wolf, The	Tom Brown-Barbara Reed	Aug. 29,'37		
Merry-Go-Round of 1938	Bert Lahr-Alice Brady	Oct. 10,'37		
Midnight Raiders	Noah Berry, Jr.-Kath. Hughes			
100 Men and a Girl	Deanna Durbin-Adolphe Menjou	Sept. 5,'37		
(See "In the Cutting Room," July 10,'37.)				
Reported Missing	Wm. Gargan-Jean Rogers	Aug. 15,'37†		
Sudden Bill Dorn	Buck-Jones-Evelyn Brent			
That's My Story	Claudia Morgan-Wm. Lundigan	Oct. 17,'37		
(See "In the Cutting Room," July 3,'37.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37†		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37†		
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37†		
Lost Ranch	Tom Tyler	July 10,'37†		
Flashing Mallets	Herman Brix	May 10,'37†		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37†		
Orphans of the Pecos	Tom Tyler	June 5,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36†		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Roaring Motors	Herman Brix	May 30,'37†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36†		
Winning Stroke, The	Herman Brix	June 15,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37†	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Oct. 3,'36, p. 83; Oct. 17,'36, p. 75; Oct. 24,'36, pp. 69, 72, 75; Oct. 31,'36, p. 76; Nov. 7,'36, p. 84; Nov. 21,'36, pp. 111, 112, 115; Dec. 5,'36, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16; Oct. 17,'36, p. 75; Oct. 31,'36, p. 82; Feb. 27,'37, p. 82.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37†	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	Oct. 31,'36
(See production article, Aug. 29,'36, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37†	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37†	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36†	58	Oct. 31,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64; Oct. 24,'36, p. 70; Jan. 16,'37, p. 76.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37†	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	60	Sept. 5,'36
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37†	101	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37†	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36†	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl 116	Frank McHugh-Mary Boland	July 1,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37†	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37†	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36†	65	Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37†	58	
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 6,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37†	105	July 10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37†	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37†	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37†		
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
(See "In the Cutting Room," July 31,'37.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Love Is on the Air	Ronald Regan-June Travis			
Missing Witnesses	Dick Powell-Jean Dale			
Over the Goal	William Hopper-June Travis			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Sh! the Octopus	Hugh Herbert-Marcia Ralston			
Submarine D-1	Pat O'Brien-George Brent			
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tonight's Our Night	Claudette Colbert-Charles Boyer			
Two Platoons	Dick Foran-Ann Sheridan			
Varsity Show	Dick Powell-Fred Waring	Sept. 4,'37†		
(See "In the Cutting Room," May 29,'37; production article, July 24,'37, p. 16.)				
Wine, Woman and Horses (G)	Barton MacLane-Ann Sheridan	Sept. 11,'37†	*60	July 24,'37
Without Warning	Boris Karloff			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18,'36†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37†	79	
Slalom (G)	Skiing Film	Dec. 15,'36†	60	Jan. 23,'37
Treno Popolare	Italian Feature	Dec. 25,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37.
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Carnival in Flanders (A)	Franceise Rosay	American Tobis	Sept. 22,'36	98	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Cloistered (G)		Best	May 9,'36	80	Nov. 7,'36
(Exploitation: Mar. 27,'37, p. 78.)					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 20,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Asso. British		80	July 10,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4,'36	70	Nov. 14,'36
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2,'36	96	Nov. 14,'36
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84	July 17,'37
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Asso. British		70	July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17,'36	90	Dec. 5,'36
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept.30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36†	16½
Back to the Woods (3 Stooges)	May 14,'37†	19½
Bury the Hatchet	Aug. 6,'37†	
Calling All Doctors	July 22,'37†	
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37†	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36†	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36†	18
From Bad to Worse Charlie Chase	June 4,'37†	17
Goofs and Saddles	July 2,'37†	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37†	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37†	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37†	17
Lodge Night Andy Clyde	June 11,'37†	18
Loves Comes to Mooneyville (1-2-37)	Nov. 14,'36†	18
My Little Feller Andy Clyde	May 21,'37†	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37†	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36†	17
Sailor Maid Polly Moran	Feb. 12,'37†	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36†	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37†	18
Super Snooper, The El Brendel	Feb. 25,'37†	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37†	17
Wrong Miss Wright, The Charlie Chase	June 18,'37†	17
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36†	7½
Bon Bon Parade	Nov. 26,'36†	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36†	7
Foxy Pup, The (6-5-37)	May 21,'37†	6½
Gifts from the Air	Jan. 1,'37†	7½
Indian Serenade	July 16,'37†	8
Let's Go (4-17-37)	Apr. 10,'37†	7½
Merry Mannequins	Mar. 19,'37†	6½
Merry Mutineers (11-7-36)	Oct. 2,'36†	7
Mother Hen's Holiday	May 7,'37†	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7½
Stork Takes a Holiday, The	June 11,'37†	8
Two Lazy Crows (11-28-36)	Nov. 26,'36†	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37†	10
Fifty Years of Barter	May 28,'37†	9½
Haiti's Black Napoleon	Aug. 6,'37†	
Pirate Parts of the Caribbean	July 2,'37†	9
Star Gazers (11-7-36)	Oct. 15,'36†	9½
When the West Was Young (3-20-37)	Mar. 12,'37†	9
COURT OF HUMAN RELATIONS		
Runaway Marriage, The (1-16-37)	Dec. 18,'36†	11
Wedding Deal, The	Feb. 26,'37†	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37†	10
Community Sing (No. 2)	Feb. 19,'37†	11
Community Sing (No. 3) (6-5-37)	May 20,'37†	10
Community Sing (No. 4)	June 18,'37†	10½
Community Sing (No. 5)	July 24,'37†	10½
Herald of the Skies	Apr. 2,'37†	9½
Story of Norton I. Emperor of the United States (2-6-37)	Dec. 18,'36†	9
HAPPY HOUR		
Goose Girl, The	May 30,'37†	3 rls.
Old Woman in the Woods, The	Apr. 23,'37†	3 rls.
KRAZY KAT CARTOONS		
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36†	7
16. Merry Cafe (1-23-37)	Dec. 26,'36†	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37†	7
18. Krazy's Race of Time (6-26-37)	May 6,'37†	7
19. Masque Raid, The	June 25,'37†	7
NEW WORLD OF SPORT SERIES		
Fishing Thrills (2-13-37)	Jan. 22,'37†	9
Fit to Win (6-12-37)	May 7,'37†	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37†	10
Fun in the Water (4-17-37)	Apr. 10,'37†	10
Hold 'Em Cowboy (11-14-36)	Sept.25,'36†	10
Little Champs (8-29-36)	Aug. 10,'36	10
Plane Devils (1-9-37)	Nov. 28,'36†	9½
Riding the Waves	June 4,'37†	10
Scrambled Legs (3-27-37)	Feb. 22,'37†	9
Skiing Is Believing (11-14-36)	Oct. 26,'36†	10
Sport of the Seasons	June 18,'37†	
Sport's Greatest Thrills	July 18,'37†	
SCRAPPY CARTOONS		
I Want To Be An Actress	July 18,'37†	
Dizzy Ducks (12-19-36)	Nov. 28,'36†	6½
Looney Balloonists (11-28-36)	Sept.24,'36†	7
Puttin' Out the Kitten	Mar. 26,'37†	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37†	7
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14-36)	Sept.11,'36†	10
No. 2—(11-21-36)	Oct. 23,'36†	10
No. 3—(1-9-37)	Nov. 28,'36†	10
No. 4—(2-6-37)	Dec. 28,'36†	10
No. 5—(2-27-37)	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	10
No. 7—	Mar. 23,'37†	9½
No. 8—(5-29-37)	Apr. 30,'37†	9½
No. 9—	May 22,'37†	10
No. 10—	June 4,'37†	9
No. 11—	June 25,'37†	10½
No. 12—	July 23,'37†	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36†	8½
Castle Town of France (2-20-37)	Nov. 1,'36†	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36†	8½
Robinson Crusoe (12-5-36)	Sept. 7,'36†	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Dental Follies (4-10-37)	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23,'36†	10
Pink Lemonade (9-24-36)	Sept.18,'36†	11
Play! Girls	Nov. 6,'36†	11
Pot Luck	Aug. 6,'37	11
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Strike! You're Out (1-9-37)	Dec. 11,'36†	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bug Carnival (4-17-37)	Apr. 16,'37†	7
Bully Frog, A (10-10-36)	Sept.18,'36†	6
Cleaning Day, The	Sept.17,'37	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa in Trailer Life	Aug. 20,'37	1 rl.
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36†	7
Flying South	Mar. 19,'37†	7
Homeless Pup, The	July 23,'37†	7
Kiko Foils the Fox (11-7-36)	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36†	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36†	7
Hay Ride, The	Apr. 2,'37†	6
Mechanical Cow, The	June 25,'37†	7
Ozzie Ostrich Comes to Town	May 28,'37†	7
Paper Hangers, The	July 30,'37†	7
Pink Elephants	July 9,'37†	7
Play Ball	June 11,'37†	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36†	7
Puddy's Coronation	May 14,'37†	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36†	7
Salty McGuire	Jan. 6,'37†	7
School Birds	Apr. 30,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Villian Still Pursued Her, The	Sept. 3,'37	1 rl.
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36†	11
Crystal Ballet	May 28,'37†	11
Feminine Form (8-29-36)	Aug. 7,'36†	10
Krazi-Inventions (10-31-36)	Oct. 9,'36†	11
Legend of the Lei (1-2-37)	Dec. 4,'36†	11
Nature's Songsters (9-23-36)	Sept. 4,'36†	8
Ornamental Swimming	June 4,'37†	10
Songs of the Danube	May 7,'37†	9
Sports in the Alps (10-10-36)	Sept.11,'36†	9
Symphony in Snow (11-7-36)	Oct. 16,'36†	9
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)		
Amuse Yourself	Nov. 27,'36†	20
Any Old Port (1-2-37)	Nov. 6,'36†	18
Bashful Buddies	Aug. 7,'36†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy (9-22-36)	Aug. 14,'36†	19
Chemist, The (9-24-36)	Oct. 9,'36†	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37†	18
Diamonds in the Rough	Sept.25,'36†	19
Ditto	Feb. 12,'37†	17
Freshies	May 7,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3-36)	Sept.11,'36†	20
Girls Ahoy!	June 11,'37†	17
Hamlet and Eggs	June 18,'37†	16
Happy Heels (8-22-36)	Aug. 1,'36†	18
Her Accidental Hero	May 21,'37†	17
High-C Honeymoon	Jan. 1,'37†	21
His Pest Girl	Apr. 30,'37†	18
Hi-ya Doc?	Apr. 23,'37†	20
Holding the Bag	May 14,'37†	19
Hold It	Jan. 29,'37†	17
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4,'36†	20
Love in Arms	May 28,'37†	18
Love Nest on Wheels	Mar. 26,'37†	18
Man to Man	Feb. 26,'37†	17
Melody Girl	Apr. 16,'37†	17
Mixed Magic (12-19-36)	Nov. 20,'36†	17
Modern Home (11-28-36)	Nov. 13,'36†	19
Montague the Magnificent	Aug. 27,'37	17
Off the Horses (4-10-37)	Mar. 5,'37†	19
Parked in Paree	Aug. 20,'36†	19
Pixilated	Mar. 19,'37†	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36†	18
Ready to Serve (4-10-37)	Mar. 12,'37†	15
Screen Test, The (12-19-36)	Dec. 13,'36†	19
Slacks Appeal	Aug. 13,'37	
Spring Is Here	Oct. 30,'36†	20
Sweeties	Sept. 3,'37	
That's the Spirit	June 25,'37†	17
Transatlantic Love	Dec. 25,'36†	20
Wacky Family, The (9-26-36)	Sept. 4,'36†	20
Who's Crazy?	Aug. 20,'37	
Whose Baby Are You? (11-7-36)	Oct. 2,'36†	18

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37†	10
Busy Spots in Florida	Jan. 20,'37†	12
Floridian Curiosities (5-29-37)	Jan. 10,'37†	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37†	
Sport of Flying	Sept.12,'36†	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Here		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14-36)	Oct. 10,'36†	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37†	20
No. 10—It May Happen to You	June 5,'37†	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36†	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37†	9
Floral Japan	July 24,'37†	8
Hong Kong, Hub of China (6-26-37)	May 1,'37†	8
India on Parade	Feb. 6,'37†	9
Oriental Paradise	Nov. 14,'36†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept.12,'36†	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36†	9
Rocky Mountain Grandeur (7-24-37)	June 26,'37†	8
Serene Siam (6-26-37)	May 29,'37†	9
Yellowstone Park (12-19-36)	Oct. 24,'36†	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26-36)	Dec. 12,'36†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37†	8
30—Bosko and the Pirates (5-8-37)	May 1,'37†	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37†	8
32—Wayward Pups	July 10,'37	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage (7-24-37)	June 12,'37†	10
Hollywood Extra (11-7-36)	Sept.19,'36†	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36†	10
How to Be a Detective (1-23-37)	Oct. 17,'36†	9
How to Vote (9-5-36)	Sept. 5,'36†	10
Romance of Digestion	Mar. 13,'37†	11
What Do You Think?	Jan. 23,'37†	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 28,'37†	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37†	19
Hollywood Party (5-8-37)	Apr. 3,'37†	21
No Place Like Rome (11-7-36)	Sept.26,'36†	19
Some Time Soon (4-10-37)	Mar. 6,'37†	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Glove Taps (4-10-37)	Feb. 20,'37†	11
Hearts Are Thumps	Apr. 3,'37†	11
Night 'n' Gales	July 24,'37†	11
Pay as You Exit	Oct. 24,'36†	11
Reunion in Rhythm	Jan. 9,'37†	11
Roamin' Holiday (7-31-37)	June 12,'37†	11
Rushin' Ballet (6-26-37)	Apr. 24,'37†	11
Spooky Hooky (3-6-37)	Dec. 5,'36†	11
Three Smart Boys (5-8-37)	Mar. 13,'37†	11
Two Too Young (11-7-36)	Sept.26,'36†	10
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5-36)	Sept.12,'36†	11
Dexterity (2-27-37)	Jan. 16,'37†	9
Equestrian Acrobatics	Aug. 14,'37†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily	Feb. 6,'37†	8
Golf Mistakes (6-26-37)	June 12,'37†	10
Grand Bounce, The (6-26-37)	May 22,'37†	11
Hurling (1-9-37)	Nov. 14,'36†	10
Olympic Ski Champions (11-7-36)	July 3,'37†	10
Penny Wisdom (5-8-37)	Apr. 10,'37†	10
Pigskin Champions	Aug. 14,'37†	
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37†	10
Tennis Tactics (5-8-37)	May 1,'37†	10
Wanted—A Master (1-2-37)	Dec. 26,'36†	10

SPECIAL

Title	Rel. Date	Min.
Servant of the People (3-20-37)	Apr. 9,'37†	21

(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Title	Rel. Date	Min.
Bars and Stripes (5-8-37)	Feb. 20,'37†	11
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28,'36†	10
Little Maestro (4-17-37)	Mar. 27,'37†	11
Song of Revolt (7-24-37)	May 29,'37†	11
Swing Banditry (9-5-36)	Sept.19,'36†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20,'36†	7
Ding Dong Doggie	July 23,'37†	1 rl.
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me (9-22-36)	Aug.21,'36†	7
House Cleaning Blues	Jan. 15,'37†	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37†	7
Impractical Joker, The (7-3-37)	June 18,'37†	7
Making Friends	Dec. 18,'36†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37†	7
Pudgy Picks a Fight (5-22-37)	May 14,'37†	8
Training Pigeons	Sept.18,'36†	7
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Bunny-Mooning (3-13-37)	Feb. 12,'37†	7
Car-Tune Portrait, A (7-3-37)	June 25,'37†	7
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36†	8
Play Safe	Oct. 16,'36†	7

HEADLINERS

Title	Rel. Date	Min.
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37†	10
Frimi Favorites (7-3-37) Rudolf Firml, Jr., and Orch.	June 4,'37†	11
Gypsy Revels (8-22-36) Yasha Bunchuk and Orch.	Aug. 7,'36†	11
Installment Collector, The Fred Allen	July 24,'37†	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept.18,'36†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,36†	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37†	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36†	11
Music Over Broadway George Hall and Orch.	Aug.28,'36†	10
Night in Manhattan	July 30,'37†	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	10
Star Reporter in Hollywoood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36†	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37†	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37†	11

MUSICAL ROMANCE
(Technicolor)

Title	Rel. Date	Min.
In Old Wyoming (2-27-37)	Jan. 15,'37†	9
Lover's Paradise	Sept.11,'36†	10
Schubert's Serenade	July 23,'37†	9
Song of the Islands (5-22-37)	May 21,'37†	10
Trees (3-20-37)	Mar. 19,'37†	9
Western Sketches	Nov. 20,'36†	10

PARAGRAPHICS

Title	Rel. Date	Min.
Aviator Shorty	July 23,'37†	10
Broadway Highlights, No. 8	Dec. 11,'36†	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37†	10
Game Trails	Apr. 30,'37†	10
It's a Living	Mar. 5,'37†	10
Lulu's Love	Aug. 14,'36†	10
Nobody Home	Apr. 2,'37†	10
Rhythm of the River	Oct. 9,'36†	10
Safety in the Air (5-22-37)	May 28,'37†	10
Sailor Shorty	Oct. 23,'36†	10
Straight As an Arrow (11-21-36)	Sept.18,'36†	10
That's Their Business	Nov. 13,'36†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	9

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22-36)	Aug.21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept.18,'36†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36†	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36†	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36†	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	9
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37†	9
No. 8 — Tides of Fundy — Home of the Rainbow—Meet the Lorias	Mar.12,'37†	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37†	11
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37†	11
No. 11—Fishing Highlights	June 4,'37†	11
No. 12—(7-3-37)	July 2,'37†	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Hold the Wire	Oct. 23,'36†	7
Hospitaliky	Apr. 16,'37†	7
I'm in the Army Now	Dec. 25,'36†	7
Little Swee' Pea	Sept.25,'36†	7
Lost and Foundry	July 16,'37†	7
Morning, Noon and Night Club (6-26-37)	June 18,'37†	7
My Artistical Temperature	Mar. 19,'37†	7
Never Kick a Woman	Aug.28,'36†	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37†	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36†	17
Spinach Roadster, The	Nov. 27,'36†	7
Twisker Pitcher, The	May 21,'37†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1 (8-22-36)	Aug. 28,'36†	11
No. 2 (11-28-36)	Oct. 30,'36†	10
No. 3	Dec. 25,'36†	11
No. 4 (3-2-27)	Feb. 26,'37†	11
No. 5	Apr. 30,'37†	11
No. 6	July 2,'37†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
I Can't Escape from You Joe Reichman and Orch.	Sept.25,'36†	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37†	8
Please Keep Me In Your Dreams (5-22-37) Henry King and Orch.	May 28,'37†	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36†	7
Twilight on the Trail The Westerners	Mar. 26,'37†	8
You Came to My Rescue Shep Fields and Orch.	July 30,'37†	1 rl.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 27—Neptune's Scholars (8-22-36)	Aug 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36†	10
No. 31—Chimp Champs	Dec. 4,'36†	10
No. 32—Sporting Pals	Jan. 1,'37†	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37†	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37†	10
No. 35—King Soccer	Mar. 26,'37†	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37†	10
No. 37—Swing Stars (5-22-37)	May 14,'37†	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37†	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37†	

RKO RADIO

EASY ACES

Title	Rel. Date	Min.
Etiquette	Nov. 29,'36	9

HEADLINER SERIES

Title	Rel. Date	Min.
1—Lalapaloosa	Nov. 20,'36†	16
2—Singing in the Air	Feb. 19,'37†	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37†	18
4—Swing Fever	July 25,'37†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bad Housekeeping (4-10-37)	Mar. 5,'37†	19
Dumb's the Word	June 11,'37†	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Locks and Bonds	Apr. 16,'37†	19
Tramp Trouble	Aug. 6,'37†	16
Vocalizing (10-10-36)	Oct. 23,'36†	20½

MARCH OF TIME

Title	Rel. Date	Min.
No. 3	Nov. 3,'36†	21
No. 4 (12-12-36)	Nov. 27,'36†	22
No. 5	Dec. 25,'36†	19
No. 6	Jan. 22,'37†	19
No. 7	Feb. 10,'37†	21
No. 8	Mar. 19,'37†	20
No. 9 (4-17-37)	Apr. 16,'37†	21
No. 10	May 14,'37†	18
No. 11	June 11,'37†	18
No. 12	July 9,'37†	18
No. 13	Aug. 6,'37	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Don't Be Like That (1-30-37)	Dec. 4,'36†	18
Horse Play (4-3-37)	Mar. 19,'37†	18
Who's Looney Now?	Sept. 4,'36†	18

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Camp Meetin' (10-3-36)	Oct. 9,'36†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Mississippi Moods (7-31-37)	July 23,'37†	17
That Man Samson	May 28,'37†	19

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36†	7

SMART SET

Title	Rel. Date	Min.
Grandma's Buoys (1-2-37)	Dec. 18,'36†	16
Inlawful	Apr. 30,'37†	17
So and Sew	Sept.18,'36†	15

SPECIAL

Title	Rel. Date	Min.
Day With the Dionne Quintuplets, A (4-24-37)	Mar.26,'37†	18

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Beach Sports	June 4,'37†	9½
Big League	May 7,'37†	11
Foreign Sports	Apr. 9,'37†	10
Goals for Gold and Glory	Oct. 30,'36†	11
Golf Timing	July 23,'37†	11
High, Wide and Dashing	Sept. 4,'36†	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36†	11
Pardon My Spray (10-10-36)	Oct. 2,'36†	10
Putting On the Dog	Feb. 12,'37†	11
Royal Steeds	July 2,'37†	10
Saratoga Summers (3-27-37)	Mar. 12,'37†	10
Singing Wheels (12-26-36)	Nov. 20,'36†	11

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13,'36†	9½
Desert Land	Apr. 16,'37†	8
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Jungle Playmate	July 30,'37†	9
Swamp Land	Sept.18,'36†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Bridal Grief	Feb. 5,'37†	19
One Live Ghost	Nov. 6,'36†	21
Wife Insurance	July 9,'37†	16
Wrong Romance, The	May 14,'37†	19

WORLD ON PARADE

Title	Rel. Date	Min.
California Missions (4-24-37)	Apr. 16,'37†	11
Circus Winter Quarters	May 14,'37†	11
Florida Cowboy	June 11,'37†	9½
Gold Mania (1-16-37)	Dec. 25,'36†	11
Graveyard of Ships (1-2-37)	Nov. 27,'36†	11
Heart of the Sierras	Nov. 6,'36†	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37†	11
Mt. Vernon	Mar. 19,'37†	10
Romantic Mexico	Jan. 22,'37†	10
Trinidad	Sept.11,'36†	10
Washington in Virginia (10-3-36)	Oct. 9,'36†	10
Workshops of Old Mexico	July 9,'37†	11

STATE RIGHTS

ALEXANDER

Title	Rel. Date	Min.
Trailing the Seahorse (1-9-37)		11

AMERICAN RED CROSS

Title	Rel. Date	Min.
Behind the Flood Headlines (5-8-37)		11

ASTOR

Title	Rel. Date	Min.
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

FILM EXCHANGE

Title	Rel. Date	Min.
Ski-Esta (1-2-37)		10

MATSON

Title	Rel. Date	Min.
Coronation Preview (3-27-37)		10

ROGERS SPECIAL

Title	Rel. Date	Min.
Lest We Forget (5-1-37)		1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13,'36†	10
Looking for Trouble	Dec. 18,'36†	10
Pacing the Thoroughbreds	Sept.25,'36†	
Scouring the Skies	Aug. 14,'36†	
Ski Parade, The	Feb. 5,'37†	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Irish Pastoral (8-22-36)	Aug. 7,'36†	9½
Land of Genghis Khan (2-6-37)	Dec. 18,'36†	10
Memories of Spain (10-3-36)	Sept.18,'36†	10
Philippine Fantasy (11-7-36)	Sept.25,'36†	
Touring Brazil (12-18-36)	Nov. 13,'36†	10
Western Grandeur (4-3-37)	Feb. 5,'37†	9½

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
102. Mickey's Rival (8-15-36)	Aug. 27,'36	9
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.

SILLY SYMPHONIES

Title	Rel. Date	Min.
35. Toby Tortoise Returns (8-22-36)	Sept.23,'36†	8
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	8½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 26	Aug. 17,'36	10

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
No. 27 (10-10-36) ....Sept.14,'36†.9....
No. 28 (10-17-36) ....Oct. 19,'36†.8....
No. 29 ....Oct. 26,'36†.9....
No. 30 ....Nov. 23,'36†10....
No. 31 ....Dec. 21,'36†.9....
No. 32 (2-6-37) ....Feb. 1,'37†.9½..
No. 33 (3-27-37) ....Mar. 15,'37†.9....
No. 34 (4-17-37) ....Mar. 22,'37†.8....
No. 35 (4-17-37) ....Apr. 12,'37†.7....
No. 36 (5-15-37) ....May 10,'37†.9½..
No. 37 (5-15-37) ....June 7,'37†.9½..
No. 38 (7-24-37).........July 26,'37†10....
No. 39 ....Aug. 23,'37†......

MEANY-MINY-MOE CARTOONS

Big Race, The (3-13-37)...Mar. 3,'37†.7....
Country Store ....July 5,'37†.7....
Fireman's Picnic ....Aug. 16,'37†......
Golfers, The (2-13-37).....Jan. 11,'37†.8½..
House of Magic (2-13-37)..Feb. 8,'37†.8....
Knights for a Day (1-9-37).Dec. 28,'36†.7....
Lumber Camp (3-20-37)....Mar. 15,'37†.7....
Rest Resort ....Aug. 23,'37†......
Steel Workers (5-15-37)....Apr. 26,'37†.7....
Stevedores, The ....May 24,'37†.7....
Turkey Dinner ....Nov. 30,'36†.8....

MENTONE MUSICAL COMEDIES

Alpine Cabaret ....Aug. 4,'37†10....
Barbecue Revue............Sept. 8,'37.......
Bargain Matinee (3-20-37).Apr. 14,'37†10....
Cocktail Party, The
(5-15-37) ....May 12,'37†10....
Fun Begins at Home.......Feb. 17,'37†10....
Fun in the Fire House
(11-7-36) ....Oct. 28,'36†10....
Gus Van's Garden Party
(10-10-36) ....Sept. 2,'36†11....
It's on the Record.........Mar. 17,'37†10½..
Musical Airways (10-10-36) .Sept.30,'36†11....
Royal Cafe ....Nov. 25,'36†10....
School for Swing (2-6-37)..Jan. 20,'37†10....
Shoes with Rhythm
(5-15-37) ....June 9,'37†10....
Singing Bandit, The
(7-3-37) ....July 7,'37†10.. .
Television Highlights ......Dec. 23,'36†10....

OSWALD CARTOONS

Beachcombers (10-3-36) ...Oct. 5,'36†.9....
Birthday Party, The........Mar. 29,'37†.6½..
Duck Hunt (3-13-37).......Mar. 8,'37†.7....
Everybody Sings (1-30-37)..Feb. 22,'37†.7....
Gopher Trouble ....Nov. 30,'36†.7....
Kiddie Revue ....Sept.21,'36†.7....
Music Hath Charms
(8-8-36) ....Sept. 7,'36†.8....
Night Life of the Bugs
(10-3-36) ....Oct. 9,'36†.8....
Playful Pup, The
(7-31-37) ....July 12,'37†.7....
Puppet Show (10-13-36)....Nov. 2,'36†.8....
Trailer Thrills (5-15-37)...May 3,'37†.7....
Unpopular Mechanic
(10-17-36) ....Nov. 6,'36†.8....
Wily Weasel, The..........June 7,'37†.7....

STRANGER THAN FICTION SERIES

No. 26—Novelty (8-8-36)...Aug. 24,'36..9....
No. 27—Novelty ....Sept.28,'36†.8....
No. 28—Novelty (9-24-36)..Oct 12,'36†.8½..
No. 29—Novelty (9-24-36)..Nov. 9,'36†.8½..
No. 30—Novelty (12-26-36).Dec. 7,'36†10....
No. 31—Novelty (1-2-37)...Jan. 4,'37†.9....
No. 32—Novelty (1-30-37)..Feb. 1,'37†.9....
No. 33—Novelty (2-13-37)..Mar. 1,'37†.9....
No. 34—Novelty (4-17-37)..Mar. 29,'37†.9....
No. 35—Novelty (4-17-37)..Apr. 26,'37†.9....
No. 36—Novelty (4-17-37)..May 24,'37†.8....
No. 37—Novelty (7-3-37)...June 21,'37†.8½..
No. 38—Novelty (5-15-37)..July 19,'37†.9....
No. 39—Novelty (7-24-37)..Aug. 16,'37†.9....

UNIVERSAL SPECIAL

Hollywood Screen Test.....Aug.30,'37†21....
King Edward the VIII.....Dec. 14,'36†.9½..
You Can't Get Away
With It ....Nov. 30,'36†25....

VITAPHONE

Title Rel. Date Min.

BIG TIME VAUDEVILLE REEL

Vitaphone Internationals ...Oct. 17,'36†11....
Holtz-Lee
Vaudeville Is Back.........Nov. 14,'36†11....
Johnny Perkins
Vaude-Villians ....Dec. 12,'36†10....
Marty May
Reel Vaudeville (1-30-37)..Jan. 2,'37†11....
Harry Rose
Bed-Time Vaudeville
(2-20-37) .... .Jan. 30,'37†11....

Title Rel. Date Min.
Bring On the Girls........Mar. 6,'37†11....
Edgar Bergen
Vitaphone Diversions ......Apr. 3,'37†11....
Smith and Dale
Nickel Lowdown ....May 1,'37†11....
Charles Kemper
Vitaphone Funsters
(6-12-37) ....May 29,'37†11....
Johnny Burke
Vaude-Festival ....June 26,'37†......
Fritz and Jean Hubert
Vaudeville Hits ....July 17,'37†......
Elaine Arden

BIG V. COMEDIES

Joe Palooka in "Punch
and Beauty" ....Aug. 15,'36.20 ..
Shemp Howard-
Robert Norton
Dough-Nuts ....Nov. 14,'36.21....
Yacht Club Boys

BROADWAY BREVITIES

Shake Mr. Shakespeare
(7-11-36) ....Aug. 22,'36.20....
Carolyn Marsh
Echo Mountain ....Aug. 29,'36.20....
Fred Lawrence-Rosalind Marquis
Rush Hour Rhapsody
(9-19-36) ....Sept. 5,'36†19....
Jean Sargent
Joe Palooka in "The Choke's
on You" (9-19-36).......Sept.12,'36†21....
Shemp Howard-
Robert Norton
Backyard Broadcast, The
(9-5-36) ....Sept.26,'36†21....
Say It with Candy.........Oct. 3,'36†20....
Virginia Verrill
Sheik to Sheik.............Oct. 10,'36†21....
Georges Metaxa
Can't Think of It..........Oct. 24,'36†18....
Ken Murray-Oswald
Captain Bluebeard ....Feb. 13,'37†......
Georgie Price
Sunday Round-Up, The.....Oct. 31,'36†18....
Dick Foran-Linda Perry
Sweethearts and Flowers....Nov. 7,'36†20....
Regis Toomey-
Preisser Sisters
That's Pictures (8-29-36)..Nov. 21,'36†21....
Jay C. Flippen
Joe Palooka in "The
Blonde Bomber" ....Nov. 28,'36†21....
Shemp Howard-
Robert Norton
Here Comes the Circus.....Dec. 5,'36†18....
"Poodles" Hanneford
"Give Me Liberty"........Dec. 19,'36†22....
John Litel
It's All Over Now (2-6-37).Dec. 26,'36†20....
Dan Healy
Joe and Asbestos in
"A Horse's Tale"
(2-13-37) ....Jan. 9,'37†20....
Harry Gribbon-
Hamtree Harrington
Pretty Pretender, The
(2-13-37) ....Jan. 23,'37†21....
Bernice Claire
Joe Palooka in "Kick Me
Again" (3-6-37) ....Feb. 6,'37†21....
Shemp Howard-
Robert Norton
Captain Blueblood ....Feb. 3,'37†21....
Georgie Price
Swing for Sale (3-13-37)..Feb. 27,'37†22....
Hal LeRoy
Under Southern Stars......Feb. 20,'37†18....
Fred Lawrence-J. Bryan
Hotel a la Swing...........Mar. 13,'37†20....
Eddie Foy, Jr.
Mail and Female..........Mar. 27,'37†21....
Ken Murray
Play Street (4-10-37)......Apr. 3,'37†21....
Preisser Sisters
Romance of Robert Burns
(4-10-37) ....Apr. 10,'37†16....
Owen King-Linda Perry
Lifers of the Party, The....Apr. 17,'37†21....
Yacht Club Boys
Joe Palooka in "Taking
the Count" ....Apr. 24,'37†21....
Shemp Howard-Robert Norton
Movie Mania ....May 8,'37†20....
Dave Apollon
Musical Operation, A.......May 15,'37†20....
Frank Gaby-Virginia Verrill
Day at Santa Anita........May 22,'37†18...
Sybil Jason
Sound Defects (6-12-37)...June 5,'37†22....
Rufe Davis

Title Rel. Date Min.
Joe Palooka in "Thirst Aid".June 12,'37†......
Robt. Norton-Beverly Phalen
Rhythm Roundup, The......June 19,'37†......
Estelle Taylor
Little Pioneer, The
(7-10-37) ....July 3,'37†......
Sybil Jason
Newsboys Nocturnes
(7-10-37) ....July 10,'37†......
Lane, Tree & Edwards
Flowers from the Sky......July 24,'37†......
Josephine Huston

COLORTOUR ADVENTURE
(Cinecolor)

Pearl of the Pacific
(7-11-36) ....Sept. 5,'36†10....
Colorful Occupation
(9-19-36) ....Oct. 3,'36†10....
Northern Lights ....Oct. 31,'36†10....
Along the Mediterranean....Dec. 5,'36†10....
Hollanders, The (1-23-37)..Jan. 2,'37†10....
Nice Work (2-13-37).......Jan. 30,'37†10....
Land of the Midnight Sun
(3-13-37) ....Feb. 27,'37†10....
Nature the Artist (4-10-37).Mar. 20,'37†10....
Cradle of Civilization......Apr. 17,'37†10....
Alpine Grandeur ....May 15,'37†.1 rl..
Gateway to Africa
(6-12-37) ....June 12,'37†10....
Land of the Magyar
(7-10-37) ....July 3,'37†......

LOONEY TUNES

No. 27—Little Beau Porky.Oct. 24,'36†.7....
No. 28—Village Smithy, The.Nov. 14,'36†.7....
No. 29—Porky of the North-
woods (1-9-37) ....Dec. 19,'36†.7....
No. 30—Porky the Wrestler.Jan. 9,'37†.7....
No. 31—Porky's Road Race.Feb. 6,'37†.7....
No. 32—Picador Porky
(2-27-37) ....8....
No. 33—Porky's Romance...Apr. 17,'37†.8....
No. 34—Porky's Duck Hunt.Apr. 17,'37†.8....
No. 35—Porky and Gabby
(6-12-37) ....May 15,'37†.8....
No. 36—Porky's Building...June 19,'37†......
No. 37—Porky's Super
Service (7-10-37) ....July 3,'37†......

MELODY MASTERS

Clyde Lucas and Orchestra
(7-14-36) ....Sept. 5,'36†11....
Harry Reser and Eskimos..Sept.26,'36†.9....
Emil Coleman and Orch.
(7-11-36) ....Oct. 17,'36†11....
Leon Navara and His Orch.
(9-19-36) ....Nov. 7,'36†11....
Clyde McCoy and Orch.
(8-29-36) ....Nov. 28,'36†10....
Jimmie Lunceford and Orch.
(1-23-37) ....Dec. 19,'36†10....
George Hall and Orch......Jan. 9,'37†10....
Louisiana Kings ....Jan. 23,'37†10....
Roger Wolfe Kahn and
Orch. ....Feb. 6,'37†10....
Cab Calloway and Orch.
(3-13-37) ....Feb. 20,'37†11....
Peter Van Steeden and
Orch. ....Mar. 6,'37†10....
Jacques Fray and Orch.
(4-10-37) ....Mar. 27,'37†10....
Jam Session, The...........Apr. 17,'37†11....
Clyde McCoy and Orch.
Rimac Orchestra, The......May 8,'37†.1 rl..
Jack Denny and Orch.......May 29,'37†.1 rl..
Eliseo Grenet and Orch.
(6-19-37) ....June 19,'37†10....
Lennie Hayton and Orch.
(7-10-37) ....July 10,'37†......
David Mendoza and Orch..July 31,'37†......

MERRIE MELODIES
(In Color)

No. 26—Toy Town Hall
(9-19-36) ....Sept.19,'36..7....
No. 27—Boulevardier of the
Bronx ....Oct. 10,'36†.7....
No. 28—Don't Look Now...Nov. 7,'36†.7....
No. 29—Coocoonut Grove ...Nov. 28,'36†.7....
No. 30—He Was Her Man..Jan. 2,'37†.7....
No. 31—Pigs Is Pigs
(1-16-37) ....Jan. 30,'37†.7....
No. 32—I Only Have Eyes
for You (3-6-37).........Mar. 6,'37†.8....
No. 33—The Fella with the
Fiddle (4-10-37) ....Mar. 27,'37†.8....
No. 34—She Was an Acro-
bat's Daughter ....Apr. 10,'37†.8....
No. 35—Ain't We Got Fun.May 1,'37†.8....
No. 36—Clean Pastures.....May 22,'37†......
No. 37—Uncle Tom's
Bungalow ....June 5,'37†......

Title Rel. Date Min.
No. 38—Streamlined Greta
Green (6-12-37) ....June 19,'37†.8....
No. 39—Sweet Sioux
(7-10-37) ....June 26,'37†......
No. 40—Egghead Rides
Again ....July 17,'37†......

PICTORIAL REVIEWS

No. 4—Southern Wear—
Aviation (1-23-37) .. .Dec. 26,'36†11....
No. 5—Sports Afloat
(2-6-37) ....Jan. 16,'37†10....
No. 6—Swimming — Wood
Carving ....Feb. 13,'37†10....
No. 7—Phonograph Records
—Lipsticks (4-10-37) ...Mar.20,'37†11....
No. 8—Coiffeurs—Shoes ...Apr. 10,'37†10....
No. 9—Hats—Bathing Suits.May 11,'37†10....
No. 10—Dancing-Leather
(6-5-37) ....May 22,'37†......
No. 11—Milk—Rugs ......June 19,'37†......
No. 12—Pianos-Art ....July 17,'37†......

VITAPHONE NOVELTIES

Nut Guilty (6-27).........Nov. 21,'36†10....
Logging Along ....Sept.26,'36†10....
Ounce of Invention, An....Oct. 24,'36†10....
Ray Gross
Oklahoma As Is...........Dec. 19,'36†11....
Cal Tinney
Poets of the Organ (8-22)..Jan. 16,'37†......
Mr. and Mrs. Jesse Crawford
Whale Ho (7-14)..........Feb. 13,'37†10....
Medium Well Done........Mar. 6,'37†10....
Hardeen
Ghost to Ghost Hookup, A.Apr. 3,'37†11....
Radio Ramblers
Home Run on the Keys
(4-3-37) ....Apr. 24,'37†.9....
Babe Ruth
Check Your Cash..........May 22,'37†10....
Luis Zingone
Double Talk (6-5-37)......June 26,'37†10...
Edgar Bergen
Palm Beach Knights......July 31,'37†......
Charles Ahearn

WM. STEINER

Title Rel. Date Min.
Eagle's Vengeance, The....July 29,'37.20....

WORLD

Title Rel. Date Min.
Battling Bettas ....July 8,'37†10....
Men of Ships ....Sept.10,'37..9....

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37).Feb. 20,'37†......
Ralph Byrd-Kay Hughes
(15 episodes)
Painted Stallion, The 6421.June 5,'37†......
Ray Corrigan-Hoot Gibson
Robinson Crusoe of Clipper
Island 3583 ....Nov. 14,'36.......
Mala-Mamo Clark
(14 episodes)
S. O. S. Coast Guard
6441 ....Aug. 28,'37†......
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6461....Nov. 20,'37†......

STAGE and SCREEN
(Weiss-Mintz-Serials)

Black Coin, The...........Sept. 1,'36†......
Ralph Graves-Ruth Mix (1st episodes, 3 rls.,
(15 episodes) followed by 14 two-
reel episodes.)

UNIVERSAL

Ace Drummond (11-7).....Oct. 19,'36†.2 rls.
John King-Jean Rogers (each)
(13 episodes)
(Exploitation: Nov. 1, p. 84.)
Jungle Jim (12-26)........Jan. 18,'37†.2 rls.
Grant Withers-Betty Jane Rhodes (each)
Secret Agent X9...........Apr. 12,'37†.2 rls.
Scott Kolk-Jean Rogers (each)
Wild West Days (6-26-37).July 5,'37..2 rls.
Johnny Mack Brown (each)
(13 episodes)

VICTORY

Blake of Scotland Yard....Apr. 15,'37†......
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)
Shadow of Chinatown.....
Bela Lugosi-Herman Brix.Oct. 10,'36†......
(15 episodes—also feature version)

J. C. JENKINS—HIS COLYUM

Deadwood, South Dakota

Dear Herald:

No doubt many of you have heard of Deadwood, and no doubt many of you have seen the town, and no doubt many of you are more or less interested in knowing something of the place. That's why we are referring to the town. Deadwood has a population of about five thousand. It is here that gold was discovered in 1876, at least that was the date as we remember it, and it is here the Black Hills Amusement Company has the Deadwood and Isis theatres, both of which are managed by Miss Anna A. Honen, a very delightful lady with whom we had a short but very pleasant visit.

Deadwood is located in a deep canyon. Hugh mountains surround it on all sides and we know of no way better to describe it than to quote from a little booklet we had printed some years ago, in which we described Deadwood and surroundings thusly:

MOONLIGHT ON WHITE ROCKS

"The hour was twilight. The weary travelers had gained the summit and stood upon the crest of White Rocks. To the west, and far down the mountain's side, the murky shadows of night, like evil spirits, crept forth from out the canyons and marched steadily up the steep incline in deadly combat with the fast receding rays of the sinking sun until the gathered rays upon the chest of Terry's peak alone gave evidence of the dying day.

"In the canyon, far below, the city of Deadwood had ceased from her quest for gold, and lay, like a leviathan, resting from her labors. The black, foreboding smoke no longer belched from her stately stacks, the wheels of industry had ceased to turn, and all was peace and quietness within the city. Her thousands of twinkling lights sparkled in the clarified evening air like jewels on a maiden's hand. Deadwood was a beautiful sight to behold.

"Far down the mountain's side the tall marble shafts stood out like grim spectres of the night, and marked the outline of 'The city of the dead.' Here the pioneer, the miner, the merchant, the laborer, the gambler, the denizens of that underworld from which mankind shrinks, had been gathered by the grim Reaper and found a common resting place. Here, 'Wild Bill' and 'Calamity Jane,' notorious characters of pioneer days, had answered the final summons that comes to all mankind.

"The mind wanders back over the expanse of years and marks the ever changing shadows that lie along the pathway of life, and there comes to one the thought of wasted energies, of wrecked ambitions, of blasted hopes, of crushed loves, and the heart cries out, "What is man, oh Lord, that Thou art mindful of him," and there comes to mind Kate Hilliard's beautiful poem:

Sing me the song again:
The wild sweet notes that fill my heart with bliss,
Quick throbbing now with passionate disdain,
Now falling soft as evening breeze's kiss.
Sing me the song again.
Repeat the wondrous tune:
The full broad glory of the perfect moon,
The pearly glimmer of the clustering leaves,
The ghostly shadows of the night's high noon,
My listening soul perceives,
Repeat the wondrous tune.

"Is your heart filled with hatred, with envy, with remorse, with revenge? Then go, oh traveler, to any of the beauty spots of the Black Hills, but go with your heart attuned to the great heart of Nature and to Nature's God, that your soul may drink in the Infinite beauty of God's great Out-Of-Doors."

▽

Lead, South Dakota

Lead is a city of about six thousand, and it is here that the Homestake mines are located and we understand that the output of gold from these mines amounts to about $60,000 per month. Here also is located the Homestake theatre, operated by our long-time friend, M. C. Kellog. Our first acquaintance with M. C. was when we were delegates to the first national theatremen's convention in Cleveland, Ohio. That was away back when a two-reel subject was a feature "deluxe." They bass-drummed these as the world's outstanding wonder. We wish we could describe M. C. and the Homestake theatre, the very pleasant visit we had with M. C. and the most excellent reception we received, but the best we can do is to advise you to go to Lead and visit this theatre and meet M. C. and the Homestake theatre and you will never forget them.

▽

Rapid City

This is the largest town in the Black Hills country and it is here that Leo Peterson operates three theatres, all of the first class. Leo drove us up to Deadwood and Lead and back by Sturgis, where we met Douglas Nelson, the operator of the Sturgis theatre.

We didn't have time to visit much, as Leo was in a hurry to get back home, where Mrs. Peterson had a dinner prepared for us, and oh Elmer, what a dinner it was. If we could have gotten our hands on that doctor who prescribed a diet for us the coroner's jury would have brought in a verdict "He came to his death through justifiable homicide." Should you ever go to Rapid City you should go out to Leo's summer home in Rapid creek canyon; it's the beauty spot of the west. When you leave Rapid be sure to go over the "Skyline Drive" and down to the lodge where the late President Coolidge spent his vacation, then to Mount Rushmore and on over Iron mountain to the Needles and Sylvan Lake, and you will see scenery you will never forget.

We stopped at Custer to visit Mr. Gates, who operates the Custer theatre, but found he had gone to his summer home out in the mountains and we didn't get to see him, doggone the doggone luck anyhow. Then we came on down here to Hot Springs, where they are having their annual race meet and "Water Carnival" with 30 Bathing Beauties. They are stopping at this hotel, and as Martha Raye says, "OH BOY."

Here is where Clint and Bessie Robbins operate the Hot Springs theatre. We are going to get Bess to chaperone us, for there is no use depending on Clint with all these Bathing Beauties in town.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS — No. 92, Vol. 19.—Japanese army goes into action against China....Review held in Hawaii for General Drum....Inedible fish dynamited in California....Auction held for untamed steeds in Virginia....Dresden has tournament of chivalry with knights as of old....Giant plows are reclaiming large area of drought land....Lew Lehr ....Sports in California, Saratoga, New York City and Maine.

MOVIETONE NEWS—No. 93, Vol. 19.—"City of Baltimore" burns to the hull in a drama of the sea.... Premier Mussolini heads mourners at Marconi funeral ....Dance of the painted bubbles....King Leopold ....Shirley Temple....George Bernard Shaw....Lew Lehr....Vanderbilt sails his Ranger to smashing victory....Uncle Sam regains Davis Cup....Europe holds thrilling auto race.

NEWS OF THE DAY—No. 290, Vol. 8.—Sidelights on China's war crisis....Police sponsor boxing bouts for boys....Gar Wood's son wins outboard regatta ....British challenger is a fighting crooner....Saratoga opens....All set for the big cup race....Use tank in war on grasshoppers....Versailles fountains spout again....Albino ape is brought to America.

NEWS OF THE DAY—No. 291, Vol. 8.—U. S. takes lead in yacht classic for America's Cup....Famed tennis trophy comes back to U. S.....Arlington Futurity ends in dead heat....100 leap for life as steamer burns....Frontier days revives old west.... Windmill plane can land on a dime....Paris Exposition's biggest thrill for visitors is "parachute" leap.

PARAMOUNT NEWS—No. 103.—Ski fans find snow even when it's hot.. .Aragon digs in as Spain's war grinds on....Art takes to the seashore in boom year....Can Farr K.O. Louis? Joe has an answer.... Real "Little Minister" in pulpit debut....Saratoga draws elite of turf world....China gains in new war on narcotic evil....America's cup yacht races thrill nation.

PARAMOUNT NEWS—No. 104.—$45,000 turf classic ends in dead heat....Marconi rites...."Have a parachute" is newest thrill at Paris Exposition....Iowa and Wisconsin check up on the corn crop....U. S. regains Davis Cup....Steamship fire rushes sea safety plans....Ranger races Endeavour for cup....Hot pennant fight keys up baseball fans.

PATHE NEWS—No. 3, Vol. 9.—Pigeons save ships ....World's biggest plow....Famed Hope Diamond ....Youngsters find new thrills and speed in shooting the chute at 30 miles an hour onto the water.... English track stars....Police hold boxing contest in the paper weight class....A preacher at seven years.

PATHE NEWS—No. 4, Vol. 9.—U. S. wins tennis trophy....Fire sweeps ship....New aviation triumph ....Final homage to Marconi....Boys camp on skyscraper....Highest road in world....Wild horse roundup....Ranger wins race.

UNIVERSAL NEWSPAPER NEWSREEL—No. 584, Vol. 9.—Gar Wood, Jr. wins trophy dash....Kiddies enlist in cavalry....Folding plane tries roads....Elephant gets bike permit....Movie stars show live furs ....Print books in glass house....Fire-fighters fed by plane....Huge plow takes big bites....Amateurs trade wild swings.

UNIVERSAL NEWSPAPER NEWSREEL—No. 585, Vol. 9.—Ranger conquers Britisher....Davis Cup returns to U. S.....Marconi goes to his grave....Plane becomes gyro in air....Two die in blazing steamship....Many dead in Mexican earthquake....Toll rises in Chinese war....Modern sirens try old ways.

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REBUILT EQUIPMENT AT ATTRACTIVE prices. Real values: complete rebuilt Simplex projectors at $250 each and up. Peerless and Strong low-intensity lamphouses at $100 each. Super Morelite and Brenkert low intensity lamphouses at $85 each. Morelite de Luxe lamphouses at $55 each. 30 ampere Forest rectifiers without tubes at $50 each. 15 ampere rectifiers without tubes at $35 each. Motor generator sets from $75 each and up. Other projection room equipment and accessories at attractive prices. Tell us your needs. Trades accepted. AMUSEMENT SUPPLY CO., INC., 341 W. 44th St., N. Y. C.

RESOLVE TO RE-SEAT—BOOST YOUR REceipts. Good used chairs, all types, American Seating, Ideal, other famous makes, reconstructed, refinished, from 75c. Bargain list 15L free. S. O. S., 636-AE Eleventh Avenue, New York.

HOLMES PORTABLE TALKIES. POWERS WITH late Mellaphone sound. Trades upholstered opera chairs accepted. BOX 620, Memphis, Tenn.

700 USED SPRING EDGE SEATS 65c! EACH. Quick action necessary! No dealers! Address BOX 897, MOTION PICTURE HERALD.

75 KVA GENERATOR, COMPLETE WITH TWO engines. CARL WHITSON, Chickasha, Okla.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

BUSINESS OPPORTUNITIES

MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. With or without services. State everything in letter for interview with principal. BOX 790A, MOTION PICTURE HERALD.

PRINTING SERVICE

NEARGRAVURE — 250 LETTERHEADS 250 ENvelopes $2.69 (raised printed $3.49) postpaid. SOLLIDAYS, since 1897, Knox, Indiana.

WANTED TO BUY

8 OR 16 MM. MOVIE CAMERA AND PROJECTOR. Used, but in good condition. Will pay cash. BOX 789A, MOTION PICTURE HERALD

NEW OR RECONDITIONED MARIMBA CHEAP for cash. C. A. BARGE, Ethel, Miss.

SEVERAL USED SIMPLEX OR POWERS PROjectors or mechanisms. Any shape. BOX 904 MOTION PICTURE HERALD.

WANT USED RCA SOUNDHEADS, SIMPLEX, Powers projectors, arc lamps, rectifiers, generators, lenses. Top money paid. BOX 905, MOTION PICTURE HERALD.

AIR CONDITIONING

IS YOUR HOUSE "COMFORTABLY" COOLED—that is, comfortable on your budget? Large capacity blowers, with pulleys and belts, only $37.50 up. Marvelous new "Coola-Weather" combination coolers, $495 up. Air Conditioning questionnaire, other facts, mailed free. Write S. O. S., 636-AE Eleventh Avenue, New York.

BARGAINS RE-CONDITIONED ARCTIC NU-AIR and American Blowers, noiseless drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN AIR CONDITIONING CORP., 101 Walton St., N.W., Atlanta, Ga.

ROTO-MIST ATOMIZING SPRAY NOZZLES—same as used in leading air conditioning systems. Not a cheap makeshift. Genuine involute rotary type; low pressure, right-angle spray. Renewable head; self-cleaning, non-clogging. Ideal for hard water use. Regular $1.50 value; our price only 65c each for 50 or more; 67c smaller quantities. Sold on money-back guarantee. S. O. S., 636-AE Eleventh Avenue, New York.

POSITIONS WANTED

MANAGER - ASSISTANT MANAGER DESIRES position with individual or small circuit, age 24, 5 years' experience in all phases theatre operation, excellent character and personality. Educated at Notre Dame University. BOX 898, MOTION PICTURE HERALD.

PROJECTIONIST DESIRES CHANGE NOW working, prefer California. Good references, experience on Simplex and Western Electric Sound, also Simplex Acme. JOHN DRIGGS, Pine Bluffs, Wyo.

PROJECTIONIST, DESIRES CHANGE. 11 YEARS' experience. BOX 854, MOTION PICTURE HERALD.

PROJECTIONIST, EXPERIENCED, EQUIPPED and experienced to do service work. B. S. degree in radio engineering. Go anywhere, references. ROBERT T. SMITH, 312 N. Central Ave., Chicago, Ill.

PROJECTIONIST — 7 YEARS' EXPERIENCE Simplex, Western Electric. Excellent references. Go anywhere. FRANK HULL, 56 Miller Ave., Providence, R. I.

SOUND ENGINEER AND PROJECTIONIST wishes connection with theatre circuit as maintenance engineer. Six years' with RCA and 3 years' with Erpi. Can furnish unquestionable references. BOX 901, MOTION PICTURE HERALD.

HE CROONS A BOX-OFFICE TUNE!

GENE AUTRY

PUBLIC COWBOY NO. 1 OF THE SCREEN, IN A NEW SERIES OF 8 OUTDOOR ACTION MELODRAMAS WITH MUSIC AND SONGS

from

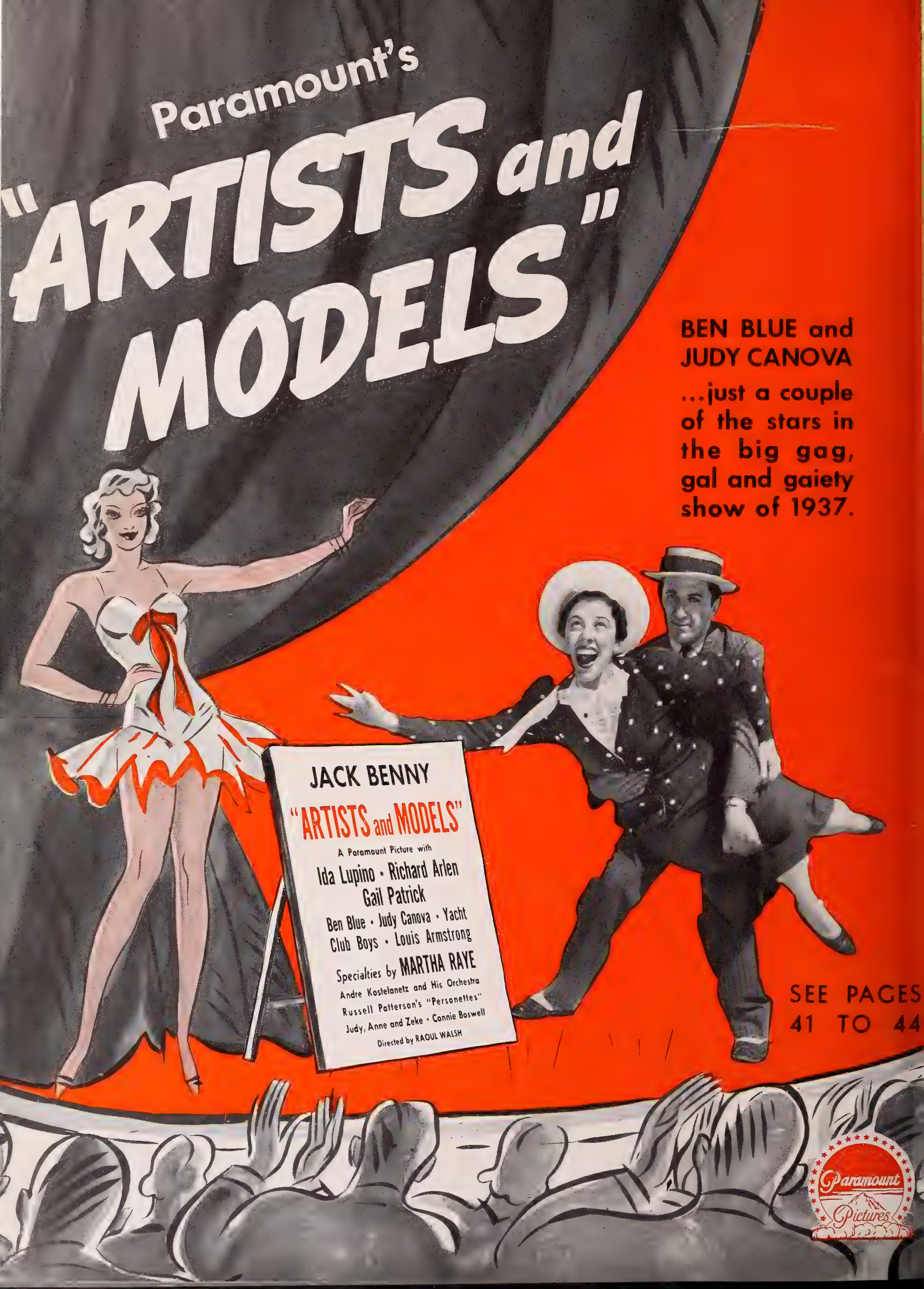
REPUBLIC

4 GENE AUTRY JUBILEES

1 PUBLIC COWBOY No. 1
2 BOOTS AND SADDLES
3 ROLL, WAGON, ROLL
4 The OLD BARN DANCE

4 GENE AUTRY MUSICAL WESTERNS

1 CALLING ALL COWBOYS
2 CALGARY OR BUST
3 SADDLE PALS
4 MAN *from* MUSIC MOUNTAIN



Paramount's

"ARTISTS and MODELS"

BEN BLUE and JUDY CANOVA

...just a couple of the stars in the big gag, gal and gaiety show of 1937.

JACK BENNY

"ARTISTS and MODELS"

A Paramount Picture with

Ida Lupino · Richard Arlen

Gail Patrick

Ben Blue · Judy Canova · Yacht Club Boys · Louis Armstrong

Specialties by MARTHA RAYE

Andre Kostelanetz and His Orchestra

Russell Patterson's "Personettes"

Judy, Anne and Zeke · Connie Boswell

Directed by RAOUL WALSH

SEE PAGES 41 TO 44

MOTION PICTURE HERALD

U. S. SLEUTHS GUMSHOEING MOTION PICTURE INDUSTRY

TRADE ISSUES in Washington, New York, Cleveland, Toronto, Columbus, Milwaukee, Newark, Los Angeles, Kansas City, Boston, Philadelphia, Minneapolis and Birmingham.

17 PRODUCERS PURCHASE 63 ADDITIONAL STORIES

VOL. 128, NO. 7 AUGUST 14, 1937

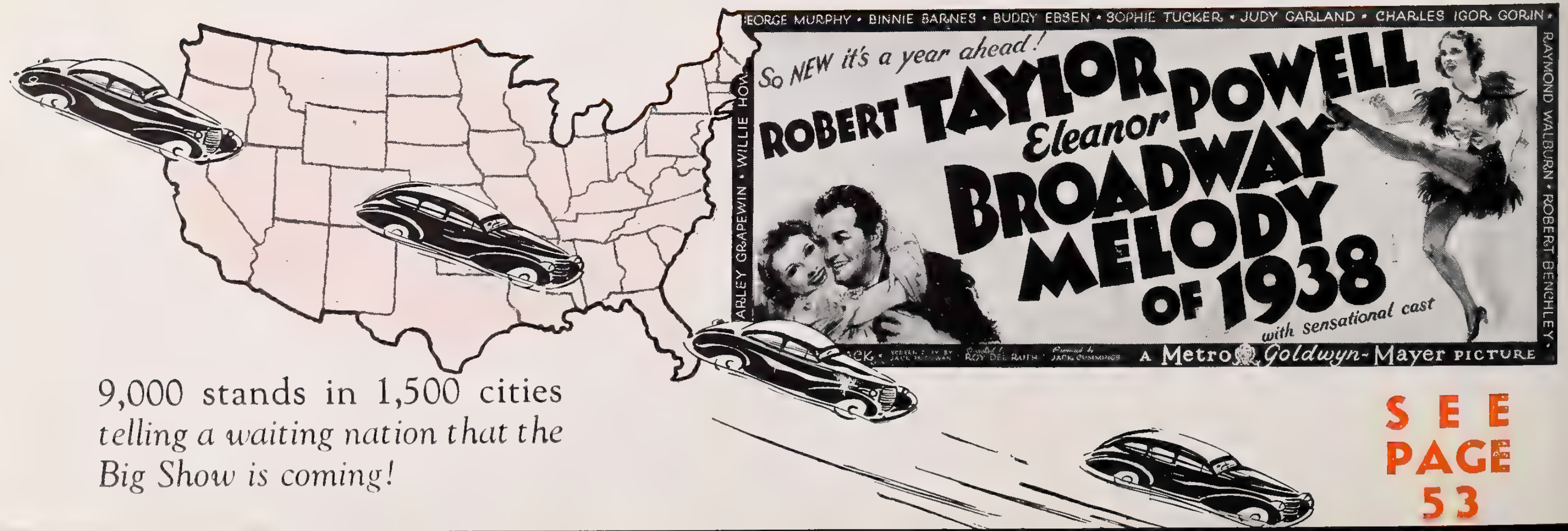
Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

HE SAW THE YEAR'S BIGGEST HIT!

(*Confidential wire to M-G-M Home Office*)

"Caught sneak preview of 'Broadway Melody' at Long Beach last night stop Tremendous audience reaction stop Picture is two hours and twenty minutes teeming with entertainment stop The biggest show I have ever seen on celluloid stop Should be great money-getter and producer of real box-office draws for new names stop Powell never better stop Taylor swell stop Judy Garland, Sophie Tucker and George Murphy score star standouts stop Production has everything showmanship can offer."

24 sheet across America!

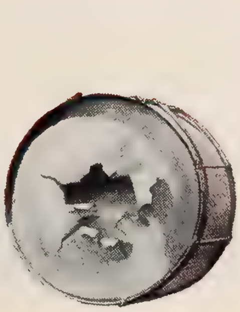

EORGE MURPHY • BINNIE BARNES • BUDDY EBSEN • SOPHIE TUCKER • JUDY GARLAND • CHARLES IGOR GORIN •
RAYMOND WALBURN • ROBERT BENCHLEY •
ARLEY GRAPEWIN • WILLIE HOW
So NEW it's a year ahead!
ROBERT TAYLOR
Eleanor POWELL
BROADWAY MELODY OF 1938
with sensational cast
ROY DEL RUTH
JACK CUMMINGS
A Metro-Goldwyn-Mayer PICTURE

9,000 stands in 1,500 cities *telling a waiting nation that the Big Show is coming!*

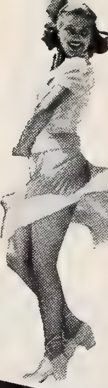
SEE PAGE 53

IT'S A
MUSICAL
SMASH

IF EVER THERE WAS ONE!

It Just Can't Be Beat!  –By Warners Or Anyone Else! . . .

AS *Fresh* AS '42nd STREET'!
(And twice as big!)



AS *Different* AS THE FI

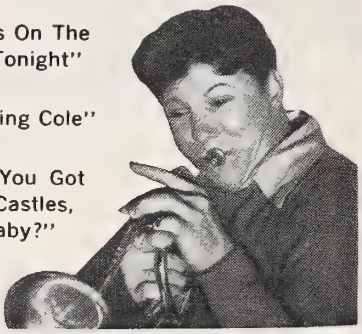
DICK POWELL

Vars

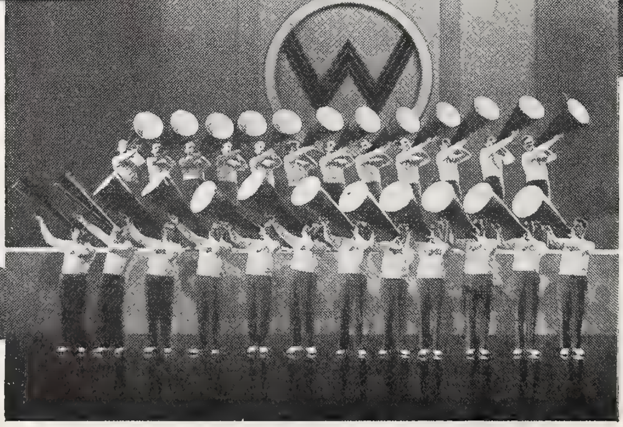
"Love Is On The Air Tonight"

"Old King Cole"

"Have You Got Any Castles, Baby?"



"We're Working Our Way Thru College"



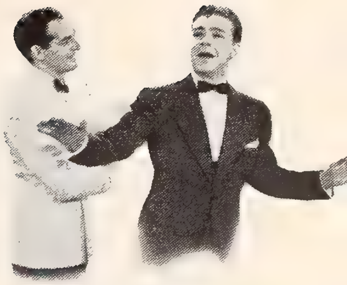
"On With The Dance"

"Moonlight On The Campus"

"You've Got Something There"

ST 'GOLD DIGGERS'!

(And twice as funny!)



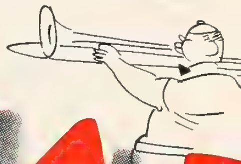
AS *Box-Office* AS BOTH!

(And twice as many simultaneous dates - for September!)

FRED WARING

and his Pennsylvanians

They're in pictures at last—so watch the film go by with more fun per frame than any musical that's ever gone thru your projector!



ity Show

With Those Famed All-Singing, All-Dancing, Waring Wonder-Performers

Priscilla Lane · Rosemary Lane
Johnny Davis · The Glee Club
Plus! Ted Healy · Walter Catlett
Buck and Bubbles

Directed by
WILLIAM KEIGHLEY

Finale Created and Directed by Busby Berkeley

Screen Play By Jerry Wald, Richard Macaulay, Sig Herzig and Warren Duff. From an Original Story by Warren Duff and Sig Herzig

7 Songs by Dick Whiting and Johnny Mercer

Don't Miss
Warner Bros.'
Straight-Shooting
Message on
PAGE 19

RELEASED SEPTEMBER 3RD

for your Labor Day week-end!

SONJA
HENIE
•
TYRONE
POWER

in

"Thin Ice"

20th's spectacular musical romance produced to give you the winner's share of that rich holiday business!

THE KEYSTONE
OF YOUR FUTUR

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 7

August 14, 1937

COUNTRY EDITORS

PICTURES and their subjects have become so grandiose that it is inevitably with a trifle of timidity that anything less than cosmic idea should be offered for consideration by Hollywood. However, this bland August Sunday afternoon in the Silvermine valley comes a notion that there would be handsome screen opportunity in something pertaining to the country editor. He is a decided factor and figure in the life of this big America, and for the most part he is unsung.

The screen has done the handsome by the country doctor, most especially on the inspiration of the Dionne Quintuplets. And the screen is currently doing all manner of ornamental jobs of the biographical glorification of various great personages. But someway one does not discover attention to the glamours, poignancies and dramas of the life of the great commonality of normal folks.

SO this is in nomination of the country editor, friend of the people and a pretty big important fellow in several thousand little towns.

This impulse arises from the editor's customary Sunday afternoon examination of the outgivings of the diligent and rather analytical Mr. Douglas Churchill, correspondent for the New York *Times* on the Hollywood front, who remarks:

"Checking over the pictures released in recent months, seventeen have painted reporters and newspapers as villains, five have treated the craft innocuously and two have made their journalists intelligent and gracious people. But the great majority have shown reporters, editors and publishers as crooked, unethical, heartless, boorish, drunken and corrupt fellows, ill-mannered and ill-tempered, with an exaggerated idea of their importance and their calling. The average columnist is always breaking up homes and romances. . . ."

MR. CHURCHILL thinks it is a wave of attitude born of "Front Page." Maybe it is merely the result of the simple fact that the ornery ones, the bad boys of journalism, are the conspicuous figures in the scene. Entirely well behaved, circumspect persons are not generally dramatic material, at least not obviously dramatic material, and that is what Hollywood and the customers of Hollywood are always seeking.

But among the heroes of America are the country editors, who have not as a class come to fame. Now and then one rises to eminence, like Ed Howe of Atchison and William Allen White of Emporia, but they are few among thousands of worthy journalistic servants of their communities.

There's another phase of the notion, too. Just at the moment a scanning of the titles and promotions that decorate the motion picture horizon makes it apparent that Hollywood is putting higher and higher emphasis on world-wide and export values. It will be appropriate to suggest that the American market might respond to some intensive American attention. It is not exactly best served as an incidental fraction of the world screen.

TYPE JOB

SINCE Emile Zola lived and won his fame by words printed on paper, it is coincidentally appropriate that the motion picture's attentions to him should include something in the order of typographical adventure.

Elements of special technical interest to all concerned with showmanship-on-paper have been presented in the display advertising heralding this week's premiere presentation of "The Life of Emile Zola" by Warner Brothers. Most significantly and interestingly the copy and typography, breaking far from the worn routines of the amusement pages, have attained distinction and attention value by the pleasant device of relating themselves precisely to the screen material. A specimen advertisement, typical, is reproduced in this issue in the pages of the *Round Table* department.

It will be discovered that the French locale is implied by the typographical ensemble and a certain decor, rather more implied than expressed. Within the classic line border of the initial advertisement the type is Nicholas Cochin and Typo script, save in the lines presenting the name of Mr. Paul Muni and the title, which are in Georgian initials. To those with acute typographical sensitivity, the resultant design gives a feeling that nothing else would have been quite so satisfactory. Be it known that the Georgian is so new and uncommon that only one font is available in New York and that for the purposes of this advertisement it was necessary to have electrotype duplicates of some of the letters made to set the two lines required.

In limited compass, by explicit, restrained type on paper, an impression, a pre-evaluation of the motion picture, itself a most especial sort of production outside the cliches of "show business," was conveyed to even the most unanalytical reader. That tends to be in the nature of what is called advertising.

A touch of sardonic amusement is available, too, in evidences in the lay press that Warners' advertising designation of the star as *Mr.* Paul Muni has had impression value. The motion picture can do with considerably more formal propriety of the same sort. Too much motion picture copy, as well as motion picture intercourse, is too damned familiar. A dash of dignity is good for the morale—and the box office. Keep them looking up when they buy.

A PLACE TO SAY IT

THERE is an implied message of decided social responsibility for the motion picture institution in the fact that its influence on public opinion in the United States is to occupy an important part of the attentions of the sessions of the 1937 Williamstown Institute of Human Relations at Williams College at the end of this month. Hollywood and the newsreels have been asked to represent themselves. The Williamstown Institute, which these several years has become a focus of expression of importance, is this season to consider the screen, the press and the radio intensively. It will be a spot of opportunity for a public relations job in behalf of the motion picture. The publicity of the occasion will reach sectors not commonly available to the industry. There is that about the national scene which suggests a job might well be done.

This Week

ERPI PLANS

The American Telegraph and Telephone—Western Electric interests are definitely considering the abandonment of theatre sound reproducing equipment sales and servicing, it was learned this week on excellent authority. (Pending is a Federal Communication Commission investigation of A. T. and T.'s activities in lines other than communications.)

Western Electric would continue to manufacture reproducers, but ERPI would merely act as a licensor, possibly selling territorial franchises both for equipment sales and servicing to exhibitors, to exhibitor groups, or to circuit interests. The major producer - distributor - circuit interests are known to have had the ambition for some time to control the tools by which their product is reproduced on their screens.

Another consideration is the turning over of the physical aspects of ERPI to the ERPI employes, a frequent practice by the Telephone Company, as in the case of A. T. & T.'s divestment of Graybar Electric. If this move is decided upon, ERPI's present executive and working staffs in all probability would become the owners, on a basis yet to be determined.

Still a third consideration is to sell franchises to the projector equipment manufacturers which, in turn, would set about making a combination film projector and sound reproducer in a single instrument, where two now exist.

Bids for ERPI now are being written by some prospective purchasers, including the major circuit interests.

The Telephone-Western Electric interests have had ERPI's disposal in mind for a long time, and is understood to have discussed the matter with Paramount circuit partners at their meeting in Florida last March.

While it is admitted that the nature of the divestment has not been decided, officials expect some development in that connection soon. ERPI's position in the studio sound recording business would remain practically unchanged, the company now acting almost solely as a licensor, with servicing done for the most part by producers' own studio technicians.

Wilcox Sails

Herbert Wilcox, London producer, sailed for England this week after conferences with RKO executives which indicate that he will produce four big pictures for the company in Britain during the coming year whose cost will aggregate around $3,000,000. RKO will release "The Rat," Wilcox film now in production in England.

The story appears on page 50.

Reciprocity in Quota

A reciprocity plan is incorporated into the British Government's proposals for the new Cinematograph Film Bill, presented to members of Parliament in the form of a "White Paper." The suggestion is made that if a distributor buys for not less than $100,000 the foreign rights for one market of a British film costing $112,500 for labour costs, he is to be credited with Quota coverage, in England, of the same footage value. This provision would likely prove to be advantageous to several companies, writes Bruce Allan in analyzing the proposals.

The analysis of the Government's proposals appears on page 78; *the complete text of the "White Paper" starts on page* 82.

More Earnings

The week's financial news concerning the motion picture and allied fields included earnings reports by RCA, Trans Lux and Sonotone, and dividend declarations by Columbia Pictures and Technicolor.

The financial reports are detailed on page 92.

* * *

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What the Picture Did for Me Page 108

Trade Practices

An open investigation has been launched in New York by the United States Department of Justice which is studying exhibitor complaints against distribution practices. At the same time, the fate of the exhibitors' "boycott" and "strike" against Paramount was placed in the hands of Federal Courts in Philadelphia and Minneapolis. The need of a "fair trade practice" agreement is felt by members of the Southeastern Theatre Owners' Association who have resolved that should no other action be taken they will sponsor the passing of regulating legislation for the industry.

These developments and others concerning trade practices are discussed in an article starting on page 13.

Northwest Record

An all-time record for net paid admissions in the states of Washington and Oregon was reported this week for the first seven months of this year. Washington's 251 theatres sold upwards of eight million tickets, or six per cent better than the corresponding period in 1936. Oregon reports show that patrons spent more than five million dollars in the same period despite an average increase in admission prices of 25 cents.

Re-joins Co-op

The Wisper & Wetsman circuit, Detroit, rejoined Co-operative Theatres of Michigan, Inc., in one of the biggest surprises in local film circles. The circuit was expected to join in a new combine, composed of Allied and the American Theatre Science, but the new step was believed to have eliminated the formation of an opposition group. Wisper & Wetsman operate 12 theatres.

Cinecolor Expands

Planning entry into the color field this fall, Cinecolor, Inc., soon will start a $300,000 expansion program to erect a new laboratory plant in Hollywood. At present the plant is reported to be crowded to capacity with work on foreign distribution. The capacity of the new plant will be 2,000,000 feet a week as against 400,000 possible at present.

63 New Stories

Although the majority of the pictures to be released in the 1937-38 season were announced at sales conventions earlier in the summer, producers are continuing to purchase new stories to fill out their programs. A total of 63 purchases was made in June and July. The properties acquired included 49 originals, one play, two radio serials, six magazine stories, four novels and one newspaper serial.

A list of the stories bought is included in an article on page 43.

Celebrated

Australia's Stuart Doyle, having completed 25 years in the motion picture industry, commands the major attention of both editors and advertisers in the June 30th issue of *Everyone's*, Australian film trade journal. A quarter of a century ago, in Sydney, the late J. D. Williams wanted a young man who could double in law and finance, to assist him in his motion picture enterprises. He selected Stuart Doyle, and it was Doyle who eventually built a vast theatrical empire across the island continent. His most immediate interest today is a proposed structure housing two theatres, restaurants and many shops, in Piccadilly, London. The honor issue of *Everyone's* publishes congratulations from film personages throughout the English-speaking world.

Reviewers' Problems

Influences being brought to bear upon preview critics in Hollywood to pronounce favorable verdicts upon pictures reached into new channels when a manufacturer of cosmetics invited the correspondents to take special note of "makeup which permits lifelike flesh tones on faces of screen actors for the first time." Ho, hum!

The next ruse is not predicted in the item on page 35.

Production

The launching of eleven productions on the Hollywood sets and the completion of nine showed a slight increase in studio activity for the week. Among the pictures finished the Hollywood reviewers saw in David O. Selznick's "Nothing Sacred" a bidder for particular note.

Casts and credits of the week's pictures are on page 35.

Off to the Wars

The five American newsreels are again off to the warfront, this time to Northern China, marking the third consecutive summer bringing a major conflict.

The Chinese are cooperating with the cameramen, but the Japanese definitely are not, the cameramen report. The story of the American cameramen at the front is told on page 38.

For $2,000,000 Cash

A cash settlement of $2,000,000 was proposed by defendants—former officers facing the action of Paramount trustees for recovery of sums allegedly owed for mismanagement and excessive salaries during the defendants' incumbency from the years 1927 to 1931.

Details of the proposal to settle the Paramount suit are contained in a news story on page 52.

RKO Hearings End

With testimony concluded on hearings of the Radio-Keith-Orpheum reorganization plan, final decision is expected in December, following the filing of a tentative report by Special Master Alger October 14th and hearings on that report set for November before Federal Judge William Bondy. Testimony concerning the purchase by Atlas of RKO holdings from the Radio Corporation of America was denied admission on the ground that it was not pertinent.

Complete account of the final hearing on the RKO reorganization plan appears on page 42.

Klan Sues Warners

The Ku Klux Klan filed suit against Warner Brothers and Vitagraph, Inc., for $113,500 in Atlanta on Tuesday, charging infringement of its insignia and defamation in the film, "Black Legion." The Klan is asking $250 for each showing in 54 key cities and an additional $100,000, claiming depiction of the Klan emblem in the film was violation of the 14-year copyright obtained on it in 1925 and that the remark of one character, "Are we in for another reign of terror by a new Ku Klux Klan?" is libelous.

* * *

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, via Lovanio I, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Vesterbrogade 20, Copenhagen V, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Radio Families

Statistics on the type of persons who make up the national radio audience, what time of day they tune in, and how long they listen are included in a book compiled by the Columbia Broadcasting System. It is of particular interest to the motion picture industry because it gives a clear picture, statistically, of the status today of the radio entertainment field which film exhibitors are fighting as competition.

Pertinent facts revealed in the book are included in an article on page 51.

Veteran

John A. Schwalm introduced himself to residents of Dayton, Ohio, on May 1, 1906 when he opened the Electric motion picture theatre in that city. His success in the exhibition field in the intervening years during which he built, bought and managed theatres throughout the state and in Pennsylvania has made him an outstanding representative of the industry in the territory.

Mr. Schwalm reminisces on his nickelodeon days in the story on page 49.

UA Rental Plan

The United Artists plan for rental of advertising accessories will be inaugurated August 23rd. Savings to exhibitors are claimed by the company to range from 35 to 50 per cent.

Items included in the rental program are given on page 70.

Maxwell Theatres

The Maxwell circuit in Great Britain is now 325 theatres strong, an increase of 42 houses in a year, as shown by the annual report of Associated British Pictures Corporation. Gross trading profit of the corporation was $6,329,145, which represented a gain of $1,796,735 over the previous year.

This and other news of the British field is recorded at greater length on page 68.

Tax Battles

Campaigns against theatre taxation resulted in the defeat of a revenue measure considered by the city of Chicago and threatened bitter fights against imposts levied in Pennsylvania and up for popular referendum in Maine. The Chicago bill was killed in favor of a measure that will affect 100 other lines of business. Pennsylvania theatre operators, with Warner interest most prominent, have joined forces with merchants in their court fight to test the constitutionality of the state tax law. Similar cooperation is reported in Maine.

Digest of the tax developments of the week, with fuller accounts on the above, are found on page 42.

This Week in Pictures

↑

THE president of the Motion Picture Producers and Distributors of America, on his midsummer visit from the place where motion pictures are paid for to the place where the money is spent, drops in on the set of B. P. Schulberg's "Blossoms on Broadway," Paramount release. With Mr. Hays are the principals, John Trent (extreme left) and Shirley Ross, and at the right Edward Arnold.

Presumably for subtle suggestion that Republic's "The Sheik Steps Out" will be a homerun in the theatres, Ramon Novarro (right), the star, was posed with Joe DiMaggio, New York Yankees' outfielder who is leading the American League in the art of driving a baseball out of the park.

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Realignment of motion picture activities of the Bureau of Foreign and Domestic Commerce places Nathan D. Golden in charge of a motion picture division in that unit of the Department of Commerce. Mr. Golden directed the work previously performed in this field as a function of the Electrical Division of the Bureau. The new Division will concern itself primarily with compilation and publication of reports on motion picture matters by Department of Commerce attaches in foreign lands.

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The gentleman in the stovepipe hat is the original "Yes Man." Charlie McCarthy, radio dummy of Edgar Bergen's ventriloquistic inventiveness, comes to the screen. Right to left: Charles R. Rogers, Universal's production executive; Mr. Bergen, Charles Himself, and John M. Stahl, director.

HIS Excellency the Governor of Bengal and his staff attend the command performance of "Crown and Glory," Paramount British Quota picture, at the Capitol theatre in Darjeeling, India. First row (l. to r.): Colonel Butler, military secretary; Mrs. Meiklejohn; Sir John Anderson, P.C., G.C.B., G.C.I.E., Governor of Bengal; Mrs. Davenport; S. Ganguli of Paramount; Khan Bahadur D. E. Avari, licensee of the Capitol. Second row: Mr. Larkin, I.C.S., Deputy Commissioner; Dr. Anderson, son of His Excellency; Lord Adree; Mr. Meiklejohn, I.F.S.; Mr. Davenport; N. Mohammad, manager of the theatre.

Simone Simon returned last week from a vacation in France, her first visit there since she was thrust into stardom. During her presence in Paris Twentieth-Fox took care of her in the Hollywood manner. The picture, taken at a party given in honor of Miss Simon, center, shows the generous Parisian idea of a cocktail.

With the Chinese-Japanese differences what they are—or are they?—American newsreels are returning to the wars for the third successive year. Here is Earl Nelson, manager of the Seattle Bureau of Paramount Newsreel, who sailed recently on the President McKinley to supervise coverage. A story on page 52 gives details.

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OUT of the hat came a designated par to which handicaps were fitted and that's how ten prize winners were born at the RKO Radio Pictures golf tournament at Fenway Country Club, White Plains, N. Y., last week. Jules Levy, vice-president and general sales manager, is at the microphone. The ten prize winners surrounding him are David Canavan, Roger Murrel, Ralph Rolan, Ed. G. Lauder, Harry Brandt, Sam Rinzler, H. Rodner, Milton Cohen, S. Rosen and M. White.

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L. B. Wilson, exhibitor, puts the radio at work for his theatres by operating his own station, WCKY, an NBC Blue Network outlet, at Covington, Ky.

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Michael Balcon, named MGM producer in London, sailed last week to take over his new post. The first picture of the unit will be "A Yank at Oxford," starring Robert Taylor.

GUMSHOEING U. S. SLEUTHS HUNT DATA FOR INQUIRIES

Scores of Secret Service Operatives Reported Watching Distribution and Exhibition Practices; Complaints Studied

Official distribution circles in New York are aware that the United States Department of Justice has "planted" scores of secret service operatives throughout the entire country to gather information for possible wholesale investigations of trade practices in distribution and exhibition.

See Several Actions Coming

The Government's "gum-shoeing," it is admitted, is expected to result in at least four or five federal court prosecutions of major circuits and distributors, by the United States Attorney-General, under the Sherman and Clayton anti-trust acts, by mid-October, similar to the Department's St. Louis suit of last year.

That the Department of Justice has been "unusually active" in motion picture investigation has been generally known, but, now, the distributors are finding Justice sleuths "bobbing up" in the most unexpected places in distribution and exhibition in the field—everywhere. "Never before have they been as active," admitted a distributor spokesman.

The specific inspiration for the deep investigation is not known, inasmuch as the Department and its Attorney-General maintain strict silence until the actual filing of suits. But, no secret is the fact that the independents in exhibition have been bringing strong pressure to bear, political and otherwise, for a federal movement against alleged distributor and major circuit aggressions.

Observers at Philadelphia

The usual procedure in such matters is for the Department to secretly investigate complaints from individuals or organizations, such as independent exhibitors or their organized units, and act when evidence requires. In New York, however, they have practically brought their "informal" investigation out into the open, Assistant United States District Attorney Leo Hickey, in Brooklyn, this week, calling in New York exchange managers and exhibitors for private discussions of the manner and method of distribution and exhibition in the New York territory.

Too, the Department had "unseen observers" on hand Wednesday in Federal Judge Dickinson's courtroom in Philadelphia at the hearing of arguments on Paramount's petition for a permanent injunction against the exhibitors' "boycott" and "strike" against Paramount product.

And, directly from Washington came word that motion pictures and oil may be the immediate targets of a "wholesale" "trust-busting" campaign contemplated by the government through the Justice Department, with oil already actually under fire and two federal indictments returned against a group of the larger oil companies in Wisconsin.

Both the Justice Department and the Federal Trade Commission, also, now are studying the formal complaints filed by Allied States Exhibitors against Paramount Pictures in both places for refusing to deliver six features under 1936-37 contracts.

The Department this week did admit that independent exhibitors and their organizations have been filing a steady flow of complaints

(*Continued on page 15, column 3*)

Trade Issues

Developments this week concerning distribution-exhibition practices and product and contractual relations between exchanges and theatres were:

1. The United States Department of Justice covers the country with secret service operatives investigating exhibitor complaints against distributor practices, starting an open investigation in New York, which is expected to be followed by four or five court prosecutions in "strategic" centers. In addition, Washington reported that the Justice Department was preparing for a "wholesale probe" of films and oil. In the same direction, Allied States held formal discussions with the Department at the Capital.

2. Federal courts in Philadelphia and Minneapolis were conducting hearings to decide the fate of the exhibitors' "boycott" and "strike" against Paramount's transferring six features from 1936-37 to 1937-38 contracts, and against the distributor's rental terms for the new season.

3. The Southeastern Theatre Owners' Association resolved, that, if distributors and exhibitors do not effect a "fair trade practice" agreement, or if the Federal Government does not presently enact a new NRA, the organization will sponsor the passing of regulatory legislation.

4. Independent Theatre Owners of Ohio, sponsors of the anti-Paramount "boycott," opened a campaign for exhibitor support of the Hobbs Congressional resolution for a federal film investigation, at the same time admitting the organization had filed an "unfair trade practice" complaint with the Federal Trade Commission against Paramount.

5. The Federal Trade Commission in Washington was studying the complaint filed against Paramount by national Allied.

6. The Independent Theatres Protective Association of Wisconsin and Upper Michigan, and the Independent Theatre Owners of Ohio, informed members of the terms and class of product for 1937-38.

7. Independents in Canada were reported organizing for a governmental investigation of distributors and large circuits.

Federal Courts in Philadelphia and Minneapolis Hear "Boycott" Issues; Canadians Consider Demand for Investigation

Federal courts in Philadelphia and Minneapolis still hold the fate of the exhibitors' "boycott" and "strike" against Paramount.

Paramount Pictures and defendant Philadelphia exhibitors went into Judge Oliver B. Dickinson's United States District Court, on Wednesday, to argue over Paramount's petition that a temporary injunction, granted August 2nd, be made permanent and so restrain independent owners of eastern Pennsylvania, southern New Jersey and Delaware from proceeding with the "boycott" and "consumer's strike" against the productions of Paramount, as had been planned for one month starting August 1st.

Reserves Decision

Judge Dickinson reserved decision and ordered submission of briefs from both sides next week. The temporary restraining order continues in effect.

Ordinarily in matters and injunction proceedings of this nature the courts speed as quickly as possible to a final decision, but because this appears to be a more complicated situation the court evidently feels it must have more information before passing judgment.

George Aarons, secretary and council of the defendant United Motion Picture Theatre Owners, was the only witness presented, Paramount's council directing its examination to point out that the independents' boycott was restraining the free flow of interstate commerce.

Drop Picketing Plans

Mr. Aarons testified that the exhibitors have discarded their elaborate picketing campaign and now seek only the right to lawful methods of persuasion, and to hold out on the signing of new Paramount contracts.

The entire issue was left by the court in a nebulous state, with independents still buying or refusing to buy as they please.

The only definite answer given the court by the independents was that there will be absolutely no picketing of any form.

Reportedly upon advice of counsel, only a handful of independents were present in the courtroom, so as not to create the impression that the organization was acting as a single body in a conspiracy.

Paramount was granted a second temporary injunction, against exhibitors in the Northwest, from engaging in a similar "sitdown" strike on Paramount pictures.

Official observers in distribution in New York predicted that if Paramount wins its petition for a permanent injunction in Philadelphia, and, later, in the northwest, damage suits against the defendant exhibitors will follow.

Federal Judge Dickinson, in Philadelphia, met late last week with Benjamin M. Golder, attorney for the Pennsylvania exhibitors' "strike" committee, and with William A. Schander,

(*Continued on following page*)

OHIO INDEPENDENTS SEEK INQUIRY

(Continued from preceding page)

Philadelphia attorney for Paramount, to interpret and clarify the language of the temporary restraining order, which had been translated to mean that while the exhibitors cannot "picket" against Paramount, they have the legal right to "induce" fellow owners not to buy Paramount products.

There were no significant alterations in the original order, however, resulting from the meeting between Judge Dickinson and Attorneys Golder and Schander, but following its clarification, both sides prepared to write their arguments for a hearing on Monday. This hearing was later postponed to Wednesday.

Started June 29th

The "strike" campaign started last June 29th, when independent exhibitors were called to Washington, D. C., by Pete Wood, of the independent exhibitors in Ohio, together with national Allied States leaders, to attend a "mass meeting" against the terms of Paramount's 1937-38 rental contracts and, particularly, against the company's withholding six pictures from 1936-37 schedules and placing them on 1937-38 contracts, as follows: "The Count of Luxembourg," "Artists and Models," "High, Wide and Handsome," "Spawn of the North," "Souls at Sea" and an unnamed Marlene Dietrich production directed by Ernst Lubitsch.

The Washington meeting decided to conduct an August "playdate" strike against Paramount by refusing to either date or play Paramount pictures. The campaign was immediately taken up by the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, by Allied States Exhibitors of the Northwest—whose members are defendants in the two federal court actions instituted by Paramount—and by independent owners and/or organizations in Ohio, Wisconsin, Michigan, California, New England, New Jersey, and elsewhere.

Two Campaigns Launched

Pennsylvania's UMPTO and the Northwest's Allied States, however, were the only two units actually to formulate campaigns, announcing publicly that they would appeal directly to the public not to patronize theatres playing Paramount product, using theatre trailers, automobile sound trailers, newspaper advertising and even airplane throwaways. In addition, both made preparations to picket the Paramount exchanges in their respective cities and picket any theatres in their territories whose owners insisted on playing Paramount pictures during the month of the "boycott."

Paramount, on July 31st, on the eve of the date of the Philadelphia "strike," asked federal Judge Dickinson for relief, which was granted on August 2nd against 38 defendant Philadelphia owners and theatre companies. The owners were specifically restrained from picketing, intimidating, coercing or forcing owners to comply with a "consumer's strike," and from inducing, coercing or compelling owners to refuse to exhibit Paramount product. Some 300 theatres were purportedly committed to the "boycott."

Gets Order at Minneapolis

Paramount next turned to Allied's campaign in the Northwest, and, last Thursday, received a similar restraining order against the exhibitors' proposed "sit-down" strike—as the company called it—from Judge Gunnar H. Nordbye of the United States District Court for Minnesota. Judge Nordbye likewise ruled, temporarily, pending a final hearing, against any "picketing" by the exhibitors, and set Thursday, August 12th, as the date for arguments.

HOUSE LIGHTS FAIL TO STOP AD BOOERS

The sudden flashing on of house lights failed to dampen the spirit of members of the Society for Booing of Commercial Advertisements in Motion Picture Theatres when they made their first attack last week on a Little Rock theatre.

The booers carried out their plan of "just a little genteel, well-modulated booing by a competent boo leader."

Announcements of the society's plan were directed towards all "weary and resentful of having commercial advertisements inflicted upon you when you have paid for entertainment."

Some 200 theatres were reputedly committed in this territory.

Paramount was represented in Minneapolis by the local law firm of Shearer, Byard and Trogner.

Meanwhile, the organizations in the other states where "strikes" were contemplated, were marking time on their campaigns, pending the outcome of the Philadelphia and Minneapolis court rulings.

It has been generally understood that Paramount will proceed similarly in the courts against any group of exhibitors engaging in open hostilities. The company cites the actions as restraint of trade under the Sherman Act against conspiracies.

Paramount told the court in both instances that the boycott was planned on "a nationwide scale." "Bodily violence" to owners refusing to engage in the campaign was feared by Paramount, likewise "physical damage and destruction to their theatres."

Allied Theatre Owners of the Northwest, led by W. A. (Fighting Al) Steffes, was assuring its members, via special bulletin, that there was no reason to get "panicky," because, "it is our contention you cannot breach a contract that has already been breached by the other side."

Allied, which, with some members, is a defendant in the Paramount suit, instructed exhibitors to "just continue to refuse them (playdates) and pay no attention whatever" to Paramount's letters threatening suit for breach of contract.

Ohio Independents' Appeal

The Independent Theatres Owners in Ohio informed its membership that Paramount's court moves in Philadelphia and Minneapolis were "admissions that the strike is effective."

"This battle will be won by touching Paramount's vulnerable spot—its pocketbooks," added an Ohio ITO bulletin, which urged owners: "Don't weaken."

Meanwhile, official distribution circles in New York were wondering why Paramount is finding no resistance in the Ohio territory when the "boycott" move originally started there.

While directors of the Kansas-Missouri Theatres Association "feel that all companies who take unfair advantage of exhibitors by sales policies such as have brought on the present (Paramount) action should discontinue such unfairness, we do not feel that similar boycott action would be proper for our association."

Meeting last Friday in Kansas City to decide on the Paramount issue, the KMTA unanimously went on record as being opposed to "strikes" and "boycotts" in the settlement of "such differences."

Both the Department of Justice and the Federal Trade Commission in Washington were studying the Paramount situation.

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Southwest Owners Ask for Trade Practice Control

Four resolutions pertaining to trade practices in distribution and exhibition were forwarded to the industry this week by the Southeastern Theatre Owners Association, through Milton Moore, president; Mrs. H. T. Wood, secretary and the following exhibitors comprising the organization's resolution committee: Oscar C. Lam, chairman, Colonel Thomas E. Orr, Roy E. Martin, Hugh Manning, Colonel Sam Borisky and Nat Williams.

"Drastic means," if necessary, were ordered to be taken to accomplish "corrections of the evils" of forcing of short subjects and newsreels with feature contracts; so-called national sales policies; weekly payment plan for features and shorts; designation of play dates; arbitrary requests of the number of days pictures are to be played; sales, booking and money-collection drives; score charges; unfair methods for accessory selling; withdrawal of picture from one season's contracts to be resold the succeeding year at higher rentals, "and many other abuses too numerous to mention."

In the second resolution, the STOA protested the high rentals of sound and also protested "having to pay for two trailer services," calling upon distributors either to make all trailers or else allow National Screen Service to make trailers on all subjects.

The organization "calls upon and demands from each producer and distributor to forthwith grant cancellation right of 20 per cent on all feature contracts, to help the exhibitor to maintain a single feature policy by eliminating 'short' features from the contract."

The STOA also passed unanimously a resolution asking its legislation committee "to draw and present to this body a resolution to the effect that if a fair trade practice agreement is andnot consummated between the distributors and exhibitors or the present U. S. Administration does not put into effect a new NRA, or other fair trade practice plan at an early date and before the next Congress convenes, that this association will, through its board of directors, sponsor, aid and assist the passing of regulating legislation for this industry."

▽

Ohio Asks for Film Investigation by U. S.

An open campaign to enlist exhibitors' support for a federal investigation of the motion picture business was launched last Thursday by the Independent Theatres Owners of Ohio, headquarters in Columbus, and original sponsor of the present Paramount "strike."

"The motion picture business today is absolutely dominated and controlled by the five large producers and distributors of motion pictures, namely—Loew's, Warner Brothers, Twentieth Century-Fox, RKO and Paramount," charged the Ohio unit in a bulletin sent to members and the press.

"Their business methods with the independent exhibitors are ruthless and, as an evidence of the sales methods of one of these companies, I (P. G. Wood, ITOO secretary) refer you to a complaint filed against Paramount with the

(Continued on following page, column 1)

EXHIBITORS TOLD OF SALES TERMS

(*Continued from preceding page*)

Federal Trade Commission by our national organization, under date of July 27th, from which you will learn of the gross fraud perpetrated on thousands of exhibitors throughout the country."

"Therefore," Mr. Wood's bulletin concluded, "on behalf of the independent exhibitors of the country, I sincerely trust that you will register with Congressman Hobbs, author of House Resolution No. 160, and with all members of the House Rules Committee, your desire that that the resolution (calling for a federal investigation of the industry) be adopted immediately."

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Wisconsin, Michigan and Ohio, Cite Sales Terms

With members generally engaged in studying new sales terms of distributors, the Independent Theatres Protective Association of Wisconsin and Upper Michigan, with headquarters in Milwaukee, and the Independent Theatre Owners of Ohio forwarded this week analyses of what exhibitors might be expected to get from all companies in the line of product and contractual terms.

"What You Might Get," is how the Wisconsin ITPA introduces its analysis of 1937-38 product and terms, as follows:

"From Metro—A higher film bill for the 1937-38 program because it is asking more 'A' picture prices this season than last season. Naturally, what you pay for the additional 'A's' will boost your film rental higher.

4 at 40 per cent
16 in "A" group
12 in "B" group
Balance "C's"

"From 20th Century-Fox—66 releases—four of them Will Rogers' re-issues. For the 12 top pictures, you will be asked to double the average of last year. For instance, if your average price per Fox picture last year was $50.00 this year you will be expected to pay $100.00 for each of the 12 top pictures, and $50.00 for each of the others. This, of course, spells out an increase.

"From RKO—56 features are announced. Four with Ginger Rogers, and Astaire-Rogers release, and one by Astaire as a solo-star, two by Hepburn, etc.

"From Columbia—62 pictures—asking an increase.

"From Universal—50 pictures—3 with Deanna Durbin are announced. Asking an increase.

"From Warners—60 pictures—probably no increase over last year.

"From United Artists—To release 36—reported asking for an increase.

"From Paramount—Suggest you take your stockings down. After all, they're still yours and you might want to use them in the future. The film companies do not play the role of Santa Claus."

Describes Terms

Ohio's ITO, under instructions by Mr. Wood, is publishing a bulletin in which it describes 1937-38 contract terms as follows:

MGM

"Metro is asking 40 per cent for four pictures, and has 16 "A" pictures, 12 "B's" and the balance "C's." It is asking no increase, but is putting out more "A's" than last season and less "B's." Naturally the price asked for the additional "A's" will bring an exhibitor's film bill with Metro higher than it was last year.

TWENTIETH CENTURY-FOX

"20th Century-Fox is asking for its 12 top pictures, double the average of last year. Not double the price, understand, but double the average. It works out this way:—If an exhibitor paid $100 for each of the 12 "A's" last year and $50 each for the other 48, his total film bill would be $3,600. That means an average of $60 a picture. Thus this year, he would be expected to pay $120 for each of the 12 top pictures and $60 for each of the other 48.

COMMITTEE FAVORS PROBE OF RADIO

The Senate interstate commerce committee approved, before adjournment Wednesday, Senator Wallace White's resolution for the long agitated congressional investigation of the radio business to be conducted by the Interstate Commerce Commission.

Under the resolution, the probe would investigate the impartiality and fair practices of the Federal Communications Commission, the question of geographical distribution of broadcast facilities, consolidation of radio interests outside the public welfare, and kindred matters.

RKO

"RKO has not as yet announced its sales terms but it is expected it will ask the same deal as last year.

WARNER-FIRST NATIONAL

"Warner's are asking the same terms as last year.

UNIVERSAL

"We understand Universal will ask an increase.

COLUMBIA

"Columbia will ask a rental increase.

UNITED ARTISTS

"United Artists is asking for an increase.

PARAMOUNT

"Exhibitors generally having decided to lay-off Paramount, it is unnecessary to devote any space to this company's 1937-38 lineup."

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Canadian Exhibitors Talk Of Film Investigation

Distributors in New York heard this week that the Canadian government may be asked to investigate trade practices of distributors and large circuits. The Independent Theatre Association of Ontario, in Toronto, is reported to have been asked by the Quebec Allied Theatrical Industries to join in a move to force an adjudication of exhibitors' grievances, after reported efforts to iron out difficulties failed.

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Divorcement Bill is Lost in Seven States

Allied's campaign against distributor-circuit trade practices, via state bills outlawing circuit operation from distribution, was temporarily halted with the adjournment of state legislatures. Measures designed to bring about such divorcement were introduced in eight states during the legislative sessions just ended and were enacted in one, North Dakota, a recapitulation completed by the M. P. P. D. A. on Saturday showed.

Managers Appear At Film Hearing

(*Continued from page 13, column 1*)

against distributors and major circuits sufficient to keep three operatives busy at all times in the Attorney General's office in their examination.

"The Department of Justice in Washington is gathering a mass of data on methods of operation in the film industry which might prove highly valuable should the determination be reached to undertake anti-trust prosecutions," reported Francis L. Burt, Motion Picture Herald correspondent at the Capital on Wednesday.

"The present drive against the oil industry, however, indicates that in that trade, at least, complaints have been sufficiently solid in basis to enable the government to bring suits without relying primarily upon the complainants for supporting testimony," added Mr. Burt.

Regardless, Allied States' Nathan Yamins, president; Abrams F. Myers, general counsel, and Max Levinson, New England exhibitor, had a "long" conference this week with Assistant Attorney-General Robert Jackson, in Washington, presumably in connection with Allied's complaint against Paramount. In addition, Mr. Myers submitted additional "exhibits" to the Federal Trade Commission to support Allied's Paramount complaint filed with that department.

The practically open Justice Department investigation in New York being conducted by Assistant Attorney-General Hickey, resulted in the appearance this week of Henry Randel, Brooklyn and Long Island exchange manager for Paramount, and Lillian Bergson, Paramount booker; Harry Decker, Brooklyn branch manager for Warners; Sam Lefkowitz, Warner exchange office manager; Arthur Greenblatt, assistant to George Weeks, general manager of sales for GB Pictures, and Roy Haines, eastern division sales manager for Warners.

Hubert Harrington, United States Assistant Attorney-General at Newark, N. J., also has held film hearings, with attorneys from Paramount, MGM, Warners, Columbia, RKO and GB. Mr. Harrington this week requested New York and New Jersey sales executives to furnish data pertaining to clearance and zoning in the Jersey territory.

The Brooklyn case is reported to involve a complaint by A. H. Schwartz' Century Circuit, with Al Hovell, of Hovell, McChesney, Clarkson and Klupt representing Century. I. Levinson is attorney for Warners in the discussions, Louis Phillips, who represented Paramount in the St. Louis case, repeating in the Brooklyn matter, while Louis Nizer this week postponed a planned vacation to Hawaii last Saturday to represent RKO.

The Skouras Circuit also is mentioned along with RKO and Loew's as the reported subjects of Century's grievances of a nature concerning clearance, zoning and product supply. In Newark, the Mosque theatre is said to be the complainant.

Manager Arraigned

Accused of violating a recently adopted Ohio law granting equal civil rights to Negroes in all public places and conveyances, Norman Linz, manager of the RKO Capitol, in Cincinnati, was arraigned in police court. Hearing was adjourned until September 1st.

HEPBURN, ROGERS HEAD

A PICTORIAL PREVIEW

by GUS McCARTHY
in Hollywood

THERE is a formula which, when properly applied, presages—or so Hollywood believes—a successful motion picture. Its principal components are: a good story, a quality cast, skillful direction and intelligent production. RKO-Radio is compounding these elements into its screen version of the Broadway stage play, "Stage Door."

Thematically the photoplay deals with the drama, romance, humor, ecstasy and tragedy of girls who hitch their wagons to the star of theatrical fame. It crystallizes the struggles of twenty girls, rich and poor, talented and otherwise, all aflame with the desire to succeed. The spotlight is focused most sharply upon two. One thinks her millions can buy stardom. The other relies upon her talents. In contrast to them are a golddigger who exchanges virtue for wealth, one doomed to failure who takes her own life, a hard boiled chorine who stops at nothing, a dancer who plays up to the right persons, and others who suffer and starve with a smile for their art. All are types found in a cheap theatrical boarding house.

The play was written by Edna Ferber, who, in addition to many other screen credits, helped adapt "Dinner at Eight," and whose novel was the basis of "Come and Get It," and by playwright George S. Kaufman, a collaborator on "Dinner at Eight" as well as an associate in the preparation of "The Royal Family of Broadway," several Marx Brothers pictures, "Riffraff" and the forthcoming "First Lady." Although screen play credits have not yet been fully determined, Anthony Veiller, Morrie Ryskind and Gregory LaCava, who also is directing, have had fingers in the pie.

Katharine Hepburn and Ginger Rogers are co-starred. A few words may be appropriate in regard to Miss Hepburn's attitude toward her present assignment. Since "Little Women," and with the exception of "Alice Adams," she has appeared either as the suffering woman or in costume pictures. This time her role bears a marked resemblance to the one she had in "Morning Glory," which won her the 1933 Academy Award. A realization has come to Miss Hepburn that her popularity has ebbed; also has come a determination to recoup her lost prestige.

Miss Rogers has a comedy part. Except in one sequence, she does not dance.

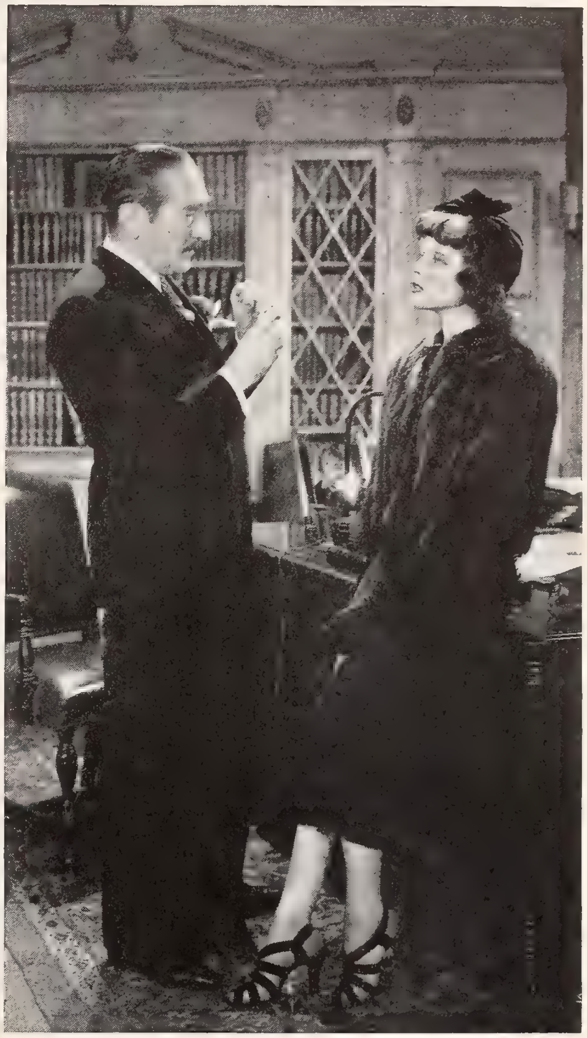
Adolphe Menjou, in the role of a Broadway producer reminiscent of the character he played in "Morning Glory," heads the supporting cast. His latest pictures are "A Star is Born" and "Cafe Metropole." Others featured are Gail Patrick, prominent in "John Meade's Woman" and "My Man Godfrey." Constance Collier, currently in "Wee Willie Winkie," Andrea Leads, seen in "Come and Get It," Samuel B. Hinds, Lucille Ball, Franklin Pangborn, Pierre Watkin and Elizabeth Dunne. About twenty other players have speaking parts.

In this case more than ordinary importance is attached to the director. Among his many outstanding accomplishments Gregory LaCava numbers "My Man Godfrey," "The Affairs of Cellini" and "Private Worlds." A participant in preparation of the script, Mr. LaCava is noted for the liberties he takes with originals. "Stage Door" will be no exception. Little will be left of the stage play other than characters and locale. An entirely new plot has been conceived and developed in the LaCava manner.

Production backgrounds, the quality of which is reflected in the accompanying illustrations, are the Footlights Club, a night spot, a producer's office, a dancing school, a Park Avenue tea room, a Broadway theatre, and the playboy producer's pent house. Gowns worn by the stars and featured in the miniature fashion show were designed by Muriel King. Van Nest Polglase and his associate, Carroll Clark, created the settings. The musical score was composed by Rob Webb.

The release date will be approximately October 1st.

CAST OF "STAGE DOOR"



MAKEUP ARTISTS ACCUSE IATSE OF INTERFERENCE

Hollywood Local Says Union Blocked Contract Calling for 10 Per Cent Pay Raise

A working agreement among all American Federation of Labor theatre unions remained in the formative stage this week as the makeup artists' Hollywood local of the Painters' Brotherhood charged the International Alliance of Theatre Stage Employees with interfering with a contract approved by the producers.

Under the contract, the artists were to receive a 10 per cent increase in salary but when the producers temporarily rescinded the new wage scale, the makeup men called a meeting to consider adoption of one of three courses of action—a strike, the calling in of labor conciliators, or the seeking of a restraining order against activities of the IATSE. It was decided, instead, to continue negotiations with the producers. Resignation of Vernon Murdock, business agent, was refused.

George Browne, IATSE president, and the main figure behind the move for the labor combine which would take in the entire amusement field, is scheduled to resume conferences on the plan in Hollywood with Kenneth Thomson, head of the Screen Actors Guild, after the general executive board of the IATSE meets for a two weeks session in Seattle on Sunday.

Actors Contact Locations

The Screen Actors Guild, having delayed putting a closed shop into effect in the eastern studios, concentrated its activities in Hollywood by contacting all location spots outside of the 300 mile radius in which the Guild shop is mandatory. The plan was undertaken when the Guild expressed fear that producers would evade paying the Guild wage scale by making pictures outside of the 300 mile limit.

Omaha's exchange union suffered two setbacks. M. G. Rogers, head of Film Transport, flatly refused to sign a closed shop agreement for his drivers, and Paramount declined to negotiate a demand that any pay increase be made retroactive to the date negotiations started.

Members of the Oklahoma City Film Exchange Employees Union having rejected an agreement reached three weeks ago, home office representatives were to meet in New York this week with George Snodgrass, president, and Paul Kearns, vice-president.

Exchange unionization was started in New York.

Cleveland Campaign Planned

The Cleveland Exchange union is planning a campaign to add all theatre maintenance men and electrical engineers to its membership. With wage scales and working agreements with national distributors agreed upon, the union is now negotiating with independent exchanges. Wages in these cases, J. K. Johnson, president, said, will be based on the quantity of material handled.

In connection with a drive to unionize projectionists in the New York metropolitan area, officials of Local 306 predicted union operators will be employed in all theatres by September 1st. A contract establishing a 30-hour work week with a minimum salary of $51 a week was signed with the Manhattan Circuit, Inc. The terms represent more than a 50 per cent reduction in working time and a 150 per cent increase in salary, union executives said.

UNION DRIVE RAISING WAGES $2,000,000

The unionization of exchange employees will cost the industry an estimated $1,500,000 *to* $2,500,000, *it is calculated in an informal survey by distribution executives.*

The aggregated raise thus ranges from four to nine per cent, there being 10,000 *exchange employees with an annual payroll of* $27,500,000 *prior to organization by labor.*

Increases in projectionists' salaries are being asked in Tacoma, and in three houses at Alliance, Ohio.

A new contract for operators in Chicago is expected to be discussed within the next two weeks.

Janitors' Union Contracts

A scale of wages and working conditions to be submitted to all exhibitors in the Philadelphia area was approved by Local B 100, an IATSE affiliate, at a midnight session Monday. The scale is designed for all workers from assistant manager to porter.

Ray Carroll, speaking for the Detroit Theatres and Amusement Janitors Association, announced contracts have been signed with virtually all theatres in the territory.

The Committee for Industrial Organization has moved to organize theatre employes in all New Orleans houses.

The American Federation of Musicians will turn to motion picture theatres next in its drive to open employment opportunities for musicians, Joseph N. Weber, president, said Sunday at a regional conference of Pennsylvania and Delaware musicians' locals. However, he said, there will be no regimentation of musicians in studios.

In this connection, the National Association of Broadcasters forwarded letters to broadcasters charging the AFM was using "an approach that is not a fair one."

W. L. Edison Is Dead; Held Radio Patents

William Leslie Edison, 58, second son of the late Thomas Alva Edison, died Tuesday at his home near Wilmington, Del.

Mr. Edison studied for five years at his father's famous laboratory and later established an experimental radio station at Centerville, Del. He held many basic patents on radio devices, and chief of his inventions was the multiple use of radio tubes. His widow survives.

Executive Shakeup At National Seen As Convention Ends

Coincident with the opening of the second annual convention of National Theatres at the Hotel Broadmoor, Colorado Springs, on Tuesday was the suggestion that several important executive changes would be made following the conference. The moves have been contemplated for some time and are to become effective shortly, reports say.

Spyros Skouras, executive vice-president of National, opened the meeting with the demand that theatres keep pace with the "new day" which has developed in production as a result of increased production costs. Production budget of Twentieth Century-Fox has increased more than $2,500,000 in six months, he said, citing color, new equipment, higher salaries, increased numbers of stars and "bigger stories and bigger writers" as causes of greater expense.

Aubrey Schenck, in charge of roadshows for the circuit, urged a return of roadshows and concerts, the decline of which he blamed on film theatres.

Telegrams were read from Adolph Zukor, Paramount; Darryl Zanuck, Fox, and Ned Depinet, RKO. Sidney R. Kent, president of Twentieth Century-Fox, arrived Wednesday to address the meeting on Thursday.

About 100 representatives from all over the country attended the three-day meeting whose chief purpose was the formal announcement to attendees of the contracts negotiated for the Skouras houses of National Theatres for the coming season. The opening session was marked by addresses and inspection of exhibits of General Electric and Electrical Research Products, Inc.

All major product deals have been closed with the exception of United Artists. Negotiations for this deal have been under way for several months and are expected to be concluded with the return of Mr. Skouras, William T. Powers, Edward Zabel and Mr. Schenck to New York.

Representing the New York home office were the Messrs. Skouras, Powers, Zabel and Schenck, and J. J. Sullivan, Milton Hossfeld, Irving Barry, Jack Edmondson, Frank S. Irby, Harry Cox, Allan May and John Healy.

Reserve Ruling On Sex Picture

Judge Samuel Mandelbaum reserved decision on the motion brought by Jewel Productions, Inc., to enjoin the government from interfering with the exhibition of the film, "Mysteries of Sex," Austrian-made feature which it has imported.

The original German version of the film, which deals with rejuvenation and the ability to change sex by surgery, was passed by customs officials last December. The negative with French dialogue was seized by customs officers when it was up for admission to this country last February.

Warner Managers Meet

Managers from 39 Warner Brothers theatres in the District of Columbia territory went to Washington Tuesday morning for their annual meeting with John J. Payette, general zone manager, and other executives at the zone's offices in the Earle Building. Robert Smeltzer, mid-Atlantic district manager, outlined production plans. An outing followed on Wednesday.

Come To The

TRADE SHOWDOWN

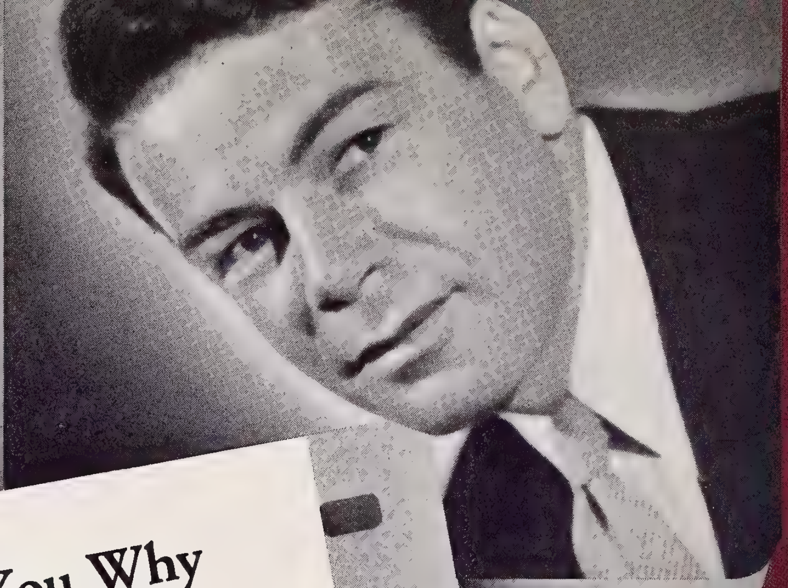
AUGUST 23·24

See Them With Your Own Eyes! Completed! On Celluloid! *On The Screen!* Greater Stories, Stronger Casts, Bigger Shows Than The Others Even Can Put On Paper!

WARNER BROS.'

FIRST PRODUCTIONS FOR 1937-1938..

See it
AUGUST 23·24
Play it in
OCTOBER



Warner Bros. Will Show You Why

PAUL MUNI

in

"THE LIFE OF EMILE ZOLA"

". . . is going to make one of the season's outstanding commercial successes!"—*M. P. Herald* ". . . is Warners supreme effort to garner with one picture virtually all of the next Academy Awards!"—*M. P. Daily* ". . . is destined for B. O. approval of the most substantial character!"—*Variety* ". . . is one of the greatest pictures ever seen!"—Wm. Boehnel of *N. Y. World-Telegram* ". . . is one of the greatest pictures yet to reach the screen!"—Louella Parsons, *Universal News Service* ". . . is the greatest picture ever made!"—Harry Neimeyer of *St. Louis Dispatch.*

With GALE SONDERGAARD • JOSEPH SCHILDKRAUT
GLORIA HOLDEN • DONALD CRISP • ERIN O'BRIEN MOORE
HENRY O'NEILL • MORRIS CARNOVSKY • LOUIS CALHERN
Directed by WILLIAM DIETERLE
Screen Play by Norman Reilly Raine, Heinz Herald and Geza Herczeg
Story by Heinz Herald and Geza Herczeg—Music by Max Steiner

$2-Top at the Hollywood, N.Y. Right Now!

DICK POWELL

and

FRED WARING

And His Pennsylvanians

Will Demonstrate with Words and Music
That the Absolute Tops in Singing,
Dancing Entertainment Offered Anywhere Is

VARSITY SHOW

With TED HEALY • PRISCILLA LANE • ROSEMARY LANE
WALTER CATLETT • JOHNNY DAVIS • BUCK and BUBBLES
Directed by WILLIAM KEIGHLEY
Screen Play by Jerry Wald, Richard Macaulay, Sig Herzig and Warren Duff, From
an Original Story by Warren Duff and Sig Herzig
Finale Created and Directed by Busby Berkeley
The songs, *Have You Got Any Castles, Baby* • *Old King Cole*
You've Got Something There • *On With The Dance* • *Moonlight On The Campus*
We're Working Our Way Through College • *Love Is On The Air Tonight,*
by Dick Whiting and Johnny Mercer

See it
AUGUST 23•24
Play it in
SEPTEMBER

You'll Witness the Evidence That Makes Him the Biggest Male Name in Pictures When You See

ERROL FLYNN

In Modern Dress—In a Daring, Different, Made-to-Measure Romance!

"THE PERFECT SPECIMEN"

by the Author of "It Happened One Night", with

Joan Blondell

HUGH HERBERT • ED. E. HORTON • DICK FORAN
BEVERLY ROBERTS • MAY ROBSON • ALLEN JENKINS
Directed by MICHAEL CURTIZ
From the Story by Samuel Hopkins Adams
Screen Play by Norman Reilly Raine, Lawrence Riley,
Brewster Morse, Fritz Falkenstein
A First National Picture

See it
AUGUST 23·24
Play it in
OCTOBER

See it
AUGUST 23·24
Play it in
SEPTEMBER

BETTE DAVIS

Gives a Totally Different Performance, Miles Ahead of Anything She Has Done to Date

with

HENRY FONDA

in

"THAT CERTAIN WOMAN"

and

Anita Louise · Ian Hunter · Donald Crisp

Written and Directed by EDMUND GOULDING
Music by Max Steiner · A First National Picture

For Immediate Release

Kay Sings! Kay Dances!
Kay K.O's Preview Critics in
Her Most Exciting Role Since
"House On 56th Street"!

KAY FRANCIS

in

"CONFESSION"

with

Ian Hunter
Basil Rathbone

JANE BRYAN • DONALD CRISP • MARY MAGUIRE
Directed by JOE MAY
Screen Play by Hans Rameau
Adaptation by Julius J. Epstein & Margaret LeVino
A First National Picture
1936 • 37 Production

You'll Meet the Super-Pixilated Musical Twin of "Mr. Deeds" When

"MR. DODD TAKES THE AIR"

By the Author of "Mr. Deeds Goes To Town" and Starring the Sensational Singing Favorite of That Famous Sunday Night Program

KENNY BAKER

And FRANK McHUGH • ALICE BRADY
GERTRUDE MICHAEL • JANE WYMAN

A MERVYN LEROY PRODUCTION

Directed by ALFRED E. GREEN
4 Songs, *"Remember Me?"* • *"Am I In Love"* • *"Here Comes The Sandman"*
"The Girl You Used To Be" by Warren and Dubin
Screen Play by William Wister Haines and Elaine Ryan
From Story by Clarence Budington Kelland
A First National Picture
1936 • 37 Production

For Immediate Release

See it
AUGUST 23 • 24
Play it in
NOVEMBER

LESLIE
HOWARD
and BETTE
DAVIS

Come out of "Human Bondage" with *"A Great Comedy That Won't Fail to Score as One of the Season's Outstanding Box-Office Triumphs," Assisted by

OLIVIA
DeHAVILLAND

in

"IT'S LOVE I'M AFTER"

With PATRIC KNOWLES • ERIC BLORE • GEORGE BARBIER
Directed by ARCHIE MAYO
Screen Play by Casey Robinson • Story by Maurice Hanline

* *Variety Daily*

Sensational New Slant on Newspapers by One of America's Top Female Reporters—from the Makers of the Greatest Newspaper Drama of 'Em All, "5-Star Final"!

"BACK IN CIRCULATION"

Has Already Received "Must See" Raves From Every Coast Paper!

Pat O'Brien
Joan Blondell
Margaret Lindsay

Directed by RAY ENRIGHT
Story by Adela Rogers St. John • Screen Play by Warren Duff

See it
AUGUST 23•24
Play it in
SEPTEMBER

IT'S A *Great Start* FOR THE NEW SEASON!

—And It's Our Way of Showing in the Surest Language You Know that

WARNERS HAVE THE GOODS and WARNERS HAVE THE PROOF

Go on with the greatest **SCREEN NEWS** in history . . . Next Page!

WARNER BROS. HAVE THEM ALL!

ERROL FLYNN
and
OLIVIA de HAVILLAND
in
THE ADVENTURES OF ROBIN HOOD
In TECHNICOLOR

CLAUDETTE COLBERT
and
CHARLES BOYER
in
TONIGHT'S OUR NIGHT
Based on the sensational stage hit
TOVARICH
BASIL RATHBONE • ROLAND YOUNG • ANITA LOUISE

CAROLE LOMBARD
and
FERNAND GRAVET
in
FOOD FOR SCANDAL
A Mervyn LeRoy Production
with
ETHEL MERMAN
FRANK SHIELDS

DICK POWELL
FRANCES LANGFORD
BENNY GOODMAN
AND HIS SWING BAND
in
HOLLYWOOD HOTEL
with
GLENDA FARRELL • FRANK McHUGH • HUGH HERBERT
TED HEALY AND 3 STOOGES

SUBMARINE D-1
The "Ceiling Zero" of the seas by "Zero's" author!
with
PAT O'BRIEN • GEORGE BRENT
WAYNE MORRIS
DORIS WESTON
FRANK McHUGH

EDW. G. ROBINSON
BETTE DAVIS
ERROL FLYNN
in
THE GAMBLERS
To be directed by Max Reinhardt
with
BASIL RATHBONE

KAY FRANCIS
and
MIRIAM HOPKINS
in
THE SISTERS
with JANE BRYAN
Adapted from the best-seller by Myron Brinig that set a new dramatic standard!

GOLD DIGGERS IN LONDON
Big new "Gold-diggers" show, ten time faster and funnier!
Starring
DICK POWELL • JOAN BLONDELL
IAN HUNTER • HUGH HERBERT • JANE WYMAN
LEE DIXON

BETTE DAVIS
and
GEORGE BRENT
in
VALLEY OF THE GIANTS
In TECHNICOLOR

...And Many, Many Others Over Here! →

GOLD IS WHERE YOU FIND IT

In TECHNICOLOR

Starring

GEORGE BRENT

OLIVIA de HAVILLAND

CLAUDE RAINS • DONALD CRISP • MARGARET LINDSAY

PAUL MUNI

Will give you all the far-reaching romance of 'Anthony Adverse' plus his incomparable dramatic force as the star of

PANAMA CANAL

ERROL FLYNN

and

OLIVIA de HAVILLAND

in

SISTER ACT

with

ANITA LOUISE • MARGARET LINDSAY • GLORIA DICKSON

KAY FRANCIS

in

FIRST LADY

with

PRESTON FOSTER

ANITA LOUISE • WALTER CONNOLLY • VICTOR JORY

VERREE TEASDALE

BETTE DAVIS

in

JEZEBEL

Based on the powerful stage success — it's a dramatic natural for Bette and a grand new Academy Award role!

WARNER BAXTER

in

CASINO

A musical idea as big as "42nd Street" with the same stars!

GEORGE BRENT • JOAN BLONDELL

PATRIC KNOWLES

GLENDA FARRELL

ALLEN JENKINS AND OTHERS

WHITE BANNERS

follows "Magnificent Obsession" and "Green Light" in the big-hit parade by the nationally celebrated best-selling author, Lloyd C. Douglas!

EDW. G. ROBINSON

DICK POWELL

in

AND IT ALL CAME TRUE

The prize-winning story by famous Louis Bromfield, with

HUMPHREY BOGART

GLORIA DICKSON

SWING YOUR LADY

From the big comedy hit, with

PAT O'BRIEN

JOAN BLONDELL

HUMPHREY BOGART

WEAVER BROS. & ELVIRA

EDW. G. ROBINSON

in

CHALKED OUT

From the play by Warden Lewis E. Lawes

with

PAT O'BRIEN

HUMPHREY BOGART

CAMPUS SCANDALS

with

HUGH HERBERT

FRANK McHUGH

And a tremendous line-up of musical talent being tested!

Songs by Warren & Dubin

KAY FRANCIS

in

YOU'RE ALL I WANT

with

IAN HUNTER

PATRIC KNOWLES

Actually written especially for the star by Katherine Brush, favorite author of America's magazine reading millions!

14 Added Stars! . . 29 Directors! . . 47

ALCATRAZ ISLAND

First and only inside story of America's world-feared Dungeon of the Damned, backed by a gigantic Cosmopolitan newspaper campaign!

GINGER ROGERS

And the pick of Hollywood's big musical names, in

ON YOUR TOES

Rodgers and Hart wrote it—New York held it for a year!

BOY MEETS GIRL

The most publicized play of the the decade—after 2 roaring years in New York!

BRIAN AHERNE
and
OLIVIA de HAVILLAND
in
THE GREAT GARRICK

A Mervyn LeRoy Production
with
EDWARD EVERETT HORTON
LANA TURNER • HENRY O'NEILL • LIONEL ATWILL

KAY FRANCIS
and
THE MAUCH TWINS
Billy & Bobby
in
A PRAYER FOR MY SONS

Based on Hugh Walpole's latest and greatest story.

JEAN ARTHUR
and
GEORGE BRENT
in
THIS WOMAN IS DANGEROUS

Written by Donn Byrnne and ready for early production!

EDW. G. ROBINSON
in
A SLIGHT CASE OF MURDER

from New York stage success
with
PAT O'BRIEN
BILLY MAUCH
HUMPHREY BOGART

THEY WON'T FORGET

A Mervyn LeRoy Production with
CLAUDE RAINS
GLORIA DICKSON
EDWARD NORRIS
OTTO KRUGER

YES, MY DARLING DAUGHTER

On Broadway since last February and sold out a month in advance right to this very day!

Starring
OLIVIA DE HAVILLAND
LUCILLE WATSON

3 Pictures
Will Star the
MAUCH TWINS
BILLY and BOBBY
The First of Which Will Be
PENROD AND HIS TWIN BROTHER
Adapted from the story by
Booth Tarkington

3 Pictures
Will Star
HUGH HERBERT
The First of Which Will be
SH! THE OCTOPUS
with
ALLEN JENKINS

3 Pictures
Will Feature The
Further Adventures of
TORCHY BLANE
Starring GLENDA FARRELL
The First of Which Will be
TORCHY BLANE
THE ADVENTUROUS BLONDE

iters! . . At the World's Biggest Studio!

You'll See It on the Scree
AUGUST 23·24

GREATER
WARNER
THAN
BROS.
EVER!

GREATER
WARNER
THAN
BROS.
EVER!
GREATER
WARNER
THAN

(More signed contracts than ever, too!)

THE CUTTING ROOM

Ali Baba Goes to Town

(20th Century-Fox)

Comedy

When a man goes very seriously about the business of making a screen comeback the chances for an exceptionally worthy piece of entertainment and commercial material are more than favorable. The occasion assumes an aspect of greater importance when it is noted that Darryl F. Zanuck has taken personal charge of the comeback venture.

The man making the comeback is Eddie Cantor, appearing for the first time in 18 months, since the termination of his one picture a year arrangement with Samuel Goldwyn. His history on the stage, air and in pictures is well known.

For story—but a story never meant very much in a Cantor picture—he simply brings the New Deal to Bagdad. It's only a peg on which to hang vivid suggestions of comedy romance, eruptive humorous melodrama and startling action; merely the front for desert backgrounds of panoramic sweep, for spectacle, feminine pageantry, exotic dances. A strong cast assists the star.

The story is a product of the combined imaginations of Gene Towne, Graham Baker and Gene Fowler. The first two recently did "History is Made at Night" and "You Only Live Once." Among Fowler's credits are participation in "Love under Fire" and "Nancy Steele is Missing." Adaptation was by the team of Harry Tugend and Jack Yellen, which did "You Can't Have Everything" and "Wake Up and Live." Music and lyrics were provided by Mack Gordon and Harry Revel, long contributors to the studio's better musicals. Dances were handled by Sammy Lee. "Pigskin Parade" and many Will Rogers and Shirley Temple films bespeak David Butler's ability as a director.

For supporting cast the picture will offer a long list of names. June Lang is just out of "Wee Willie Winkie." Roland Young is featured in the current "Topper." Singing Tony Martin has been featured in many pictures, "You Can't Have Everything" being the latest, and Louise Hovick made a promising screen debut in that picture. Douglass Dumbrille is in "The Firefly." Alan Dinehart scored in "This is My Affair," as did John Carradine, who also was seen in "Ramona" and "The Garden of Allah." Other important players are Virginia Field, last in "Lloyds of London" for this company, and Sidney Fields, heard on the Cantor broadcasts.

Release date: October 1st.

Park Avenue Dame

(Columbia)

Mystery, Melodrama, Romance

While the elements common to mystery, melodrama and romance films are being incorporated into this subject, certain twists and departures are expected to give the production a character all its own. Two murders are committed. The finger of circumstantial evidence points at an innocent girl. A man, who really has no business to do so, interests himself in her case. Eventually romantic conflict arises. In a surprise conclusion suspicion is removed from the girl and all menaces to her romance are removed when the killer is slain by the brother of the man he murdered.

The story told is by Robert Shannon, who adapted "Racketeers in Exile" for Columbia and was joint author of MGM's "Moonlight Murder." The screen play is by Michael Simmons, who lists among his credits "Venus Makes Trouble" and was a collaborator in adapting "Girl of the Ozarks."

Fay Wray, currently in "It Happened in Hollywood," and Richard Arlen, now in "Artists and Models," are featured. Supporting cast names are the familiar Thurston Hall, Raymond Walburn, Gene Morgan, Mary Russell and Marc Lawrence, with the newcomers Wyn Cahoon and Scott Colton.

Direction is in the hands of Albert S. Rogell, who made "Grand Jury" for Radio and "Roaming Lady" for Columbia.

Release date: September 2nd.

Western Gold

(20th Century-Fox-Principal)

Action Melodrama

This production promises to be a new type of outdoor action and adventure picture. A Harold Bell Wright story, adapted by Earle Snell and Forrest Barnes, it is a western in which historical fact and fiction are blended. Though alive with suspense laden movement, it is not a western cluttered up with landgrabbers, cattle rustlers, bewildered and bewildering tenderfoot school teachers and wild riding posses which indulge in the hackneyed cliff hanging activities.

But there is meat in the story which should develop those fundamentals of entertainment appreciated by the grown-up and juvenile followers of adventure films. Although romance and comedy are included, the yarn concentrates on melodrama. In the dark days of the Civil War the North is on the verge of panic because there is no gold to back up greenback currency. Eastern bound stages are looted daily of their loads of precious metal. President Lincoln assigns a G-man of the '60's to break up the bandit gang. He does so in a novel but approved manner. Plenty of thrills will be included and there also will be moments of musical interlude.

The star is Smith Ballew, featured in the Shell Chateau radio hour and seen once previously on the screen in "Palm Springs." It might be noted that Mr. Ballew will find his proper grove as a screen personality in this type of entertainment. Heather Angel (in "Last of the Mohicans") is featured in the feminine lead and the support is composed of experienced western actors.

Release date: August 27th.

Big City

(MGM)

Melodrama

No conventional story of a metropolitan community will be told in this production, no gaudy story of the silk and satin side of life. Rather, the theme throws the spotlight on the tenement districts to reveal the raw but human drama of simple persons.

An immigrant girl, married to a taxi driver, becomes the innocent victim of a war being waged by rival taxicab organizations. Accused of murder, she is hidden by her friends. But when she learns the efforts to protect and keep her under cover are dissipating her friends' resources she willingly gives herself up. As she is about to be deported, her husband uncovers evidence that bares the real murderers.

The theme is big and potent, and with all MGM's facilities being brought into play, it is being produced on a scale commensurate with its importance. Exploitable as is the theme, so are the cast and the creative organization assigned. The director is Frank Borzage, who is weaving into the production much of the quality which he gave "Humoresque," the first "Seventh Heaven," "Street Angel" and "Bad Girl." The story is by Norman Krasna, whose credits include "Four Hours to Kill" and "Fury."

For stars it will present Luise Rainer, of "The Great Zeigfeld" and "The Good Earth," and Spencer Tracy, whose work in "San Francisco," "Libeled Lady" and "Captains Courageous" has lifted him into the top player bracket. The featured support cast lists Charley Grapewin, Janet Beecher, Alice White, Eddie Quillan, Regis Toomey, Victor Varconi, William Demarest, Guinn Williams, Oscar O'Shea, John Arledge and Russell Hopton.

The film's climactic sequence will present a host of athletic notables who can be talked about. Listed are these prize ring stars, Jack Dempsey, Jimmy McLarin, Jackie Fields, Jim Jeffries and Maxie Rosenbloom; wrestlers Man Mountain Dean, Don Matsuda, Gus Sonnenberg and Bull Montana; Olympic stars Frank Wycoff and Jim Thorpe; football player Cotton Warburton and polo player Snowy Baker.

Release date: September 3d.

Merry-Go-Round of 1938

(Universal)

Comedy-Romance

While the title might suggest this production is a topical revue, such is not the case. Although a brief musical content is included, the story basically is comedy romance.

Melodramatic in its early chapters, the story quickly turns to comedy. The theme concerns the experiences of four vaudeville actors who find themselves the foster-fathers of an orphan girl. Having two objectives, one to bring the girl's love affair to a successful conclusion, the other to obtain a moving picture contract for themselves, they succeed in both in a manner that should result in desirable entertainment and at the same time provide ticket selling materials.

The production is being made under the guidance of B. G. DeSylva, who, during his term at 20th Century-Fox, turned out "Captain January," "Poor Little Rich Girl" and "Sing, Baby, Sing." The director, Eddie Buzzell, recently did "As Good as Married" and "Luckiest Girl in the World" for Universal.

An interesting departure has been made in casting. Although Mischa Auer, Alice Brady and Louise Fazenda, all of whom have done well for themselves in current films are featured, three not unknown but nevertheless unfamiliar personalities on the screen, Jimmy Savo, Bert Lahr and Billy House, have important roles. Two comparative newcomers, John King and Joy Hodges, carry the romantic roles. Music will be provided by Dave Appolon and his orchestra.

Release date: Not determined.

MPPDA AIDS BRITISH IN TITLE REGISTERING

System in General Is Similar to American, Says Fay W. Allport, Home

After seven months in England, Fay W. Allport, head of the title registration department of the Motion Picture Producers and Distributors of America, returned this week and reported the British film industry has set up a title registration organization that differs on only three points with the unit operated by MPPDA.

Mr. Allport, while assisting the English producers to model their organization after the one over which he has charge, invited them to submit proposals for a working arrangement between the two countries' title offices. However, Mr. Allport said, they were unable to agree upon any plan. Each time a proposal was advanced it was discussed and looked upon by some as detrimental to their interests.

The difficulty arose from the fact there is a wide difference in the number of titles handled by the two offices, Mr. Allport said. As matters now stand, Mr. Allport's invitation remains open and until a plan, agreeable to both offices, is put into operation, Mr. Allport and Neville M. Kearney, head of the British film producers' group, probably will act as a committee to iron out any difficulties or confusion arising from the duplication of titles.

While patterned after the MPPDA title department, the British organization differs in that:

1. Titles lapse after one year unless renewed.
2. Fees are charged for the registration of titles.
3. The organization does not exercise any moral supervision over the titles registered.

The first difference is generally considered an improvement over the United States plan, as it tends to prevent the "freezing" of titles. A similar plan is expected to be adopted by the MPPDA this fall.

The charging of fees in England is done on a graduated scale which, Mr. Allport said, averages about ten shillings for each title. The assessment tends to cut down the number of titles registered, Mr. Allport believes.

Although the new office does not pass upon the moral suitability of titles, it "of course would not register anything outrageous," Mr. Allport said. However, generally speaking, he continued, moral supervision is left up to the censor board.

Mr. Allport sailed for England last January after the Film Producers' Group of the Federation of British Industries asked for assistance in the setting up of a title organization. He returned on the *Queen Mary* Monday.

New Short Wave Service

A new short wave service in six languages to Europe, South and Central America and other parts of the world has been placed in operation by the National Broadcasting Company over its short wave station W3AXL at Bound Brook, N. J. The short wave schedule will be on the air from 9 A. M. to 1 A. M. daily and will carry NBC sustaining programs.

Promotion Project Operated

A film promotion project is being operated in small communities throughout California and Oregon by the newly organized Community Film Producers. The company makes two-reel films of the various cities. They are played at community theatres with local merchants paying the cost.

Davidson on World's Fair Staff

Sid Davidson, eight years with Warner Brothers and recently director of exploitation and advertising sales manager, has resigned to join the 1939 World's Fair in a promotional capacity. His successor has not yet been named.

It's Prof. Mickey Mouse, Ph.D., D.F.; Elected to School Film Program

Mickey Mouse soon will join the faculty of the nation's public schools. His value in pedagogy has been acknowledged by a group of educators who approved his inclusion in the school film program of the Motion Picture Producers and Distributors of America.

Dr. Karl W. Bigelow, professor of education at Columbia University, who is working with the committee appointed by the MPPDA to pass upon pictures suitable for showing in the country's schools, said that the educators had been impressed with the pedagogical virtues of the Disney cartoons.

"We have come to the conclusion that Disney is the Aesop and Fontaine of the twentieth century," he said. "His films present in elementary form problems of human relationship which little children can easily grasp and discuss together. We are prepared to introduce Mickey into the public schools."

OLD OKLAHOMA HOUSE BECOMES STOREROOM

Operated for more than 40 years with stock, vaudeville, and, more recently, with motion pictures, the Folly Theatre in Oklahoma City has been closed. It will be completely remodeled and then used as a storeroom for general mercantile business.

Closing of the house, which was one of the Standard Theatres, resulted in the transfer of D. L. Johnson, manager, to the Warner, which has taken over the 15-cent field formerly played to by the Folly. Paul Townsend, who managed both the Warner and the Liberty, will continue as manager of the latter house.

Interior Department Asks Bids

The Department of the Interior has invited bids on laboratory work on department pictures during the fiscal year ending June 30. The work involves printing and developing of films, making of titles and the like. Specification blanks may be obtained from W. B. Fry, purchasing officer of the department.

Lightman Buys House

M. A. Lightman, an executive of the Motion Picture Theatre Owners Association, has purchased the Linden Circle theatre, in Memphis, for approximately $60,000. Mr. Lightman, a Paramount partner in Malco Theatres, explained the transaction was a personal purchase made by himself and associates in Malco.

Close Music Deal

Victor Schertzinger, director of "Something to Sing About," Grand National musical starring James Cagney, has made arrangements for the Schirmer Music company to publish the songs. The score was composed by Schertzinger.

"U" Signs Three Actresses

Universal has signed Margaret Sullavan, and extended the contracts of Barbara Read, who will appear in "Merry-Go-Round of 1938," Ella Logan, who will appear in "A Young Man's Fancy," and Nan Grey, who has been assigned to "Youth Marches On."

MGM Signs Writers

Four writers have been signed by MGM. They are: Henry F. Misselwitz, Arthur Calder-Marshall, John V. Baines and Frederick Stephani. The studio has also signed Shepard Strudwick, actor, and Charles D. Hall who will join the Roach lot as art director.

National Screen Opens Iowa Branch

National Screen Service will open a branch in Des Moines this week. Chick Friedman is the company's representative in that city. The Iowa territory previously had been served from Chicago.

Oscar Homolka, Austrian star, has left Hollywood for London to appear in a GB film and on the English stage.

THE HOLLYWOOD SCENE

Production Up

With another month underway, Hollywood started 11 productions and finished nine. Except in one case where the effort promises to be a sure fire hit, and in another where the possibilities are not entirely remote that the picture will be out of the ordinary, the activity is confined to routine picture making. On the completed side of the ledger, one of the nine definitely is in the big picture classification.

Universal launched two pictures. In "Blonde Dynamite," which Milton Carruth is directing, William Gargan, Dorothea Kent, Nan Grey, Noah Beery, Jr., and Eddie Roberts will be seen. The cast of "The Westland Case" includes Preston Foster, Carol Hughes, Barbara Pepper, Astrid Allwyn, Frank Jenks, George Meeker and Roland Drew. Christy Cabanne is directing.

Paramount Starts Two

Two pictures also started at Paramount. The second production for Fanchon, sole woman producer in the major field, and following her comparatively successful "Turn Off the Moon," is "Summer Romance." The cast will include Betty Grable, Eleanore Whitney, Larry Crabbe, Johnny Downs, Lief Erickson, Ben Blue, The Yacht Club Boys, and the Casanova trio, Judy, Ann and Zeke, which made a distinct impression in "Artists and Models." George Archainbaud is the director. The second venture, "Bulldog Drummond," employs John Barrymore, Louise Campbell, John Howard, E. E. Clive, Reginald Denny, J. Carrol Naish and Nydia Westman, who were featured in the yet unreleased "Bulldog Drummond Comes Back." Louis King is directing.

Republic supplemented its shooting schedule with three new films. "Boots and Saddles," a number in the "Three Mesquiteer," series, will present Gene Autry, Smiley Burnette, Max Hoffman, Judith Allen, Ra Hould, Guy Usher, John Ward and Gordon Elliott. Joe Kane is directing. Helen Mack, Richard Cromwell and Lionel Atwill head the cast of "Treasure Hunt," which further lists Joseph Crehan, Horace MacMahon, Billy Bevan, Chester Clute and Marjorie Main. James Cruze is directing. In "Trouble for Two," which Phil Rosen is handling, will be seen Gordon Oliver, Marian Marsh, Theodore von Eltz, Margaret Drummond, Peggy Shannon, Wade Boteler and Sarah Paden.

Maury Cohn started "Roaring Six Guns" with Kermit Maynard, Mary Hayes, Slim Whittaker, Sam Flint and Earl Hodges as principals.

For Columbia release, Larry Darmour began work on "River of Missing Men." Jack Holt and Wynne Gibson are starred, supported by C. Henry Gordon, Jack LaRue, William Bakewell, William Pawley and Arthur Hohl. Lewis D. Collins is directing.

James Dunn Returns

RKO Radio's "Love in a Basement" will bring James Dunn back to the screen, in company with Whitney Bourne, Chester Clute, Franklyn Panghorn, Solly Ward, Joan Woodbury and Tom Kennedy. Lew Landers, who was in charge of operations on Radio's "Flight from Glory" and "Without Orders," is directing.

Last of the newly started pictures is Warner's "Hollywood Hotel." Having overcome considerable difficulty in clearing the title, the studio's casting difficulties were partially alleviated when Dick Powell, Johnny Davis, Frances Langford, Benny Goodman and his orchestra, Ted Healy, Alan Mowbray, Hugh Herbert, Mabel Todd and Allyn Joslyn were assigned. Busby Berkeley will direct.

ONE BEST SELLER RIGHTS PURCHASED

Only one of the books listed by the Retail Bookseller, *house organ of the Lord & Taylor Company, New York, as the "10 best renters" and the "10 best sellers" in July has been purchased for production as a motion picture. The lone book is Margaret Mitchell's "Gone With the Wind."*

The "best renters," based on nationwide reports, are:

The Outward Room, *by Millen Brand.*
The Years, *by Virginia Woolf.*
Theatre, *by W. Somerset Maughhan.*
Gone with the Wind, *by Margaret Mitchell.*
Drums Along the Mohawk, *by Walter D. Edmonds.*
Blind Man's Year, *by Warwick Deeping.*
Neighbor to the Sky, *by Gladys Hasty Carrol.*
Paradise, *by Esther Forbes.*
The Wind from the Mountains, *by Trygve Gulbranssen.*
Bread into Roses, *by Kathleen Norris.*

The "best seller," based upon a count of the Baker & Taylor Company's sales throughout the country, are:

Northwest Passage, *by Kenneth Roberts.*
Truth to Tell. *Alice Grant Rosman.*
American Dream, *by Michael Foster.*
The Years, *by Virginia Woolf.*
Daphne Deane, *by Grace L. Hill.*
Of Mice and Men, *by John Steinbeck.*
The Crime Wave at Blandings, *by P. G. Wodehouse.*
Gone with the Wind, *by Margaret Mitchell.*
Envoy Extraordinary, *by E. Phillips Oppenheim.*
The Outward Room, *by Millen Brand.*

Probably no one will be willing to argue that Selznick-International's "Nothing Sacred" is not the cream of the completed pictures crop. The stars in the picture are Carole Lombard and Fredric March, and David O. Selznick is producing the picture.

Another of the completed productions is Universal's "Midnight Raiders." Produced by Barney Sarecky and Ben Koenig, and directed by Ford Beebe, it will present Noah Beery, Jr., Catherine Hughes, Larry Blake and Bernadene Hayes in the principal roles.

Grand National completed the Zion Myers-produced and Victor Schertzinger-directed "Something To Sing About." It will present James Cagney, Evelyn Daw, James Newill.

For 20th Century-Fox release, Sol Lesser's Principal Productions finished "Western Gold." Smith Ballew is the star, Heather Angel the feminine lead.

Though occupied with his most pretentious effort, "The Barrier," Harry Sherman saw producer Ralph Ravenscroft bring in "Texas Trail." A "Hopalong Cassidy," it features William Boyd, George Hayes, Russell Hayden, Judith Allen and Alexander Cross. David Selman directed.

Producer Bud Barsky delivered "Wallaby Jim of the Islands" to Grand National. Cast names, which Charles Lamont directed, are George Houston, Ruth Coleman, Mamo Clark, William Von Brincken, Douglas Walton, Colin Campbell and Syd Saylor.

At Warners, "Sergeant Murphy" was finished. The principals are Ronald Regan, Mary Maguire, Donald Crisp, Edmund Cobb, David Newell, Max Hoffman, Jr., William Davidson and Henry Otho. B. Reeves Eason directed.

High Pressure

In devious ways sly influences are being brought to bear upon preview critics to render favorable verdicts upon the pictures they are invited to inspect. By train and plane they are taken to far corners of California and neighboring states, to San Francisco, Oakland, Santa Barbara, San Diego, San Bernardino, and Tucson, Arizona. They are complimented and showered with remembrances. They are the lions of the hour. Nothing is too good for them.

One producer recently had the habit of 'phoning reviewers asking them if they liked a comedy, melodrama, mystery, spectacular musical, or whatever the film might be, and saying that if they didn't like the special brand of entertainment being offered, he would prefer it if they stayed away. His purpose was to inspire reviewers to outdo themselves in proving that they liked the brand of picture he was previewing.

All critics are given preferred seats, right in the midst of the previewing studio's clacque. Unless a guest sits up in the gallery or away down front, he can't help, unless he be made of sterner stuff than most, but be impressed by the tornadoes of applause that greet even the most insignificant credits in the leader. The reviewers are wined and dined until some of them have become convinced that Hollywood is the worst place in the world to hold a preview. (The rest of them love it.)

All this is standard procedure against which the veteran cinema reporter has developed a defense, but a new technique was introduced in the instance of a recent preview. From a cosmetic manufacturer came a wire requesting that special note be taken, in a Technicolor picture, of "makeup which permits lifelike flesh tones on faces of screen actors for the first time." The sender would be "deeply appreciative" of anything favorable that might be written. The same preview provoked a wire from an agent announcing authorship of the music used in the two big sequences and saying that the sender would appreciate "keeping a weather eye open" for the efforts of his clients.

It is futile to predict what new ruse will be next attempted.

'DOC' WILLAT DEAD; PIONEER PRODUCER

Organized Independent Motion Picture Company; Helped Develop Technicolor Process

C. A. Willatowski, well known in the motion picture industry since 1905 as "Doc" Willat, died in Los Angeles this week, a victim of pneumonia, in his 58th year. Mr. Willat had had under his management at various times such celebrities as Mary Pickford, Owen Moore, Thomas H. Ince, Jack Pickford and King Baggot.

Although he achieved his greatest success in the production field, Mr. Willat began as an exhibitor in New Britain, Connecticut, in 1905. He remained there only one year, however, and then joined Vitagraph.

Three years later, in 1909, he organized the Independent Motion Picture Company for Carl Laemmle and became general manager. While the title was authentic in those days, Paul Gulick, publicity director for Universal, pointed out, the general manager's work consisted of washing floors, answering the telephone, and serving as messenger in addition to producing pictures.

It was under Mr. Willat's supervision that IMP made its first production, "Hiawatha".

Legal entanglements with the Motion Picture Patents Company developed and IMP prepared to produce its pictures elsewhere. It was for this purpose that "Doc" Willat was sent to Cuba to make all necessary arrangements for production there.

Attended Veterinary College

However, 1911 found Mr. Willat back in New York and reorganizing the New York Motion Picture Company, of which he became general manager. The company produced 101 Bison, Keystone, Kay-Bee, Broncho and Domino brands of pictures.

The title of "Doc," which clung to him throughout his career, was believed to have been given him originally after he had attended Harvard Veterinary College at Boston.

He was born in Detroit, November 22nd, 1878. His early education was obtained in public schools at Stamford, Connecticut, and DeLand, Florida. Later he attended John B. Stetson University at DeLand, and a business college at Atlanta. Then followed the course at the veterinary school.

Experience Not Required

Although "Doc" Willat's younger brother, Irvin, had had no stage or motion picture experience, the elder Willat did not consider this a requisite and while with IMP he installed Irvin as a director. Irvin Willat directed a number of pictures, including "Behind the Door," "Back to God's Country" and "Submarine." In 1930 he became a free lance director and this year, says INTERNATIONAL MOTION PICTURE ALMANAC, he directed "Old Louisiana" for Crescent.

After three years of association with New York Motion Picture Company, "Doc" Willat ventured into business for himself. He built the Willat studios and laboratories at Fort Lee, New Jersey, and operated them from 1914 to 1916.

He also contributed to the development of the Technicolor process.

The Diamond Ring Episode

One of the numerous incidents told of Mr. Willat's association with the picture industry is recounted by Terry Ramsaye in "A Million and One Nights." It concerns a huge diamond ring of which Mr. Willat was the proud owner, and Mr. Ince, who was a director for Mr. Laemmle's company.

Mr. Ince, hearing that Adam Kessel was prepared to employ an able director at a good salary, borrowed Mr. Willat's prized ring. While applying for the position, Mr. Ince sat opposite Mr. Kessell and rested his chin on his hand, thus giving Mr. Kessel ample opportunity to study the dazzling diamond.

Mr. Kessel offered the $60 a week Laemmle director $100 a week, but Mr. Ince calmly refused it and ended the conference. A few days later Mr. Kessel hired Mr. Ince for $150 a week and the diamond ring was returned to its owner.

Charles Romano

Charles Romano, actor, died of a heart attack at his home in New York. Mr. Romano, who was 38, was rehearsing in "Virginia," legitimate production to open in New York shortly. Among the plays in which he had appeared are "Romance," "Seventh Heaven," "The Doctor's Dilemma" and "Berkeley Square." He is survived by his widow, appearing on the stage under the name of Mary Ricard, a daughter and sister.

Annie E. F. Horniman

Annie Elizabeth Fredericka Horniman, 76, one of the founders of the famed Abbey Theatre in Dublin, died Friday at Shere, Surrey, England. One of the greatest financial angels in the English theatre, Miss Horniman financed Shaw's first big success, "Arms and the Man," furnished the capital for the Abbey Theatre which gained world renown, and operated the Gaity theatre, Manchester, from 1908 to 1921.

William N. Tulluck

William Newton Tullock, 57, former manager of the Wanda theatre, Sanford, N. C., died last week of a heart attack at his home in that city.

Famous Players Convention

Famous Players Canadian Corporation will hold a three-day convention of all its theatre managers in Toronto, starting August 23. Distributing executives from New York will attend. J. J. Fitzgibbons and Ben Geldsaeler, chief booker and film buyer for the circuit, were in New York this week negotiating new product deals. They return to Toronto on Saturday.

Stephen K. Duros Dies; First Columbus Exhibitor

Stephen K. Duros, 43, founder of the Nickelodeon, first motion picture theatre in Columbus, Ohio, died at his home in that city after a brief illness.

In addition to the Nickelodeon, he was operator of the Pastime, Dreamland and Empress, all in Columbus, and was a founder of the local motion picture operators' union. Surviving are his widow, mother, two sisters and two brothers.

Lady Tree

Lady Tree, famous actress of the English stage for more than fifty years and more recently motion picture actress, died Saturday at the age of 72 at the University College Hospital, London. Her last important appearance was in the English film, "Henry VIII." Other pictures, all of British manufacture, in which she appeared include, "Such Is the Law," "Wedding Rehearsal," "Early to Bed" and "The Girl from Maxim's."

H. Calvin Ford

H. Calvin Ford, former theatre owner, died at his home in Springfield, Mass, after a two months' illness. He owned the Majestic theatre, now the Palace, and built the Capitol which he operated for many years.

Rites for G. M. Townsend

Funeral services were held for George Marvin Townsend, 28, former booker for the W. S. Butterfield circuit, who died suddenly at his home in Detroit last week. He is survived by his widow, a son and brother.

James Dugan

James Dugan, assistant director for MGM, died of a heart attack last week at his home in Hollywood. He had been at work on "Navy Blue and Gold," a football story.

C. W. Schwartz

C. W. Schwartz, 53, business manager of the stagehands union in Toledo, was drowned in the Maumee river this week. Mr. Schwartz, who was also an employee of the Valentine theatre, of the same city, had been in ill health for some time.

Rites for C. P. Scates

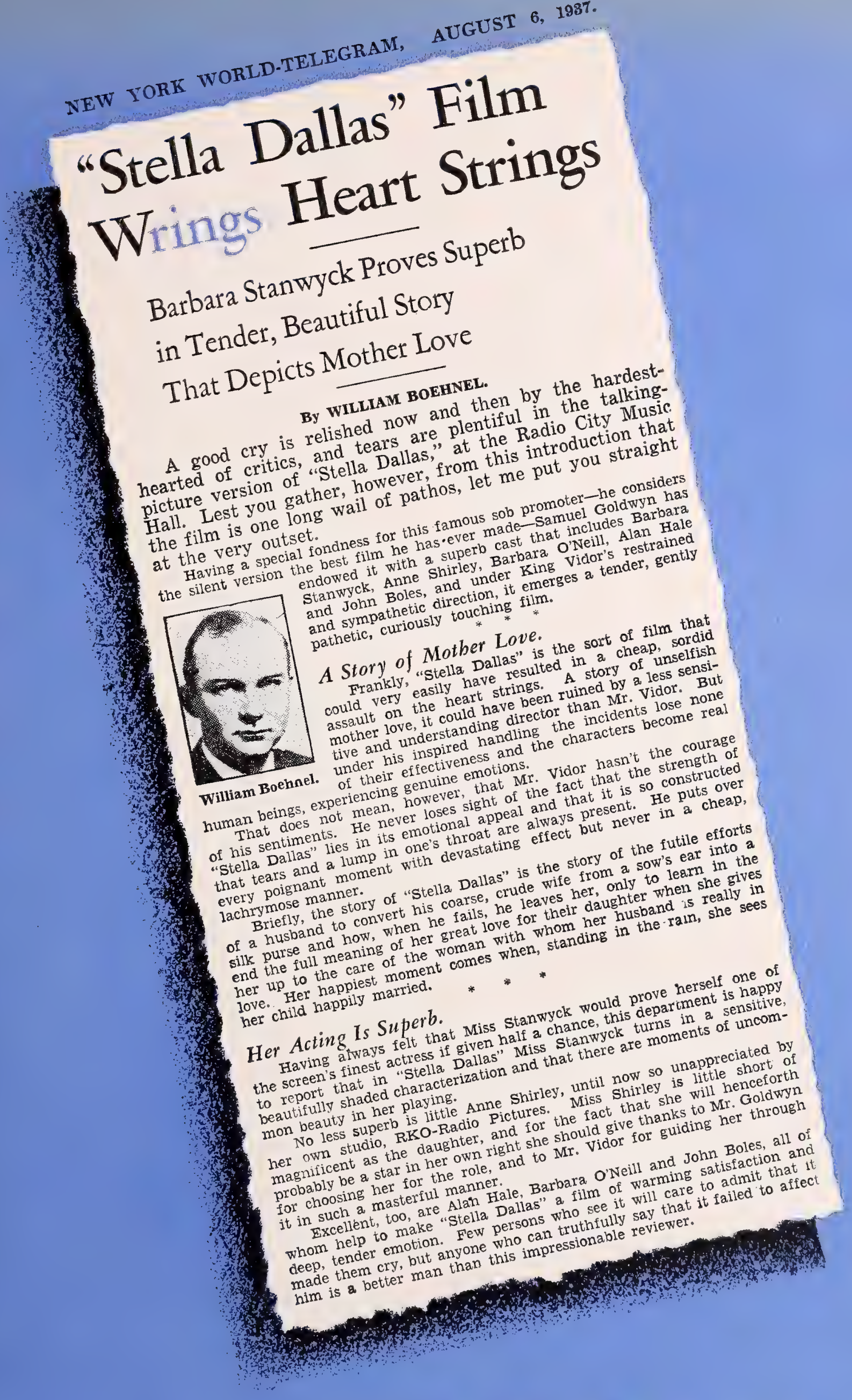
Funeral services were held for C. Paul Scates, manager of the Intermountain Theatres, Inc., in Salt Lake City last week. Mr. Scates had once been manager of several theatres in Montana and Idaho.

Settle Guaranty Suit

Out of court settlement ended the suit of Guaranty Liquidating Company against Mascot Pictures Realty Company, Republic Pictures, Nat Levine et al, with agreement by Republic to pay the rental increase for the balance of the five-year contract. The suit charged fraud in obtaining a lease and transfer by Mascot to Republic and asked $100,000 damages.

Jay Emanuel Acquires Two

Jay Emanuel is assuming operation of two theatres, the Rajah, in Reading, and the Fulton Opera House, in Lancaster, the former in partnership with Mrs. Finch. Mr. Emanuel will also open the Dewey theatre, in South Philadelphia, end of the month.



NEW YORK WORLD-TELEGRAM, AUGUST 6, 1937.

"Stella Dallas" Film Wrings Heart Strings

Barbara Stanwyck Proves Superb in Tender, Beautiful Story That Depicts Mother Love

By **WILLIAM BOEHNEL.**

A good cry is relished now and then by the hardest-hearted of critics, and tears are plentiful in the talking-picture version of "Stella Dallas," at the Radio City Music Hall. Lest you gather, however, from this introduction that the film is one long wail of pathos, let me put you straight at the very outset.

Having a special fondness for this famous sob promoter—he considers the silent version the best film he has ever made—Samuel Goldwyn has endowed it with a superb cast that includes Barbara Stanwyck, Anne Shirley, Barbara O'Neill, Alan Hale and John Boles, and under King Vidor's restrained and sympathetic direction, it emerges a tender, gently pathetic, curiously touching film.

* * *

William Boehnel.

A Story of Mother Love.

Frankly, "Stella Dallas" is the sort of film that could very easily have resulted in a cheap, sordid assault on the heart strings. A story of unselfish mother love, it could have been ruined by a less sensitive and understanding director than Mr. Vidor. But under his inspired handling the incidents lose none of their effectiveness and the characters become real human beings, experiencing genuine emotions.

That does not mean, however, that Mr. Vidor hasn't the courage of his sentiments. He never loses sight of the fact that the strength of "Stella Dallas" lies in its emotional appeal and that it is so constructed that tears and a lump in one's throat are always present. He puts over every poignant moment with devastating effect but never in a cheap, lachrymose manner.

Briefly, the story of "Stella Dallas" is the story of the futile efforts of a husband to convert his coarse, crude wife from a sow's ear into a silk purse and how, when he fails, he leaves her, only to learn in the end the full meaning of her great love for their daughter when she gives her up to the care of the woman with whom her husband is really in love. Her happiest moment comes when, standing in the rain, she sees her child happily married.

* * *

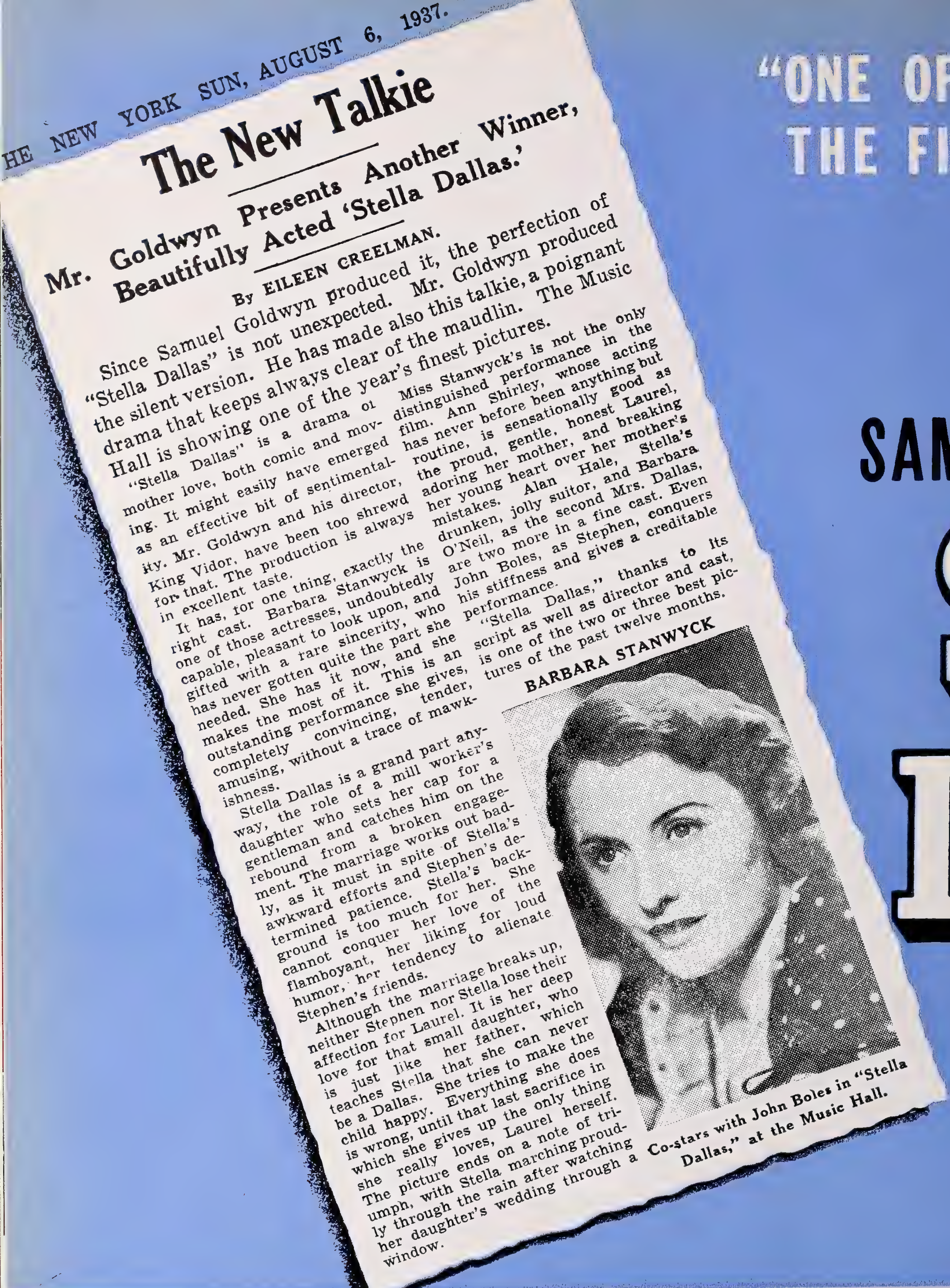
Her Acting Is Superb.

Having always felt that Miss Stanwyck would prove herself one of the screen's finest actress if given half a chance, this department is happy to report that in "Stella Dallas" Miss Stanwyck turns in a sensitive, beautifully shaded characterization and that there are moments of uncommon beauty in her playing.

No less superb is little Anne Shirley, until now so unappreciated by her own studio, RKO-Radio Pictures. Miss Shirley is little short of magnificent as the daughter, and for the fact that she will henceforth probably be a star in her own right she should give thanks to Mr. Goldwyn for choosing her for the role, and to Mr. Vidor for guiding her through it in such a masterful manner.

Excellent, too, are Alan Hale, Barbara O'Neill and John Boles, all of whom help to make "Stella Dallas" a film of warming satisfaction and deep, tender emotion. Few persons who see it will care to admit that it made them cry, but anyone who can truthfully say that it failed to affect him is a better man than this impressionable reviewer.

. . . . *and* **RINGS UP NEW ATTENDANCE RECORDS AS WELL!**



HE NEW YORK SUN, AUGUST 6, 1937.

The New Talkie

Mr. Goldwyn Presents Another Winner, Beautifully Acted 'Stella Dallas.'

By EILEEN CREELMAN.

Since Samuel Goldwyn produced it, the perfection of "Stella Dallas" is not unexpected. Mr. Goldwyn produced the silent version. He has made also this talkie, a poignant drama that keeps always clear of the maudlin. The Music Hall is showing one of the year's finest pictures.

"Stella Dallas" is a drama of mother love, both comic and moving. It might easily have emerged as an effective bit of sentimentality. Mr. Goldwyn and his director, King Vidor, have been too shrewd for that. The production is always in excellent taste.

It has, for one thing, exactly the right cast. Barbara Stanwyck is one of those actresses, undoubtedly capable, pleasant to look upon, and gifted with a rare sincerity, who has never gotten quite the part she needed. She has it now, and she makes the most of it. This is an outstanding performance she gives, completely convincing, tender, amusing, without a trace of mawkishness.

Stella Dallas is a grand part anyway, the role of a mill worker's daughter who sets her cap for a gentleman and catches him on the rebound from a broken engagement. The marriage works out badly, as it must in spite of Stella's awkward efforts and Stephen's determined patience. Stella's background is too much for her. She cannot conquer her love of the flamboyant, her liking for loud humor, her tendency to alienate Stephen's friends.

Although the marriage breaks up, neither Stephen nor Stella lose their affection for Laurel. It is her deep love for that small daughter, who is just like her father, which teaches Stella that she can never be a Dallas. She tries to make the child happy. Everything she does is wrong, until that last sacrifice in which she gives up the only thing she really loves, Laurel herself. The picture ends on a note of triumph, with Stella marching proudly through the rain after watching her daughter's wedding through a window.

Miss Stanwyck's is not the only distinguished performance in the film. Ann Shirley, whose acting has never before been anything but routine, is sensationally good as the proud, gentle, honest Laurel, adoring her mother, and breaking her young heart over her mother's mistakes. Alan Hale, Stella's drunken, jolly suitor, and Barbara O'Neil, as the second Mrs. Dallas, are two more in a fine cast. Even John Boles, as Stephen, conquers his stiffness and gives a creditable performance.

"Stella Dallas," thanks to its script as well as director and cast, is one of the two or three best pictures of the past twelve months.

BARBARA STANWYCK

Co-stars with John Boles in "Stella Dallas," at the Music Hall.

"ONE OF TH
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"One of the superior films of the 37th era." —New York Mirror

"Produced with the skill that has become synonymous with the name Goldwyn." —New York Evening Journal

"It's sure-fire. Must be rated excellent." —New York Times

"Destined to be vastly successful. I don't see how it could have been made better." —New York Herald-Tribune

YEAR'S FINEST PICTURES" ROLLS UP GROSS IN MORE THAN TWO YEARS!

From the first thirty minute ticket check (when more than 5,000 admissions were sold in record time) until this ad went to press, "Stella Dallas" is sending the Radio City Music Hall attendance figures into the smash brackets!

GOLDWYN *presents*

TELLA ALLAS

with **BARBARA STANWYCK**

JOHN BOLES · ANNE SHIRLEY

ALAN HALE · BARBARA O'NEIL · *Written by Olive Higgins Prouty*
Dramatization by Harry Wagstaff Gribble and Gertrude Purcell
Directed by **KING VIDOR** · *Released thru United Artists*

"Superb. It will record smashing box-office records from top to bottom." — Hollywood Reporter

"Includes all the very necessary elements for a great popular success." — Red Kann, Motion Picture Daily

"It will certainly be regarded as one of the year's finest films." — Associated Publications

"Has Goldwyn touch that packs them in at the box-office." — Morning Telegrap

Every MINUTE WORKS FOR YOU WHEN YOU PLAY "STELLA DALLAS"

NOON

REC'D
AUG 10 1937
UNITED ARTISTS CORP.
NEW YORK

The sixth day starts off again at a smash pace—4879 tickets sold in first thirty minutes!

1 P. M.

REC'D
AUG 10 1937
UNITED ARTISTS CORP.
NEW YORK

They're standing 10 deep in back as ticket booths continue to sell against a packed house!

2 P. M.

REC'D
AUG 10 1937
UNITED ARTISTS CORP.
NEW YORK

The first show breaks...thousands pour out and yet eager thousands pour in to get their share of this great entertainment!

3 P. M.

REC'D
AUG 10 1937
UNITED ARTISTS CORP.
NEW YORK

Is there no stopping this pushing, pulling throng? We're $875 ahead of the record figures of last Friday!

4 P. M.

REC'D
AUG 10 1937
UNITED ARTISTS CORP.
NEW YORK

Who ever thought we'd pass the 15,000 admission mark so early in the day..c'mon "Stella"!

5 P. M.

REC'D
AUG 10 1937
UNITED ARTISTS CORP.
NEW YORK

How that girl draws them in! We're now $1105 ahead of Friday...whew...sorry to sign off—but this ad must go to press!

Samuel Goldwyn's

STELLA DALLAS

Held Over 2nd Week Radio City Music Hall!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

QUITE VERSATILE, those WPA Federal Writers in New York. Not content with the task of compiling a bibliography of the motion picture, they turned to a survey of "Italians in New York," and, "Armenians in Massachusetts."

Now, always on the alert for something fresh, they are digging into the history of censorship—but very early censorship. Running back into the archives as far as 1457, they found one of the first formidable signs of censorship in the decree of the rulers of Scotland forbidding all citizens from playing golf. The law was enforced, and strictly, not to ease the lot of golf widows—of whom the motion picture business now has thousands—but because golf was becoming so popular that it took men away from archery practice, thereby weakening the national defense. They called it "goff" then.

The WPA writers next researched censorship to bowling in New York, where, they report, authorities banned the sport because it was stirring up a gambling fever.

Early bowlers read the law, found that it specified a prohibition of "nine pins," and jumped through a loophole by adding another pin. And that, we are told, is why ten pins are now used in bowling.

Fencing, now the sport of some of our best people in Hollywood, was outlawed in England in 1286 on the grounds that it was practiced principally by "profligates who were thereby emboldened to commit the most unheard of villainies."

▽

That master of the subtle art of exploitation, W. P. (Prince Machiavelli) Bernfield, of United Artists in Kansas City, says he is going to put the local Loew's Midland theatre all over the map. Noted for his ingenuity in drawing strength from adversity, he has seized upon the grasshopper plague as opportunity. He is making arrangements to strap banners on local hoppers, head them outward from the city, and spread the fame of Loew's Midland to Colorado, Oklahoma, Nebraska, Illinois and Arkansas.

▽

The Delaware, Lackawanna and Western Coal Company, the new radio sponsor of "The Shadow" serial, is offering exhibitors booking Grand National's "Shadow" series a free ton of "Blue Coal," presumably to be given away to the public. Some enterprising exhibitor will try to make the ton last longer by giving away one piece of coal every third Tuesday when he plays a "Shadow" installment.

▽

Lou Mills, running the Dixie theatre at Olive Hill, Kentucky, related to J. A. (Soles-on-Sound Corporation) Tanney the recent incident at his theatre when one of the pictures which he exhibited featured a scene showing Richard Dix at a murder and Dix announcing: "We will bury this martyr to the cause next Sunday afternoon at two o'clock—everybody meet me here."

And, so help Lou Mills, promptly, at two o'clock on the following Sunday afternoon, a native Kentucky hillbilly, his wife and regiment of children appeared at the Dixie theatre, took in the show, and, afterwards, complained to Mills because there was no funeral.

Insofar as Twentieth Century-Fox and Darryl Zanuck are concerned, the name of Gypsy Rose Lee passed when she affixed her name to a Zanuck contract. The 20th Century-Fox people made it very clear that in the hereafter, Gypsy Rose would be known only as Louise Hovick, her real name.

"You Can't Have Everything," first motion picture to include Gypsy Rose, opened last week at the Rivoli theatre on Broadway. And, as promised, there was nary a mention on the marquee or lobby displays of the "strip-tease" cognomen. Instead, the outfront captions called attention to, "Louise Hovick—Guess Who?"

▽

The death last week of A. Edward Wuppermann, brother of the motion picture's Ralph and Frank Morgan (their real name is Wuppermann), resurrects the story about the Wuppermann family and Angostura Bitters.

A. Edward Wuppermann was president of the Angostura-Wuppermann Corporation which manufactures the bitters. Before him, the Wuppermanns' mother was president for a long spell. Ownership of Angostura has been in the family for years—but not a member has ever known the formula for making the bitters. That has been a secret to all save one person at a time for some 113 years.

Dr. Johann Gottlieb Benjamin Siegert, an army surgeon stationed in Angostura, Venezuela, first brewed the stuff in 1824. The formula was passed on to the Siegert family, and, every year, Dr. Alfredo Halo Siegert, grandson of the originator, visits the United States to lock himself up in the Angostura-Wuppermann plant and prepare the annual supply.

▽

Sign-of-the-Times,* as reported by the New York *Telegraph:

A man walked into the elevator of the old Palace Building on Broadway the other morning.

"Floor please?" asked the operator of the lift.

"Gimmee the Keith floor," the passenger replied.

"Listen, buddy," retorted the operator, "you've either got the wrong company or the wrong year."

▽

Walter Hartwig is presently in Ogunquit, Maine, conducting the "Manhattan (Broadway) Theatre Colony" at the Ogunquit Playhouse, in a series of summer stock revivals. Last week Mr. Hartwig's performance was of "Boy Meets Girl." Program credits included the following:

Venetian Blinds by courtesy of Sanford Awning Company, Sanford, Maine.
Wheel chair by courtesy of York Hospital, York, Maine.
Manicurist's Kit by courtesy of Elizabeth Olson's Beauty Shop, Ogunquit, Maine.
Cigarettes for "Boy Meets Girl" by courtesy of Philip Morris Company.
X-Ray Plates by courtesy of York Hospital, York, Maine.
Second Wheel Chair by courtesy of Goodall Memorial Hospital, Sanford, Maine.
Motion Picture Publications used during performance, by courtesy of Quigley Publications, Rockefeller Center, New York.

PURCELL, OKLAHOMA, population 2,817, sent Rene Stone to Hollywood for a film career, and neither RKO, nor any other producer is going to put his face on the cutting-room floor without hearing about it from Purcell.

Mrs. Pearl Dooley, owner of the 400-seat Dooley theatre in Purcell, has been publicizing Rene Stone around the countryside as one of the young actors who would get their first break in RKO's "New Faces of 1937." No cabin along the river was without information about Purcell's own Rene.

Then came the print of "New Faces" to the Dooley theatre; but without Rene. Mrs. Dooley, perturbed, investigated, and discovered that the face of Mr. Stone had been cut from "New Faces" and was reposing at that very instant on the cutting room floor at the Radio studio.

Mrs. Dooley took Western Union pencil in hand and wrote a long and lucid telegram to Ned Depinet, RKO chieftain, to the effect that Hollywood, Will Hays, RKO, Sam Briskin and even Joe Breen might know what kind of entertainment the country at large might want, but each and every one of them was totally ignorant of what Purcell in particular wanted, nay, demanded—Rene Stone.

Quickly came a reply telegram from Mr. Depinet, explaining that he had instructed the Hollywood studio to pick up Stone's face from the cutting room floor and send it directly to Mrs. Dooley. She received the little coil of celluloid, had it cut into "New Faces," and no one in Purcell ever knew that Rene Stone made his cinema debut by way of air express.

▽

The "oldest living Californian" never appeared in a motion picture, never saw the inside of a motion picture studio.

Mrs. Caroline Foote Griffin, who trekked to California with her parents in 1857, seventy years before Darryl Zanuck, married an outpost army officer and later tended sheep where Sam Goldyn's studio now stands, is dead in Los Angeles at the age of 82.

Not long ago, Mrs. Griffin proudly claimed the title of the "oldest living Californian." Kit Carson himself—inspiration of many a western "thriller"—guided Mrs. Griffin's father's wagon train over the last miles from Salt Lake to Colton, California, she said.

▽

Philip de Schaap, MOTION PICTURE HERALD *correspondent in Amsterdam, interrupts his latest letter of motion picture correspondence long enough to announce his marriage, on July 27th, to Miss Jeannette Bartels.*

▽

And now United Artists' publicity department Ripleys the tale about travelers returning to Singapore after having penetrated Negri Sembilan in the Federated Malay States rubber jungles, and discovering, standing in a Hindu Temple's "place of honor," a statue—of Mickey Mouse. "Large crowds file before him on every holy day," said the press blurb—probably Hindu exhibitors praying for better rentals.

▽

Hollywood now is said to be the place where the stars of today used to go into the studio commissary with no money and a big appetite, and now go in with lots of money and no appetite.

RKO REORGANIZATION TESTIMONY CONCLUDED

Objections to Special Master's Recommendations Will Be Heard in November

Emergence of Radio-Keith-Orpheum from the long drawn out differences over reorganization was in sight this week with the conclusion of the taking of testimony on the plan before Special Master George W. Alger who will file a tentative report on the plan October 14th in federal court. Final action is expected in December, following a hearing in November before Federal Judge William Bondy at which time objections to the special master's recommendations will be heard.

Indications were that the report of the special master would recommend modifications or additions to the plan as now conceived. This was augured in the remark of Mr. Alger to H. C. Rickaby, attorney of Atlas Corporation, advocate of the plan, that he "may decide to butcher the plan" so that "nobody will be satisfied".

The special master ruled against the admission of testimony concerning the purchase in 1935 by Atlas Corp. from Radio Corporation of America of one-half of the latter's holdings of RKO securities for $5,000,000 with an option to purchase the remainder at $6,000,000 before 1938 on the ground that it was irrelevant to the proceedings.

Arthur Berenson, attorney for a group of Boston stockholders, opposed the ruling, stating that the sale involved approximately $30,000,000 worth of securities and debentures for about one-third of their value and the circumstances of the sale warranted investigation. The securities in question are said to include 1,211,463 shares of common stock and $9,786,655 in RKO debentures.

At a hearing last week, Joseph Cohen, representing the stockholders, charged fraud in purchase of RCA holdings by the Atlas Corp. and doubted the good faith of the latter company in proposing the plan. Mr. Cohen claimed that Atlas and RCA between them hold 84 per cent of the debentures and 48 per cent of the stock of RKO.

Fox - A.T.&T. Suit Is Being Settled

The $1,000,000 damage suit brought against American Telephone and Telegraph Company, Western Electric and Electrical Research Products by Fox Theatres for alleged overcharges in the sale and servicing of sound equipment is in the process of settlement, Milton S. Weisman, Fox receiver, notified Judge Martin C. Manton of the U. S. circuit court of appeals.

Mr. Weisman further informed the court that the $2,184,184 claim of Adolphus M. Burroughs and Louis M. Boas for alleged breach of contract to purchase a circuit of theatres had been disallowed by special master Courtland Palmer and that the time for an appeal had expired. The $400,000 claim of Federal Theatre Building, Inc., for alleged breach of contract to erect a theatre in Newark was settled for $10,000. The alleged breach of contract charged by Nandies Realty Corp. on a theatre in Ossining, in which plaintiff asked $100,000, was settled for $15,000.

Mr. Weisman was awarded an allowance of $15,000 for his services as receiver of the Fox Theatres Corp. from January 13th to July 12th. He had requested $20,000.

Wilcox Sails, With RKO Deal Set for Signing

Herbert Wilcox, London producer, sailed for England on the *Queen Mary* Wednesday with the understanding that he will probably produce four "A" pictures a year in Britain for RKO, each costing $750,000, two of which will be in Technicolor. Mr. Wilcox arrived in New York two weeks ago for discussions with RKO executives Leo Spitz and Ned E. Depinet relating to a production tieup and indications are that agreement has been reached.

At the same time it was announced that RKO will release "The Rat," a Wilcox venture now in production in Denham Studios, England, which will co-star Ruth Chatterton and Anton Walbrook, male lead opposite Anna Neagle in "Victoria the Great." "The Rat," a story of an uncrowned king of the underworld, was written by Ivor Novello, English playwright and actor.

Although "meeting of the minds" had been reached on the Wilcox-RKO production plans, it is understood that formal signature will not take place until September when Mr. Wilcox will return to attend the American premiere of "Victoria the Great" at the Music Hall, New York. The picture is set for September opening.

On his return here, Mr. Wilcox is expected to resume conferences with Paramount with regard to a production deal similar to that discussed with RKO. During his stay, Mr. Wilcox was in conclave with Barney Balaban, president of Paramount, and John W. Hicks, foreign manager, but details of the subject occupying them were not disclosed.

To Decide Stage Awards

George Kaufman, Burns Mantle, John Golden and Frank Crowinshield have been named by Sidney Howard, president of the Dramatists' Guild, to award the John Golden Fellowships. The awards are of $1,000 each to young, promising dramatists.

Art Group Chosen

The Ways and means committee of Charleston's city council will recommend the Dock Street theatre be operated for two years by Carolina Art Association. The theatre is to open in November and the contract with the art group would carry a provision that it must raise $12,000.

Theatre Taxation Killed in Chicago, Fought in 2 States

Militant campaigns against taxation affecting exhibitors resulted in the defeat of a measure considered by the Chicago city council and opened a bitter fight against the Pennsylvania and Maine imposts with exhibitors in both those states joining the crusades of chain stores and others affected by the tax measures. The Pennsylvania measure, already in operation, will be tested for constitutionality and the Maine bill comes up for popular referendum August 16th.

The three per cent amusement levy proposed in Chicago was killed in favor of a revenue plan affecting 100 other lines of business. Local circuits and independent exhibitors bitterly fought the measure on the ground that small operators would be unable to survive the impost, thus placing them at the mercy of the larger chains. B. A. Cronson, alderman, led the opposition to the bill whose purpose was to raise $1,000,000 to enable restoration of city employees' wage cuts.

Theatre operators, with Warner interests predominating, joined for the first time with the 30 chain-store corporations in their court fight against the Pennsylvania law taxing theatre and store chains $1 to $500 per unit.

Amusement companies which filed injunction suits against the State Revenue Department to prevent enforcement of the Pennsylvania law are the Stanley Company of America, a Delaware concern operating approximately 100 theatres in the state; Warner Brothers Theatres, Inc., of Pennsylvania, wih 50 theatres; and Warner Brothers Pictures, also of Delaware, with 150 theatres. Temporary injunctions have been granted by Judge J. Dress Pannell, immuniziing these companies from the tax until the issue is decided.

Maine exhibitors have similarly joined forces with merchant groups and Chambers of Commerce in their fight to defeat the one per cent retail sales tax which comes up for referendum August 16th. The measure, which was passed by the Maine legislature April 25th, would become effective immediately and continue until June 30th, 1939, if approved.

Forrest Smith, Missouri state auditor and collector of the state sales tax, announced that a general audit would be made of every retail establishment, including theatres, for recovery of a reported several million dollars loss from evasion of the levy.

In Washington, the Joint Congressional Tax Committee recommended legislative dikes to stem the loss on income returns resulting from the formation by actors and radio stars of personal holding companies and other evasive devices.

Free Shows Irk ITPA

The prevalence of weekly shows sponsored by merchants in more than 80 Wisconsin spots has led the Independent Theatres Protective Association to warn exchanges that if they continue to furnish films for such purposes it will advise its members to boycott those exchanges.

Myron Selznick Files

Articles of incorporation have been filed by Myron Selznick & Co., Ltd., in Sacramento, listing 25,000 shares of no par value. In addition to Mr. Selznick, directors are Albert A. Kaufman and Alwin Johnson, both of Los Angeles.

17 PRODUCERS BUY 63 ADDITIONAL STORIES TO ROUND OUT PROGRAMS

Universal and MGM Lead in Purchases with Ten Each; Only One Play Acquired in Two Months

Although most of the stories for the 1937-'38 season were decided upon before the sales conventions earlier in the summer, producers were busy purchasing material to fill in the uncompleted parts of their programs.

In the last two months, 17 producers bought a total of 63 properties, Universal and Metro-Goldwyn-Mayer sharing the lead with the acquisition of ten each. Eight of Universal's and six of MGM's purchases were original stories. Universal also bought a magazine story and one novel, and MGM a radio serial, one magazine story and two novels.

The two-month period brought the sale of only one play, "Howdy, Stranger," which was purchased by Mervyn LeRoy for a Warner Brothers picture.

Sources of Supply

The sources of supply for the other properties were: Paramount, seven originals, one newspaper serial and one novel; Columbia, four originals; Twentieth Century-Fox, five originals, and two magazine stories; Warner brothers, two originals; RKO Radio, four originals and one magazine story; Monogram, three originals; Grand National, two originals; Samuel Goldwyn, two originals, and Selznick International, Buck Jones, Maurice Conn, Walter Wanger, Republic and Principal Productions, one original each. In addition Selznick International acquired the screen rights to a magazine story and Republic, the motion picture rights to a radio serial.

The titles of the 63 properties bought by producers together with all available production credits are as follows:

ACROSS THE RIVER, original by Edwart T. Lowe and Gladys Unger, bought by Paramount to star Anna May Wong. Robert Florey will direct.

ALASKA GIRL, original by J. C. Hawks, bought by Monogram.

ANGEL OF BROADWAY, original by Russell Birdwell, bought by Selznick International for release through United Artists.

ARGENTINE LOVE, an original by Joseph N. March and Philip MacDonald, bought by Paramount to star George Raft. Robert Florey will direct.

AT YOUR SERVICE MADAME, an original by Albert J. Cohen and Hans Kraley, bought by Grand National as a starring vehicle for Anna Sten. The picture will be produced by Eugene Frenke.

AUNT EMMA PAINTS THE TOWN, original by Harry Hervey, bought by Maurice Conn.

Novel for Young Star

BABY OF THE FAMILY, novel by Pamela Harris, bought by Universal to star Deanna Durbin. B. G. De Sylva will produce.

BIG TOWN GIRL, original by Frances Whiting Reid, bought by Twentieth Century-Fox.

BLACK TROUPER, original by George Waggner, bought by Universal. Mr. Waggner will write the continuity and Trem Carr will produce.

YEAR'S COMPARISON OF STORY PURCHASES

Month	*Originals*	*Books*	*Plays*	*Totals*
August	43	25(a)	5	73
September	40	32(b)	2	74
October	38	22(c)	10	70
November	34	16(d)	9	59
December	31	12(e)	3	46
January, 1937	55	23(f)	15	93
February	42	17(g)	9	68
March	42	16(h)	5	63
April	25	11(i)	8	44
May	42	10(j)	9	61
June	28	8(k)	1	37
July	21	5(l)	0	26
TOTALS FOR 12 MONTHS	441	197(m)	76	714

(a) Including 5 published magazine stories.
(b) Including 7 published magazine stories.
(c) Including 7 published magazine stories.
(d) Including 5 published magazine stories.
(e) Including 5 published magazine stories.
(f) Including 7 published magazine stories.
(g) Including 5 published magazine stories.
(h) Including 3 published magazine stories.
(i) Including 1 published magazine story.
(j) Including 4 published magazine stories.
(k) Including 7 published magazine stories.
(l) Including 1 published magazine story and 2 radio serials.
(m) Including 59 published magazine stories.

BLONDE TROUBLE, newspaper serial, bought by Paramount.

BOSS OF LONELY VALLEY, original by Forrest Brown, bought by Universal to star Buck Jones.

BOY OF THE STREETS, original by Rowland Brown, bought by Monogram as a starring vehicle for Jackie Coogan.

BRINGING UP BABY, magazine story published in Collier's, written by Haga Wilde, bought by RKO Radio. Dudley Nichols will write the screen adaptation and Howard Hawks will direct.

CALIFORNIA, original by Grover Jones, bought by Walter Wanger, for release through United Artists.

CANNED GOODS, originated by Josef Montague, bought by Warner Brothers.

CRIME IN A SKYSCRAPER, original by Norman Springer, bought by Paramount.

DIAMOND DOLL, THE, an original by Jane Hinton Smith, bought by Twentieth Century-Fox.

DOUBLE EXPOSURE, original by Tom Van Dyke and Henry Blankfort, bought by Universal.

DUMB LUCK, original by Newman Levy and Dorian Otvos, bought by Universal.

ERRAND OF MERCY, original by George Chester, bought by MGM.

FEMALE OF THE SPECIES, THE, original by Allan Scott and Charles Norman, bought by RKO as a starring vehicle for Miriam Hopkins. P. J. Wolfson will produce and Leigh Jason will direct.

Radio Serial Purchased

GANG BUSTERS, THE, radio serial by Philip Lord, bought by MGM.

HEAVEN ON WHEELS, original by Harry Selby, bought by Samuel Goldwyn, for release through United Artists.

HOWDY, STRANGER, play by Robert Sloane and Louis Pelletier, purchased by Mervyn LeRoy as a starring vehicle for Kenny Baker, for release by Warner Brothers.

LAST GANGSTER, THE, original by Robert Carson and William Wellman, bought by MGM to star Edward G. Robinson. John Lee Mahin will do the screen play.

LET'S GIVE A SHOW, original by Vera Caspery and Bradford Ropes, bought by Republic.

LITTLE LADY, original by Sophia Claugh, bought by Universal to star Deanna Durbin.

LONE RANGER, THE, radio serial, bought by Republic. Sol Siegel will produce the picture as a 15-chapter serial.

LOUISIANA EXPEDITION, original by Carroll Young, bought by Principal Productions, as a starring vehicle for Smith Ballew. It will be released through Twentieth Century-Fox.

LOVE ON PAROLE, original by Emanuel Manheim and G. Carleton Brown, bought by RKO Radio.

Author To Adapt Story

LUCKY DAY, magazine story, written by F. Hugh Herbert, bought by Universal. Mr. Herbert will do the screen adaptation.

MAD MISS MENTON, THE, original by Wilson Collison, bought by RKO Radio for Pandro S. Berman production. Arthur Kober will write the screen play.

MAN FROM BAR 20, THE, original by Clarence E. Mulford, bought by Paramount for production by Harry Sherman as another in the Hopalong Cassidy series of films.

MATTER OF PRIDE, A, magazine story published in *Saturday Evening Post*, written by William C. White, bought by MGM.

MAYOR ISOBEL, original by Dario and Dorothy Faralla, bought by Columbia.

MERRY, MERRY MAIDEN, magazine story to be published in *Cosmopolitan*, bought by Selznick International for release through United Artists.

Novels Bought

MILLIE INC., novel by Tishla Naomi, bought by Paramount from Leo McCarey.

MODELING FOR MONEY, novel by Carol Lynn, bought by MGM.

MY DEAR MISS ALDRICH, original by Herman Mankiewicz, bought by MGM. Edna May Oliver and Janet Beecher will have leading roles.

NATCHEZ TRACE, THE, original by Lee Freeman, bought by Principal Productions as a starring vehicle for Smith Ballew, for release through Twentieth Century-Fox. Gus Meins will direct.

NUTMEG TREE, THE, original by Margery Sharp, bought by MGM.

OUTLAW OF BIG BEND, original by J. Benton Cheney, bought by Columbia.

PASSPORT HUSBAND, original by Hilda Stone, bought by Twentieth Century-Fox for production under the supervision of Sol W. Wurtzel.

PRIZE GIRL, original by Booth Tarkington, bought by Universal to star Deanna Durbin.

Magazine Serial Acquired

PROFESSOR BROADWAY, magazine serial, written by Philip R. Wylie, bought by Twentieth Century-Fox.

ROARING SIX GUNS, original by J. Benton Cheney, bought by Columbia.

ROLLINS' PLAINS, original by Jacques and Ciela Jaccard, bought by Grand National as a starring vehicle for Tex Ritter.

SHE SHALL HAVE MUSIC, original by Frances Noyes Hart and Charles Grayson, bought by Universal as a starring vehicle for Hope

(*Continued on following page, Column 2*)

South Carolina Newspaper Cites Growth Of Local Theatres As Favorable Sign

Motion pictures "are the most extensive, artistic and indelible means to impress young minds with the master spirits of literature, art and history," according to the Columbia (S. C.) State, daily newspaper, which editorialized this week on the increase of Columbia's film theatres, registering "quite a number of pleasurable additions to the city's progress," as follows:

"1. It is proof positive that our population is growing.

"2. Further proof that the increase means more money to be spent for recreation, information, up-to-dateness.

"3. Therefore, a beter humored, a more intelligent, a more up-to-date citizenry.

"4. The extension not only of entertainment or amusement, but of educational, economic and scientific information.

"5. A refreshing environment inviting us during a great part of our waking hours.

"6. An added artistic embellishment to the city's interior and exterior decoration.

"So habituated have we become to the movies that we often forget the part they play in life," adds the newspaper in its lead editorial for the day. "Aforetime, when we wanted to see famous people or take a look at London, Paris, Rome and Shanghai, we had to go there or be satisfied with a diminutive print. Now in our picture palaces we sit down and have them come to us. Motion pictures are the offspring of science through some of the finest minds the world has known. They bring to us the world's best thought, the most famous events, the sublimest scenes.

"Viewing the matter still more broadly, the reasonable hope has already been expressed that the motion picture theater will be one of the ultimate factors in developing and establishing the international understanding and good will that all nations yearn for but at times such as the present seem far from attaining."

RKO Radio Holds Golf Tournament

More than 50 prizes were awarded to golfers at the RKO Radio Pictures' fifth annual tournament at Fenway Country Club, White Plains. Milton Berle and Jules Levy were masters of ceremony at a dinner on the club terrace after the tourney. First prize winners were Dave Canavan, Roger Murrel, Ralph Rolan, Ed G. Lauder, Harry Brandt, Sam Rinzler, H. Rodner, Milton Cohen, S. Rosen and M. White. (*Picture on page* 12.)

Award Approved In Roxy Claim

Settlement for $760,000 of the $1,177,400 claim of the Roxy Theatre gold noteholders' protective committee against Fox Theatres Corporation has been approved by Special Master Courtland Palmer in a report filed in United States district court. The claim is based upon a 1927 contract between Halsey, Stuart & Company and Fox Theatres Corporation in which the Fox Theatres agreed to repurchase all gold notes at par with accrued interest if Halsey, Stuart sold $2,500,000 of the notes.

Two Regional Meetings Planned by Monogram

Two regional meetings were to be held this weekend by Monogram, the first in New York, Saturday and the second in Chicago, Sunday. The New York session will be at the exchange and will be attended by sales forces from Philadelphia, Washington, Boston, Pittsburgh, Albany and Buffalo.

After the two meetings, individual sales sessions are planned in the southern, western and northwestern territories.

Trans-Lux To Build Another

The trans-Lux newsreel circuit will build a new $80,000 theatre at Lexington Avenue and 52nd Street, New York. The contract has been awarded to Rheinstein Construction Company.

Universal Gets Contract

The Interstate circuit of theatres has signed a contract with Universal for the company's entire 1937-'38 lineup. The agreement was reached in Boston and covers 17 cities in Massachusetts, New Hampshire and Connecticut. Universal was represented by James R. Grainger, general manager of distribution, and the circuit by Edward Ansin, treasurer, and Ted Fleischer, chief booker.

McCoy Joins Monogram

Tim McCoy, for some time appearing with Ringling Brothers, has signed with Monogram Pictures for a series of westerns. Tom Keene, another western star, also signed with Monogram as did William Nigh, director, whose first assignment will be "Telephone Operator."

Deaf Request Silent Films

The National Association of the Deaf, in convention at Chicago last week, discussed a resolution to request motion pictures producers to produce a few silent pictures each year.

Boston Newsreel Theatre Sept. 1st

The first newreel house in the business district of Boston will open September 1st. It is the Strand, and will feature short subjects as well as newsreels.

Sokal Joins Columbia

Heinrich Sokal, who has been producing pictures abroad, has been signed as producer by Columbia.

63 Stories Bought For New Pictures

(*Continued from preceding page*)

Hampton. The authors will do the screen adaptation.

STRAW HAT IN THE SUMMER TIME, A, original by George Bradshaw, bought by Paramount.

SUDDEN BILL DORAN, original by Jackson Gregory, bought by Buck Jones.

SWEET LAND OF LIBERTY, original by George Bradshaw and Joseph Bigelow, bought by Samuel Goldwyn, for release through United Artists.

SWING IT, SUSAN, original by Philip Wylie and Laurence Schwab, bought by Twentieth Century-Fox.

Another for "Hopalong"

TEX, original by Clarence Mulford, bought by Paramount for production by Harry Sherman as part of the Hopalong Cassidy series.

THANK YOU, MR. MOTO, magazine story published in the *Saturday Evening Post* and republished in book form, written by J. P. Marquand, bought by Twentieth Century-Fox.

THEY KNEW WHAT THEY WANTED, original by Vera Caspary, bought by Paramount.

THIS IS MY AFFAIR, original by Matt Taylor, bought by MGM. Will be produced by Michael Fessier and directed by Errol Taggart. Donald Henderson Clarke and James Edward Grant will write the script.

THOROUGHBREDS DON'T CRY, original by J. Walter Rubin, bought by MGM. Mickey Rooney, Edna May Oliver and Lewis Stone are to have leading roles. Mr. Rubin will direct. Lawrence Hazard did the adaptation.

THREE ARABIAN KNIGHTS, original by Joseph Montague, bought by Warner Brothers.

TWO WELL DRESSED MEN, original by Jack Neville, bought by Monogram. Picture will be filmed under the title "The Girl Next Door."

UNTITLED ORIGINAL, by Marion Ainslee, bought by RKO Radio, to star Fred Astaire and Ginger Rogers with Pandro S. Berman as producer.

VANISHED MINIATURE, THE, novel by Dr. Erich Kastner, bought by MGM.

WEST OF BROADWAY, original by Monroe Shaff and Joe Hoffman, bought by Columbia.

YOUTH MARCHES ON, original by Elliott Gibbons, bought by Universal, for production by Joseph Pasternack.

Martin Davis Buys Two Theatres

R. E. Martin and Rufus Davis, operators of the Martin Davis theatres in Georgia, Alabama and Florida, have purchased two theatres in Panama City, Florida, from J. E. Churchwell. The circuit already operates one theatre in Panama City.

Incorporate in Delaware

Republic pictures Corporation of Delaware has been formed, listing capital of $1,500,000. Also formed is G. F. Rinard Amusement Company, amusement parks, with a listing of $6,000.

Kandel Gets Rights

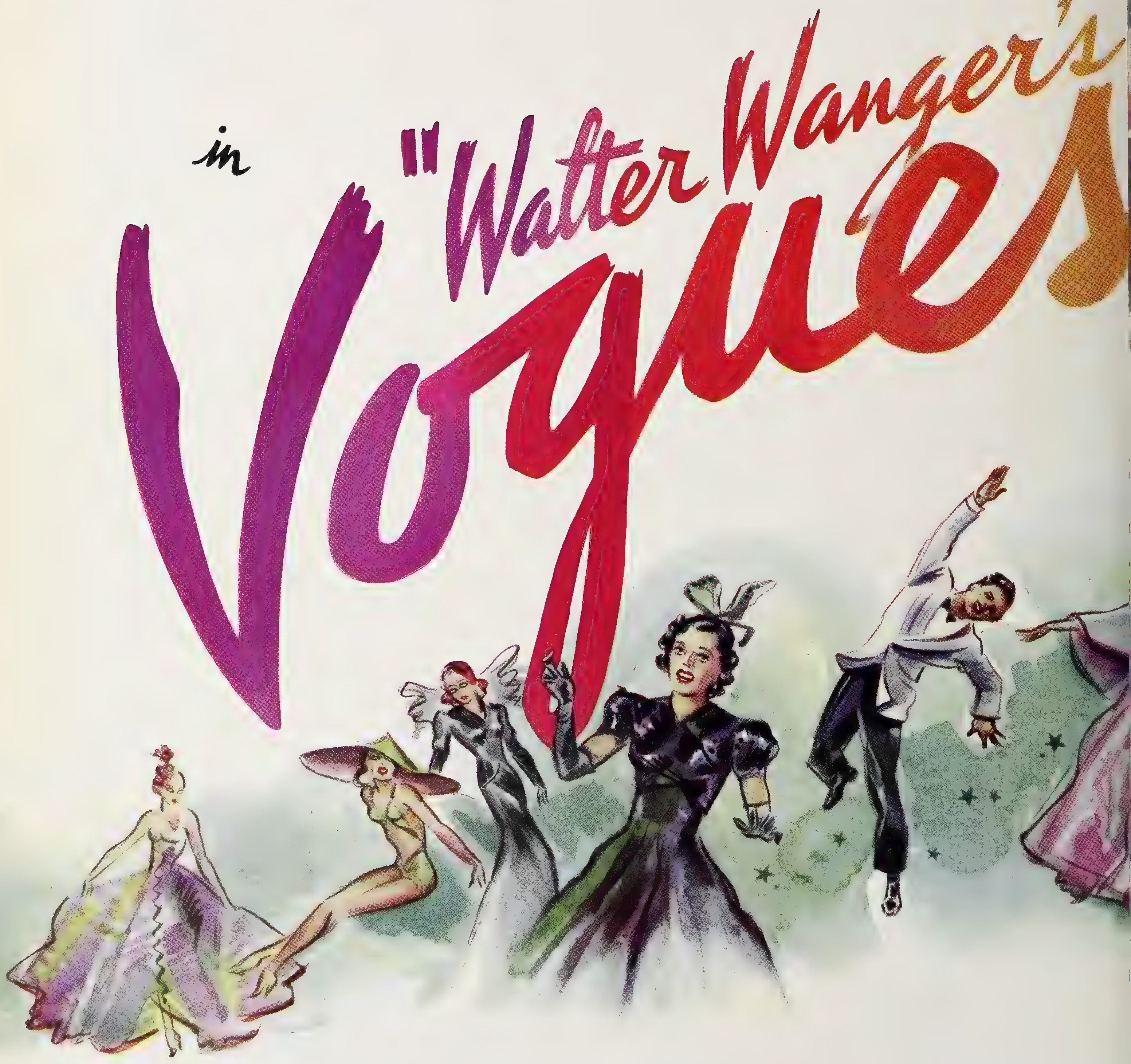
American distribution rights to "Puppet Love," a two-reeler produced in France, have been acquired by M. J. Kandel, president of Ideal Pictures.

Edmund Goulding, director and writer, has signed a new contract with Warner Brothers under which he will make at least four pictures.

Producer after producer
has been announcing that
henceforth all pictures
will be shot in COLOR!
. . . . . take a peek at

**what started
all the shooting!!**

WARNER BAXTER
JOAN BENNETT


in
"Walter Wanger's
Vogue

HELEN VINSON · MISCHA AUER · ALAN MOWBRAY · JEROME COWAN
MARJORIE GATESON · DOROTHY McNULTY · ALMA KRUGER · POLLY ROWLES

IN GLORIOUS
Technicolor!

nd those **WALTER WANGER MODELS** "THE MOST PHOTOGRAPHED GIRLS IN THE WORLD"

riginal screenplay by Sam and Bella Spewack • **Directed by IRVING CUMMINGS** • Released thru United Artists

"Walter Wanger's Vogues of 1938"

. . . . preceded by the greatest publicity campaign ever given a motion picture will be backed up with unprecedented national advertising and ready-made tie-ups arranged to break locally when and as you play this

Biggest of All Money Attractions

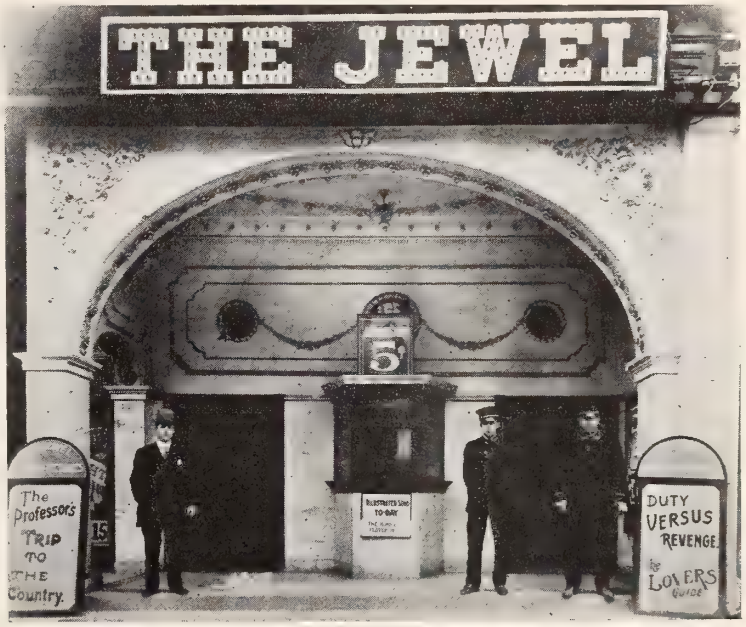
Ohio Theatre Manager Recalls Years as Nickelodeon Operator

John A. Schwalm Known to Ohioans as Exhibitor 31 Years, from Song Slide Days

by E. H. MAYER

To Ohioans who recall with nostalgia the early years of the century the name of John A. Schwalm is identified intimately with what to them were the screen's first manifestations just as the same name and the same man represents to their minds today the motion picture in its most modern dress.

Not a native of the state, having been born and having spent his youth in Pittsburgh, Mr. Schwalm gave Dayton its first motion picture theatre, the 96-seat Electric, in 1906. Since the flowering of that first venture he has remained continuously and successfully in the exhibition field as an independent and circuit operator, and he is now the manager of the Rialto, leading house in Hamilton.



Mr. Schwalm, at left, wearing the bowler, posed proudly in front of his theatre in Easton, Pa., in 1909, two years after the house was opened as the fifth of his theatrical ventures. Note the elaborate marquee and the double feature bill advertised in quiet taste.

The veteran showman's story of the acquisition and operation of his first theatre and the industry's subsequent growth which encouraged him to continue the career he had chosen constitutes an interesting cross section of the history of exhibition through the early years. Born in Pittsburgh 64 years ago last April 15th, Mr. Schwalm began his business life as a window glass worker and his flair for organization and executive work was given early scope through his election as an officer of a Knights of Labor union and through activity in municipal politics.

Persuaded to reminisce the exhibitor continued in his own way: "It was during noon hours that I quite frequently stopped at a picture show which had been opened by Harry Davis on Smithfield Street, between Diamond and Fifth Avenue. It was the only one in Pittsburgh. The place had the unheard of number of 300 seats, showed pictures continuously and charged five cents. The show, I well remember, lasted 12 minutes. It intrigued me. I noted the business was growing, and I felt it had possibilities. That's when it was that the bug bit me.

"One day while I was standing in front of this 'mammoth' theatre, a schoolmate, C. S. Rothleder, happened along. We discussed this amusement novelty. That discussion was the turning point of my life. We both agreed that if Davis could put it over so could we, but where to start was something else again. We considered locating in Pittsburgh, but decided another location without competition would be better.

$1,900 for Remodeling

"After considerable thought we decided on Dayton, Ohio, where we had heard no regular show of this kind existed. So in March of 1906 we leased a building at 40 East Third Street in Dayton which we remodeled into a 96-seat theatre with an area of 20 by 64 feet, at an expense of $1,900, and named it the Electric. This was the only 'straight' theatre in the town.

"We opened the Electric May 1, 1906, showing the same film for a week at a five-cent admission, our product being purchased from the Pittsburgh Calcium Light Company, of which Richard Rowland, now a producer, was president. Our film rental was $35 a week but we never knew what we were to get until the film arrived. Then we could have signs and banners painted which constituted the bulk of our advertising. Occasionally a traveling promoter would happen along with an 'outstanding' attraction such as 'White Slave Traffic,' 'The James Boys' and similar spectacles."

The Electric possessed the first Powers projection machine in Dayton and operated on a grind policy from 8:30 A. M. to 11 P. M. The operator was paid $15 a week, the cashier $7, the doorman $10, and the janitor $7. As for music, "there just wasn't any. All we gave them was pictures, although we occasionally did spread ourselves by booking in a song slide."

Saturday Gross $178

Mr. Schwalm explained the venture ran about $50 a week in the red during the first summer. "But when the parks closed, that was a different story," he added. "Business began to pick up in September and by early December we were making a profit of $200 weekly. I remember one Saturday in particular we took in $178. That was one of our really big days."

Early in 1907 Mr. Schwalm opened the Victor with 350 seats in Reading, Pa., the first five cent theatre there. This house was later sold to Carr and Schad, who subsequently became big operators in Reading and later sold out to Wilmer and Vincent for nearly $1,000,000. In the same year he opened the 300-seat Dreamland and the Bijou with 550 seats in South Bethlehem, Pa., and the Jewel, an upstairs house, in Easton, Pa., for which the first floor was used as a lobby. In all these houses the admission was five cents.

Color Feature Shown

Resuming his story the exhibitor said: "Disposing of our interests, we went back to our first love, Dayton, where we leased the old Beckel Hall, a second floor location which we remodeled into the Jewel. Here we really went to town. Adding two acts of vaudeville, we raised our admission to five and ten cents. We found we could get by with this and later we advanced it to ten and 20 cents. However, we gave the city its first honest-to-goodness amateur shows and, what's more, we inaugurated talking pictures. We had a company of four men and three women who stood behind the screen and 'talked' the pictures from their own scripts, which were prepared at previews."

In 1908 Mr. Schwalm bought a hand-colored print of the "Passion Play" from Richard Rowland for $400. This was rented throughout eastern Pennsylvania for $20 a day over a long period after which it was sold back to the distributor for the original purchase price.

The showman's next venture, after disposing of his Dayton house, was to form a partnership with John H. Broomhall of Indiana. They built the Theatretorium in Richmond, Ind., in 1908, a 300-seat house. The following year they built the Jewel in Hamilton, O., the beginning of the Jewel Photoplay Company. In 1914 the Jefferson, in Hamilton, was acquired. In 1918 they bought the Regent in the same city and in 1920 they converted the St. Charles Hotel into the present Rialto. On the death of Mr. Broomhall some years ago Mr. Schwalm took over his share of the company.

The Jewel and the Regent have since been converted into business properties. The Jefferson was destroyed by fire. Mr. Schwalm operated the Rialto as an independent house until it was taken over by Public and later by the present lessees, Southio, a Paramount subsidiary.

Although he attends to every detail of the Rialto in a supervisory capacity, Mr. Schwalm is a city councilman, leader of the Butler County Democratic Committee, a director of the Chamber of Commerce, of a building and loan company and of the Anthony Wayne Hotel, and, until the Rialto became part of a theatre circuit, he was a director of the Independent Theatre Owners of Ohio. He is the owner of a summer hotel in New England and of the bus terminal property in Hamilton. Known by his first name to nearly every resident of the city and popular because of his personality and character, he is a golf enthusiast, a baseball fan, and the father of two boys, both college graduates, and a daughter whose graduation from college he will attend next year.

CHICAGO EXHIBITORS FACE THREE ISSUES

There's Double Feature Problem, Increased License Fees and Projectionists' Demands

by WILLIAM F. CROUCH
in Chicago

The advent of fall will see three sizeable battles being fought on the Chicagoland film front. The issues coming up for debate and decision are the following:

Double features.

Increased license fees for theatres.

Increased wages for motion picture operators.

The matter of double features probably will be decided by the theatre patrons of Chicago. Four years ago the public voiced such protests through newspapers, clubs, associations and other media that theatremen returned to the single feature. At that time Balaban & Katz advocated the single feature.

This year the B&K circuit is on the other side of the fence. Having started duals last fall when all other circuits and most independents hoped to maintain single features, B&K continues to emphasize the double feature and is arranging to continue using that policy.

Admission Tax Tabled

The many conferences between theatre owners and city officials over license fees and other matters of ordinance eased up this week as theatre executives and city aldermen sought vacation lands. Last week an ordinance drafted and ready to be voted upon was tabled abruptly and referred to a subcommittee of the city finance committee. This ordinance was an amusement tax proposal which called for a tax of one cent on all theatre admissions of 16c to 32c, two cents on tickets from 30c to 75c, three cents on tickets from 75c to $1, and over that amount four cents a ticket.

Alderman B. A. Cronson moved to eliminate the tax on tickets less than 30 cents, saying that the children of the city would be the most affected. Alderman John F. Healy commented that the small theatre owner would be the hardest hit by any tax of this type and that it would lead to the bigger theatres driving out the small fellows. The proposal thereupon was set aside. Other plans for the raising of more than one million dollars in the amusement industry will be formed later, Alderman Jacob M. Arvey, chairman of the finance committee, said.

Would Double License Fee

Latest advices indicate that the city will raise the theatre license fees to at least twice the present amount and this will bring a revenue from theatres close to the million dollar mark. Present rates for license fees will be adjusted in many cases, it is learned, so that the small theatre owner will not be too hard hit.

Having granted city employees a ten per cent wage increase starting October 1st, the city council finds it necessary to raise more than $3,000,000 to meet the budget deficit this wage increase will cause. Hence the proposed raise in theatre license fees.

The third major problem to greet the theatre owner this fall will be an expected demand for higher salaries for projectionists. Last year the Chicago operators union asked for a 20 per cent increase. This was not granted, however, and it is thought likely that the operators again will seek a pay raise, feeling that this year thev may have a better chance of getting it.

The current contract expires August 31st, and negotiations for a new agreement are expected to get underway this week. Just what demands the union will make at the first meeting have not been disclosed but it is learned from an authoritative source that a wage increase will be sought. The average wage for operators in Chicago is said to approximate $97 a week, exclusive of overtime.

Last year theatremen refused to give the union a pay increase because operators' salaries had remained at a high level during the depression and because many of the men drawing the paychecks had hired substitutes to work for them most of the time and thus had lowered the standard of operation. Theatre executives say that conditions have improved but little.

Contrasted with these issues are prospects of the biggest corn crop in years, with increased attendance and construction of additional theatres indicated.

CAPA Honorary Members

Joe E. Brown and Rubinoff were elected to honorary membership in the Chicago Amusement Publicists association (CAPA) at a meeting last week in the CAPA clubrooms in the Sherman Hotel. Both men are here for personal appearances. Brown is broadcasting baseball games over WJJD and Rubinoff appeared on the Grant Park musical program last Friday.

B & K Twin Fiesta

Balaban and Katz will hold a dual celebration next month for the Will Rogers theatre, its newest house in Chicago, and the Central Park, its oldest Loop house.

Fathers and Sons Day

The fourth annual Motion Pictures Fathers and Sons Day will be held August 29th at the Uplifters Club, Hollywood. Arthur Lewis has been elected chairman of the Sons' Executive Committee and has named Richard Landau, David Weisbart, F. Maury Grossman, Gerald Brandt and Burton Lewis as his co-workers. A baseball game is the feature of the affair, which last year was won by the fathers' team, made up of Groucho Marx, Sam Briskin, Joe E. Brown, the Ritz Brothers, Charles R. Rogers and Eddie Cantor.

Negotiations for the acquisition of seven houses in the New York area are underway by Harry Brandt who plans to add the theatres to his circuit by next week.

O'NEILL SCORES HIS SECOND HOLE-IN-ONE

C. B. O'Neill, Chicago manager of Quigley Publications, scored his second hole-in-one Sunday, August 8th, on the seventh hole of the Westgate Valley Country Club, in Chicago.

Mr. O'Neill made his first record shot on the 175-yard fourteenth hole of the Dixmoor Country Club on October 14, 1923. His encore was for 85 yards.

New Dubbing Plan To Void Subtitles

A synchronized dubbing process designed to eliminate the use of superimposed titles, by substituting a foreign-language sound track to correspond with the lip-movements of the original tongue, is claimed by Language Synchronizing Patents Company, of New York, and is being demonstrated to export managers of large distribution companies and heads of local circuits.

Under the process, a new sound track is said to be dubbed in such a way that the translated dialogue may be synchronized with the lip-motions of the original, thereby permitting use of the original print and eliminating the need for re-make, it is claimed. Choice of words in phrasing the translation so that they match the "appearance" of the original is called the key to the idea. Timing is measured by running the dialogue across a screen in the manner of a "galloping" electric sign and matching foreign syllables with the speed and outline of the language which is to be translated.

The fact that most countries require that dubbing be done within their own boundaries makes the process of greater interest to export managers in Spanish-language areas, where such restrictions are less stringent.

Local circuits having theatres in neighborhoods with a high foreign population are also expected to be interested in the idea. At the same time, if the idea measures up to the claims of its sponsors, it is expected to increase the market for foreign films in this country with English dialogue supplied by American actors supplanting the title system.

The cost of the new sound track ranges from $3,000 to $5,000 per feature.

The process was developed by Michael Hoffman, a former orchestra leader and theatre operator.

Movietone Editor Touring

Making a tour of the world to acquaint himself with his associates in Movietone News, Harry Guinness, editor of Australasian Movietone News, is in New York to observe home office operation.

RKO Signs Ruby Keeler

Ruby Keeler has signed with RKO to appear in two pictures a year. Her first will be "Love Below Freezing," which Pandro S. Berman will direct.

CBS ANSWERS EXHIBITOR FIGHT WITH OPTIMISTIC ANALYSIS OF RADIO'S USE

Three Out of Four Families in Largest Cities Hear Programs on the Air Daily, Says Columbia Digest

Almost three out of every four families in the largest cities of the United States are listening to their radios every day and in smaller communities the percentage is even higher, according to "Radio in 1937," a book published by the Columbia Broadcasting System.

Although the book was not compiled for the purpose, it provides for motion picture exhibitors, now fighting radio's inroads and radio broadcasting by film stars, a clearer picture of the construction, statistically, of radio in United States. The data include all communities of 2,500 population or over.

"No single city in the world, however big, is as rich in entertainment, culture and news, as the living room—or automobile—of any radio owner," it is stated.

During the day, before 6 p.m., 57.6 per cent of all radios are in use, the book reveals, and after 6 p.m.—the peak hours for attendance at motion picture theatres—the radio audience increases to the extent that 64 per cent of all radios are in use.

The statistics, gathered from all parts of the United States, also reveal that 90 per cent of all homes are equipped with radios. The percentage of radios in homes located in communities of various population sizes are:

Over 250,000	**92.4%**
25,000 to 250,000	**90.8%**
10,000 to 25,000	**91.8%**
2,500 to 10,000	**88.8%**

In commenting on the ownership of radios by income levels the book points out:

"Today, in communities of 2,500 population and over, nine out of ten of all families in all income groups open their homes wide to radio. . . . Radio scales all fences; gets into all homes. . . ."

And to prove this, ownership of radios by income levels is listed. The statistics show the income levels and the percentage of homes owning radios as follows:

"Over, $5,000, 98.6 per cent; $2,000 to $5,000, 96.3 per cent; and $2,000 and under, 85.1 per cent."

While theatres draw their audiences from all income levels, radio, the book states, "all but completely wipes out distinction between mass and class circulation."

The percentage of homes owning radios in the four time zones, eastern, middle, mountain and Pacific, also is listed. The greatest percentage, 91.3 per cent, is in the Pacific zone which also is where the production center of the motion picture industry is located. Ranking second with 90.7 per cent is the eastern zone which is the most thickly populated and thus has more motion picture theatres than any of the other sections. The mountain zone is third with 89.7 per cent and the central has 88.8 per cent.

For all zones there is an average of 5.1 hours of daily listening among radio owners. The eastern leads with 5.2 hours while the other average hours are, 5.1, Pacific; 5.0, central, and 4.9, mountain.

As for the age and sex of the radio audience, the statisticians drafted a chart giving percentages for morning, afternoon and evening programs.

	Morning		Afternoon	
Male	Winter	Summer	Winter	Summer
Over 18	25	21.7	24.0	27.2
Under 18	12.5	13.0	12.0	13.6
Feminine				
Over 18	50.0	47.9	48.0	45.6
Under 18	12.5	17.4	16.0	13.6

	Evening	
Male	Winter	Summer
Over 18	34.4	37.9
Under 18	12.5	10.3
Feminine		
Over 18	43.7	41.5
Under 18	9.4	10.3

"It is interesting to note," the book states as comment on the chart, "the large percentage of men who listen morning and afternoons (as well as evenings). In millions of homes, radio continues as a family medium throughout the day."

The greatest number of average hours of daily listening by the size of cities is 5.7 hours and is recorded from cities with 10,000 to 25,000 population. Other average daily listening hours and the population of the cities in which they occur are 4.5, 250,000 and over; 5.5, 25,000 to 250,000; and 5.1, 2,500 to 10,000.

Ownership of Radios Listed By States with Percentages

STATE	TOTAL POPULATION	TOTAL FAMILIES	RADIO FAMILIES	% RADIO OWNERSHIP
ALABAMA	2,864,000	636,400	276,400	43.4
ARIZONA	406,000	99,000	67,000	67.7
ARKANSAS	2,023,000	481,700	200,700	41.7
CALIFORNIA	6,059,000	1,731,000	1,499,000	86.6
COLORADO	1,066,000	273,300	221,300	81.0
CONNECTICUT	1,734,000	422,900	398,700	94.3
DELAWARE	259,000	64,700	50,500	78.1
DISTRICT OF COLUMBIA	619,000	158,700	134,800	84.9
FLORIDA	1,642,000	421,000	250,600	59.5
GEORGIA	3,060,000	695,500	358,300	51.5
IDAHO	485,000	118,300	81,200	68.6
ILLINOIS	7,845,000	2,012,000	1,793,700	89.1
INDIANA	3,459,000	910,300	660,800	72.6
IOWA	2,543,000	652,000	539,000	82.7
KANSAS	1,886,000	483,600	372,800	77.1
KENTUCKY	2,883,000	670,500	336,200	50.1
LOUISIANA	2,122,000	493,500	278,500	56.4
MAINE	853,000	213,200	175,300	82.2
MARYLAND	1,674,000	398,600	342,800	86.0
MASSACHUSETTS	4,425,000	1,079,300	1,014,400	94.0
MICHIGAN	4,783,000	1,166,600	1,003,400	86.0
MINNESOTA	2,635,000	627,400	573,800	91.4
MISSISSIPPI	2,008,000	467,000	178,300	38.2
MISSOURI	3,939,000	1,015,100	759,000	74.8
MONTANA	531,000	136,200	98,200	72.1
NEBRASKA	1,364,000	341,000	285,800	83.8
NEVADA	100,000	28,600	23,200	81.1
NEW HAMPSHIRE	508,000	130,300	106,800	82.0
NEW JERSEY	4,328,000	1,055,600	961,500	91.1
NEW MEXICO	422,000	98,100	51,700	52.7
NEW YORK	12,935,000	3,251,600	3,206,500	98.6
NORTH CAROLINA	3,457,000	705,500	366,200	51.9
NORTH DAKOTA	703,000	149,600	107,700	72.0
OHIO	6,713,000	1,721,300	1,496,500	86.9
OKLAHOMA	2,528,000	601,900	358,900	59.6
OREGON	1,017,000	282,500	231,800	82.1
PENNSYLVANIA	10,136,000	2,357,200	2,076,600	88.1
RHODE ISLAND	681,000	166,100	160,700	96.7
SOUTH CAROLINA	1,860,000	395,700	187,100	47.3
SOUTH DAKOTA	692,000	160,900	114,600	71.2
TENNESSEE	2,864,000	666,000	352,400	52.9
TEXAS	6,117,000	1,456,400	923,600	63.4
UTAH	516,000	117,300	91,000	77.6
VERMONT	380,000	95,000	77,600	81.7
VIRGINIA	2,671,000	580,700	360,900	62.1
WASHINGTON	1,643,000	444,100	371,600	83.7
WEST VIRGINA	1,830,000	397,800	257,100	64.6
WISCONSIN	2,909,000	709,300	617,700	87.1
WYOMING	233,000	59,700	47,800	80.1
U. S. TOTALS	128,429,000	31,400,000	24,500,000	78.0%

Offices have been opened adjacent to the Film Building in Cincinnati by Maurice Chase, who recently acquired the Imperial franchise.

Newsreels Rush Crews to China; 2 Reported Jailed

The American motion picture newsreels have gone to war again. For the third consecutive year, the summer has brought a war, and with it newsreel editors are recalling their staff cameramen from vacations half way 'round the world, rushing them to the front on 24 hours' notice. Last year it was the outbreak of war in Spain between Rebels and Reds; the year before, Mussolini and Italy set out to conquer Haile Selassie and his Abyssinia. This year it is the unofficial war between Japan and China, expected to be the most difficult from a coverage point that the American newsreels have yet encountered.

Paramount has at the front Henry Kotani, manager of the Paramount Japanese reel; A. T. Steele, of its Chinese staff, and Earl Nelson, of the Seattle office, en route.

Charles E. Ford, editor of Universal News, dispatched Howard Winner, cameraman, to China, last week, aboard the S. S. President McKinley, sailing from Seattle. He will work at the front with George Krainukov, Universal's cameraman in China.

Bonnie Powell, Far East supervisor for Fox Movietone News, reported arrested by the Japanese with "Newsreel" Wong, has been handling the coverage for his company with a reciprocal arrangement with the Japanese News agency, Afhai Shinbun, whereby a staff of its cameramen work under Mr. Powell.

Other companies reported preparations underway.

Censorship Is Eased

At the beginning the Chinese censors were particularly strict. After constant complaint, Mrs. Chiang Kai-Shek, wife of the Chinese war leader, and a Wellesley college graduate, interceded for them.

As the Japanese obtain tighter control of the situation the newsreels report they are meeting a growing obstacle in Japanese censorship. Generally approximately one-third of all footage shot is confiscated by the Japanese military authorities, and working conditions for the cameramen are very strict. By using a Japanese cameraman to head their corps with the Japanese army, Paramount reduced its problem.

Paramount has established large stocks of negative in Shanghai. The company also has located in Shanghai and Tokyo complete duplicate camera outfits for replacement of destroyed or confiscated equipment. The cameramen travel with an outfit weighing four hundred pounds and includes an Akeley camera with complete long lens equipment, a hand camera, 5,000 feet of negative, a gas mask, a steel helmet, a few cans of emergency food, a blanket, and an American flag.

To date the United States Government has refused to issue any special credentials to news men going over to cover the Chinese situation.

Newspaper still photographers and American and other motion picture newsreel cameramen were described in a New York *Times* wireless from Tientsin as laboring under extreme difficulties. Japanese authorities, said the dispatch, have succeeded in cornering the handling of all official news and news photos of the North China war as an exclusive monopoly for their own nationals.

Cameramen on Both Sides

When Paramount News got the first actual fighting pictures of the war into this country the other day, sending them out as "specials" to theatres, A. J. Richard, editor, explained:

"We always make it a point to attach cameramen to both sides. In this case Henry Kotani, manager of our Tokyo newsreel office, flew into Northern China and joined up with the first Japanese offensive column. At the same time, A. T. Steele, of our Chinese staff, had hurried North and managed to get into Peiping before the fighting actually started. Working with the Chinese forces, he managed to secure some early material, including shots of what was left of a Japanese column of 70 motor trucks, after it had been ambushed.

"As the situation develops, the newsreels are augmenting their coverage as quickly as possible. On ten hours notice, Paramount managed to get Earl Nelson, of the Seattle office, off on a boat for Shanghai. The State Department and the Dollar Line cooperated in making this possible.

"Paramount has also arranged with Central Motion Picture Bureau of China for first call on all material."

Officials of Fox Movietone News said they had asked the State Department at Washington to make inquiries concerning the reported arrest of Bonnie Powell, Far East director for Fox, by Japanese in Peiping.

Mr. Powell, 35 years old, has operated in China for Fox many years. His wife and child live with him in China.

Paramount Adds 400 Houses to Its Circuit Since '35

Four hundred theatres have been added to the Paramount circuit since the company's reorganization in 1935.

Total theatre affiliations for Paramount now number about 1,400. At the time of the reorganization the circuit listed 1,035 theatres owned or controlled by it or subsidiaries, in a report filed with the Federal court.

Paramount's present theatre holdings are about 400 fewer than the peak year, 1931, when it operated 1,790 houses. During the reorganization, about 800 theatres had been dropped by sale, lease, cancellation or lapses of operating agreements.

The bulk of the expansion since 1935 is laid to management of the larger circuits by operating agreements with Paramount. Following are estimated totals of theatres added to these circuits: Interstate Circuit, Hoblitzelle, 40 theatres; E. I. Sparks, 20; A. H. Blank, 35; M. & P.. New England Theatres, 30; B. & K., 25; Wilby-Kincey, 30; Lucas & Jenkins, 15; Saenger, 40; Minnesota Amusements, 20; Malco, 20; Comerford, 12; miscellaneous, 100.

MGM Hires Cartoonists

Cartoonists are being signed at a rapid rate for the new MGM cartoon unit, now being built at a cost of $200,000 and scheduled to open on August 16. Fred C. Quinby, in charge of short subjects for the company, is interviewing and signing artists and technical talent.

Projection Book Issued

Kinematograph Publications, Ltd., of London, has published a revised edition of "The Complete Projectionist," by R. Howard Cricks, F.R.P.S. The volume explains projection theory and practice in detail and discusses repair problems.

Two Millions Offered to End Paramount Suits

A proposal for a $2,000,000 cash settlement of the recovery actions brought by the Paramount trusteees against former officers of the company has been made to Stanton Griffis, chairman of the executive committee of Paramount.

Mr. Griffis will submit the proposal to Arthur Ballentine, counsel to the Paramount trustees, in London this week with the possibility that it may be acted upon within the next few days.

The actions were brought by the Paramount trustees in 1934 and seek recovery of salaries paid former officers "in excess of a reasonable amount" and also the return of sums alleged to have been lost through the redemption by the company of guaranteed stock repurchase agreements granted during the years 1927-31 for purposes of expansion.

The proposal for a settlement by the 24 defendants would aggregate payments of about $2,000,000. It is likely that even if the plan is approved in principle by the trustees, discussions would have to be held as the trustees are said to insist upon one lump payment while some defendants favor staggering payments over a number of years. In addition, the trustees may object to the settlement on the ground that it is inadequate.

Under the tentative agreement, associates of Kuhn, Loeb & Co. are to pay $600,000 while other defendants, including Adolph Zukor, Sidney R. Kent, Sam Katz, Jules E. Brulatour, Frank A. Bailey, and the estate of Emil Schauer, would pay proportionate sums totaling over $1,200,000, it is reported.

Selznick Men Shifted

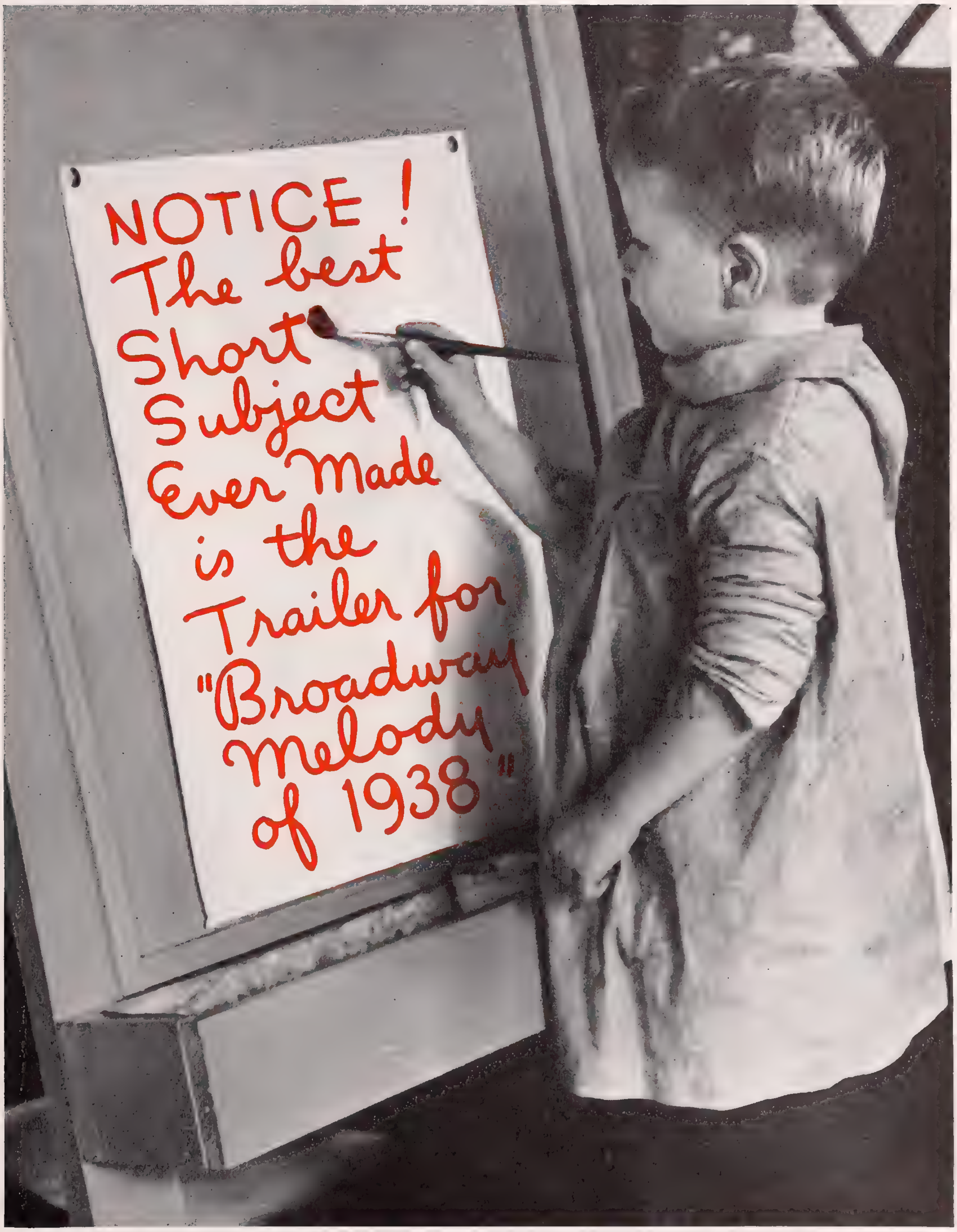
Selznick International has promoted Mason Litson from location manager to unit manager of "The Adventures of Tom Sawyer." Harvey Foster has been made first assistant to Director William A. Wellman on the Selznick production, "Nothing Sacred," and Richard Van Enger has joined the company to become assistant film editor on the same production. Hal C. Kern, film editor-in-chief for Selznick, is forming the largest Technicolor stock library in the world with 65,000 feet already assembled.

Texas Circuit Adds Four

Interstate Circuit, largest group in Texas, has acquired four additional theatres, giving the circuit a total of 122 houses. The Texas and Aggie, both in Arlington, were purchased outright recently. The Palace and Plaza, in San Marcos, were taken over under a partnership arrangement with its former owner, F. W. Zimmerman, who will continue as manager.

F & M Adds Script Department

Fanchon and Marco has added a department to its New York agency for the handling of radio and film scripts. The move was the result of insistence by advertising agencies that radio scripts will not be considered unless direct rights have been assured.



NOTICE !
The best
Short
Subject
Ever Made
is the
Trailer for
"Broadway
Melody
of 1938"

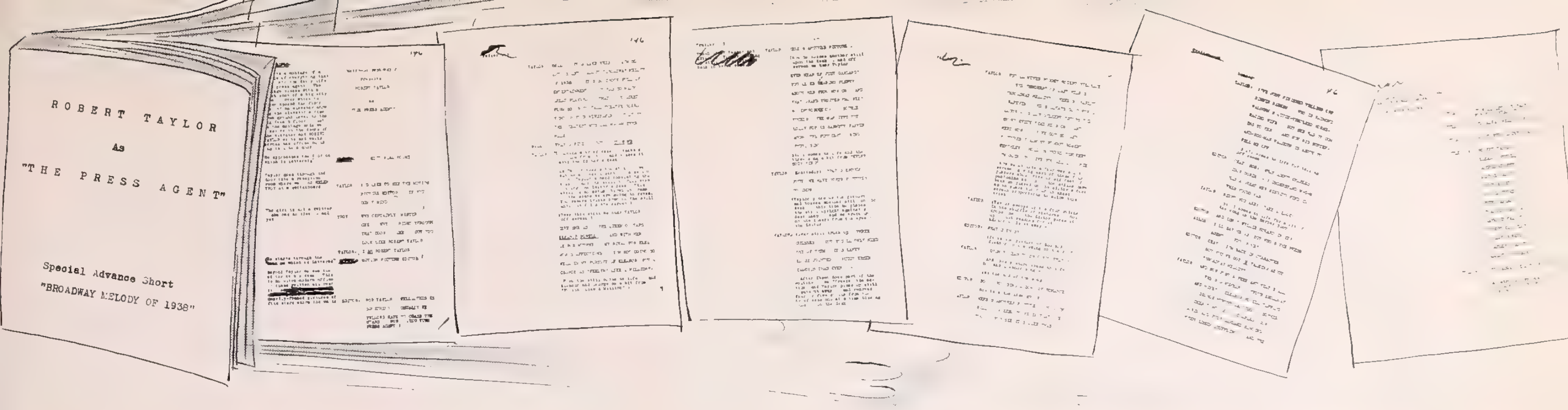
Book it Now! Advertise it on Your Program!

Extra Attraction!

ROBERT TAYLOR
as
"THE PRESS AGENT"

580 Feet of Glamorous Entertainment!

The trailer on "Broadway Melody of 1938" is being booked by showmen as part of their program and is being advertised just like a Short Subject. It was produced from an original script and made at the M-G-M Studios just like a full-length feature. On the next page is the scenario itself!



READ THE SCENARIO AND THEN SCREEN THIS SHORT-SUBJECT-TRAILER AT ONCE!

METRO-GOLDWYN-MAYER

Presents

ROBERT TAYLOR

as

"THE PRESS AGENT"

This is a montage of a little of everything that goes into the daily life of a press agent. The montage closes with a stock shot of a big city room . . . over which is superimposed the floor dial of an elevator showing the elevator's rise from ground level to the eighteenth floor. Just as the montage ends we dissolve to the doors of the elevator and ROBERT TAYLOR exits and walks across the office building hall to a door.

(He approaches the door on which is lettered: "EDITORIAL ROOMS")

Taylor goes through the door into a reception room where we find HELEN TROY at a switchboard:

TAYLOR:

> I'd like to see the motion picture editor . . . if you don't mind . . .

The girl is all a'twitter—she has an idea . . . and yet . .

TROY:

> Why certainly, mister . . . Gee . . . Why . . . Right through that door . . . Gee . . . But you look like Robert Taylor . . .

TAYLOR:

> I *am* Robert Taylor.

(*He starts through the door on which is lettered* "MOTION PICTURE EDITOR") *Beyond Taylor we see the editor at his desk. This is an ultra modern office—class written all over it . . . Smartly-framed pictures of film stars adorn the walls.*

EDITOR:

> Bob Taylor! Well . . . This is something . . . Usually we fellows have to chase the stars . . . Now . . . You turn Press agent!

TAYLOR:

> Bill . . . It's like this . . . I'm so enthusiastic about "Broadway Melody of 1938". . . It's so chock-full of entertainment...It has so many great players... That I've asked permission to tell theatre-goers . . . Through your newspaper . . . That it's the greatest musical M-G-M ever made . . .

BILL:

> That's fine . . . But . . . *Show me!*

TAYLOR: (*Opening a brief case . . takes a picture from it . . . and tosses it atop the Editor's desk.*)

(*As Taylor tosses the still . . . we cut to a close insert . . . in action . . of Taylor's hand completing the toss . . . and the still in full view hitting the Editor's desk. This still is an actual blown-up frame of the scene we are going to reveal. The camera trucks down on the still until it fills the screen.*)

(*Over this still we hear Taylor off-screen:*)

> Here she is! The Queen o' Taps . . . ELEANOR POWELL . . . And with her George Murphy . . . My rival for Eleanor's affections . . . I'm not doing so well in my pursuit of Eleanor . . . But . . . George is "feelin like a million"!

(*Here the still comes to life . and Eleanor and George do a bit from* "*Feelin' Like A Million*".)

TAYLOR:

> Here's another picture . . . .

(*Now he tosses another still upon the desk . and off-screen we hear Taylor:*)

> Ever hear of Judy Garland? . . . You'll be hearing plenty about her from now on. And that grand trouper who needs no introduction . . . Sophie Tucker. The man with the lolly-pop is Barnett Parker . . . among the funniest! Sing, Judy, Sing!

(*Still comes to life and the three sing a bit from* "EVERYBODY SING")

TAYLOR: (*Excitedly*)

> That's enough, Judy, we have other pictures to show.

(*Taylor picks up the picture . . . and tosses another still on the desk . . . . . this time he places the still upright against a desk lamp . . . and we truck up on the insert from the eyes of the Editor*)

TAYLOR: (*Over still truck-up*)

> Three guesses—but you'll only need one of them! It's lanky, loose-jointed Buddy Ebsen . . . dancier than ever—

(*After Ebsen does part of the routine . . we "freeze" the action . . . and Taylor picks up still . . . puts it away . . . and removes four or five stills from the brief case one at a time tossing them on the desk . .)*

TAYLOR:

> You'll never forget Robert Wildhack . . . The "Snorer" of last year's "Broadway Melody"! Here's Charley Grapewin—he's always good for a laugh—Billy Gilbert "stops the show" every time he's on . . . And here now . . . I've got so many pictures I almost forgot Robert Benchley. Hold on there "Snorer" I'm going to give you all a chance!

(*Continuing the Scenario of the Short-Subject-Trailer* ROBERT TAYLOR *as* "THE PRESS AGENT")

(Now we utilize a four-way split screen . . . giving each of these four players about five or six feet of pantomime action . . . the stills have been so placed on the editor's desk as to place the four in exact screen proportions to allow this trick)

(Taylor scoops up the four stills. In the shuffle of pictures . . . Bob drops one . . . the Editor picks it up . . . Bob reaches for it . . . Editor holds it away—)

EDITOR:
What's this?

(It is the picture of Bob and Eleanor in the swing on the roof.)

TAYLOR:
I didn't mean to show you that one . . .

(And this picture comes to life . . . Bob and Eleanor sing—)

(at the end of the song . . .)

EDITOR:
So . . . you sing a song of romance . . .

(Bob lets the line go by . . .)

TAYLOR:
Here's another picture . . . Hold on Bill . . . I seem to be in that one too . . . You see it's like this . . . I've just finished telling off Binnie Barnes . . . who is Raymond Walburn's quick-tempered horse-racing wife . . . But she had it coming to her . . . And now big butter-and-egg-man Walburn is about to tell me off!

(Still comes to life for telling-off scene)

EDITOR:
Okay, Bob! What about Charles Igor Gorin—I understand M-G-M has a great new singing find in this young man!

TAYLOR:
Right you are! Take a look!

(Still comes to life for a bit of the song in the Barber Shop)

EDITOR:
And isn't Willie Howard in it?

TAYLOR:
I'll say he is . . . But who's the press agent . . . You or me?

EDITOR:
Okay . . . I'm back in character. But you've got me talking about "Broadway Melody"

TAYLOR:
And now just a peek and that's all . . . The big number . . . "Your Broadway and Mine". Eleanor Powell tapping . . . George Murphy dancing . . . Sophie Tucker torching . . . Charles Igor Gorin and Judy Garland singing . . . Buddy Ebsen shuffling . . . and the Whiteway Beauties in Cellophane—well—see for yourself.

(Big number)

EDITOR:
What a show . . . I'd call it next year's biggest musical . . . *Today!*

TAYLOR:
And you're not wrong . . . That's what everybody's going to say about "Broadway Melody of 1938". See you opening night!

EDITOR
Thanks, Bob! I've got enough material for eighteen front page banner lines.

TAYLOR: *(As he exits from the door . . . with editor slipping paper into typewriter . . .)*
What do you mean eighteen banner lines . . . I'd say a hundred and eighteen!

(As Taylor exits he bumps bang into Sophie Tucker . . . dressed in the smart suit she wears in the "EVERYBODY SING" *number. She . . . too . . . is carrying a brief case . . . just about to enter the Editor's office!)*

TAYLOR:
What . . . You, too!

TUCKER: *(With a big take . . .)*
Scooped . . . again!

(Fade out)

At the end . . . to sock home the title and the cast—

Title cards reading—

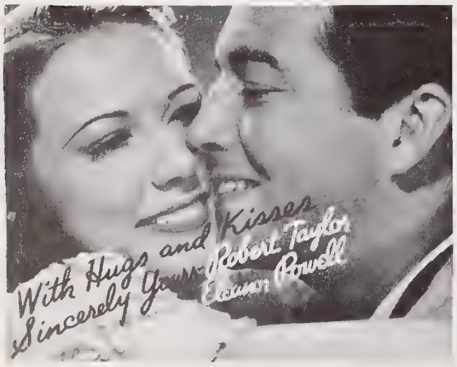
TITLE—1:
IT WILL SET THE PACE FOR FIVE YEARS TO COME

TITLE—2:
"BROADWAY MELODY OF 1938"

TITLE—3:
COUNT YOUR LUCKY STARS

TITLE—4:
ROBERT TAYLOR
ELEANOR POWELL
GEORGE MURPHY
BINNIE BARNES
BUDDY EBSEN
SOPHIE TUCKER
JUDY GARLAND
CHARLES IGOR GORIN
RAYMOND WALBURN
ROBERT BENCHLEY
WILLIE HOWARD
CHARLEY GRAPEWIN
ROBERT WILDHACK

TITLE—5:
"BROADWAY MELODY OF 1938"
A Metro-Goldwyn-Mayer Picture—Directed by Roy Del Ruth



You've read the copy! NOW SEE THE TRAILER! A GREAT ADVANCE PLUG FOR M-G-M's "BROADWAY MELODY OF 1938"

HEAR BILL TO OPEN AIR TO ALL VIEWS

Three measures designed to insure greater freedom of speech on the air have been introduced in Congress, under the sponsorship of the American Civil Liberties Union, by Senator Lewis Schwellenbach, of Washington.

According to the Liberties Union, "the bill would, in principle, extend to controversial public issues the same guarantees of fair treatment as the law now requires for political candidates." Specifically, the measures would obligate radio stations to set aside regular periods for uncensored discussion of controversial issues on a non-profit basis and would give equal time to the various exponents of such issues.

A campaign is being undertaken to urge civic, educational and religious support of the bill which is expected to be given a public hearing at this session of Congress.

New Comerford Theatre

Comerford Amusement Company, with headquarters in Scranton, has awarded a contract to Penn-York Utilities Corporation, Scranton, for erection of a modern theatre in Wilkes-Barre to cost $350,000 or more, including equipment.

Equity Reinstates Oakie

The suspension of Jack Oakie and five other actors by Actors' Equity for failure to join the Screen Actors' Guild has been lifted following payment of fines. The other reinstated actors are Robert Warwick, Lloyd Nolan, Frederic Santley, Harvey Clarke and Lucien Littlefield.

Skouras To Take Seven Soon

Skouras Theatres are expected to assume management of seven of the late Jack Springer's theatres on upper Broadway, on Labor Day, with indications that RKO may acquire a partnership in the deal. Included in the group are the Symphony, Beacon, 77th Street, Stoddard and Thalia.

Would Extend Name Bill

A bill introduced in the Massachusetts legislature, which would compel public performers to use their real names, will be pushed for similar introduction in all state legislatures and in Congress, Francis X. Coyne, author of the bill, declared this week.

Des Moines Wins Contest

Monogram has announced that Des Moines is the winner of the company's nine week sales drive, with Denver and Chicago taking second and third prizes. Another campaign, similar to the one just closed, has been launched.

Academy Appoints Fuld

Jack S. Fuld, formerly exploitation man for a number of large companies, has been appointed New York representative of the Players' Directory Bulletin of the Academy of Motion Picture Arts and Sciences.

FIFTH FILM EXPOSITION IS OPENED IN VENICE

Dozen Prizes Posted, with Cup of Nations as Grand Award; Annual Event Started in 1932

by VITTORI MALPASSUTI
in Rome

The Fifth International Cinematographic Exposition of Venice opened on Tuesday of this week, offering the public 20 evening performances of selected motion pictures and the same number of daytime showings.

In selection of the product for exhibition, the committee took its cue from the introduction to the rules and regulations of the Exposition, as follows:

"The aim of the Exhibition is publicly to recognize and award prizes to those cinematographic works which aspire to true expressions of art, without any prejudice of nationality or of doctrine. The hospitality of the exhibition, as respects cinematographic art of every school and of every country, is such as to exclude from its manifestations any political interference."

The Prizes

The following prizes are being vied for:

Mussolini Cup for the best foreign film.

Mussolini Cup for the best Italian film.

Cup of the "Ministero Della Cultura Popolare" for the best foreign director.

Cup of the "Ministero Della Cultura Popolare" for the best Italian director.

Volpi Cup for the best actor.

Volpi Cup for the best actress.

Cup of the "Direzione Generale per la Cinematografia" for the best staged subject.

Cup of the "Istituto Nazionale Luce" for the best operator.

Cup of the "Partito Nazionale Fascista" for the best documentary film.

Cup of the "Istituo Internazionale per la Cinematografia Educetiva" for the best scientific film.

Cup of the "Direzione General per il Teatro" for the best cartoons.

Cup of the Nations for the best picture shown as world's premiere.

The Cup of the Nations may be given to a film which already has taken some other prize.

These prizes will be awarded by an international jury composed of four members designated by the International Film Chamber and by the Delegates of the Nations not belonging to the Chamber, of four Italian members and three independent experts, under the chairmanship of the president of the exhibition.

Nobody may be a member of the jury who is in any way, directly or indirectly, interested in industrial or commercial cinematographic concerns.

The exhibition also will have this year a new theatre for the daytime shows, which in this way will be placed upon the same level as the night performances, which again will take place in the Gardens of the Luminous Fountains, by the sea.

In 1932 it first was decided to entrust to the Venice Biennial International Exhibition of Arts the task of selecting and presenting to an international public the manifold aspects of the complex art called cinematography.

The idea, fostered by the Biennial, was to show a series of films, chosen from an artistic standpoint and by the most prominent producers and the best directors in the world, and to present the pictures in the original form and language in which they came out of the studio.

The first exhibition of Cinematographical Art took place in August, 1932; about 40 films of eight countries were presented. The projections took place at night on a vast terrace on the sea. The Biennial then decided to make the exhibition a permanent institution.

The second exhibition was held in August, 1934, and added some daytime shows, including sub-standard films. Fifteen nations and 46 producers were represented; 26 representations were given, and 80 films were presented, among them two world premieres. Two cups were offered by Il Duce, one for the best Italian film and one for the best foreign film.

In 1935 the exhibition was changed from biennial to annual, and the participation of the different countries began to take an official form. Eighteen world premieres were shown out of 84 films sent by 12 nations, and these were distributed in 43 representations. The exhibition lasted 22 days.

With the fourth exhibition, held in 1936, official participation of the producing countries was defined in the following form: with a previous selection of the films made by the governments of the participating countries; with the institution of a committee for acceptation of the films, composed of official representatives of the nations, official representatives of the International Film Chamber and of the presidency of the exhibition itself; with the institution of "national soirés attended by representatives of the respective governments or by a member of the same, as in the case of Germany, represented by Dr. Goebbels.

The exposition's publicity committee quoted Jack Warner, production executive of Warner Bros., from an interview by a reporter of the *Corriere della Sera* as follows:

"I don't know what is most admirable, the organization of this exhibition, which is the most interesting cinematographic competition in the world, or the enthusiasm of the spectators."

The Motion Picture Producers and Distributors of America is not participating in the Venice Exposition as an association.

Jensen Forms Artcinema

Emil Jensen has formed Artcinema Associates, Inc., at Albany and has purchased all the assets of Art Cinema Corporation, a Delaware company, which was voluntarily dissolved recently.

"Road Back" Passes Censors

Reversing its previous orders for deletions, the Massachusetts state censorship board at length approved "The Road Back" as originally submitted.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Souls at Sea

(Paramount)

Drama

The more or less obvious first thing for a showman to do toward selling his picture to his public is to list in large and far flung letters the names Gary Cooper, George Raft, Henry Wilcoxon, Frances Dee, Harry Carey and such other members of the cast as are what may be called "hot" in the given locality. Important next steps are to describe the production as big, long in preparation, maritime in subject and setting, historically predicated and, above all, as a melodrama, since the big scene to which all others lead up is strong stuff, deliberately and directly, if adroitly, delivered.

The story is an original by Ted Lesser based on a century-old incident wherein a supposed slave trader riding a passenger liner, which is wrecked, takes charge of an overcrowded lifeboat and saves some of the panic stricken survivors by doing away, by drowning and pistol fire, with the remainder.

Henry Hathaway, director, has counterbalanced the sombre sacrifice which is the picture's distinguishing content, by dwelling intermittently on humorous incidents and developing individual characterizations. The screen play by Grover Jones and Dale Van Every capitalizes nineteenth century behavior consistently. There is a brief sequence early in the picture showing brutality practiced by slave traders, but the subject is dealt with only conversationally thereafter. Production is on a lavish scale.

Seen at the Paramount theatre, Los Angeles, The audience was visibly impressed during the screening, and had more than the usual amount of things to say about it, both ways, afterward.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Directed by Henry Hathaway. Assistant director, Hal Walker. Story by Ted Lesser. Screen play by Grover Jones and Dale Van Every. Film editor, Ellsworth Hoagland. Photographed by Charles Lang and Merritt Gerstad. Original music by W. Frank Harling and Milan Roder. Musical direction by Boris Morros. Songs by Leo Robin and Ralph Rainger. P. C. A. Certificate No. 3029. Release date, September 3, 1937. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

"Nuggin" Taylor	Gary Cooper
Powdah	George Raft
Margaret Tarryton	Frances Dee
Lieut. Tarryton	Henry Wilcoxon
Captain of "William Brown"	Harry Carey
Babsie	Olympe Bradna
George Martin	Robert Cummings
Court Prosecutor	Porter Hall
Woodley	George Zucco
Tina	Virginia Weidler
Gaston De Bastonet	Joseph Schildkraut
Capt. Martisel	Gilbert Emery
Toymaker	Lucien Littlefield
Violinist	Paul Fix
Pecora	Tully Marshall
Mate	Monte Blue
Granley	Stanley Fields

Flight from Glory

(RKO Radio)

Melodrama

Last October RKO-Radio released "Without Orders," an aviation melodrama. Though listed in the Class B division, "Without Orders" proved a better attraction in many theatres, especially the smaller houses, than many Class A films. In the case of "Flight from Glory," which, following its preview, RKO-Radio attaches proudly are announcing as one of its B group, there is a distinct possibility that history will repeat itself.

Directed by the same man, Lew Landers, an interesting story surrounds "Flight from Glory." Allotted a minimum budget, with for the most part only stock company players assigned to the cast, the film, over the objections and much to the amazement of several departments closely akin to production, was made in twelve days. For a large studio this record of minimum hours spent is practically a miracle. Much as Landers' speed perturbed others, his insistence that the story could be told in two sets, an exterior and an interior, bothered them more.

But it has been done, and the best jury that anyone can get to pass a verdict, a preview audience in which the high bracket executives and stars were conspicuous by their absence, considered the film worthy entertainment.

With all the players delivering commendable characterizations, the motivation is a non-formula aviation story. Ellis runs a flying freight service in the Andes Mountains. The planes he uses are obsolete crates. His crew of pilots, Smith, Hanson, Jones, Hilton and Old Timer, realize that only by death may they expect to escape from serfdom under Ellis. To barren Delgardo come grounded flyer Wilson and his wife, Lee, to have their illusions of "orchids and moonlight" quickly shattered. As, one by one, several of the pilots fly to their death, the romantic side of the story, involving Lee, Smith and Hilton, settles into a concerted effort to get a woman out of a place where no woman should be. Hilton's sacrifice of his life galvanizes Wilson into action. Luring Ellis into a plane, he gives him a taste of the terror known by every pilot who has flown his planes. Committing suicide, he leaves Ellis to his own fate. The ending has Smith and Lee starting back to the United States.

As the preview audience considered it, the entertainment provided in this picture was right where it belonged—upon the screen. Cognizant that inconsequentials had been ignored, the audience at times was noticeably bored by the excessive dialogue, but the sensational flying more than made up for this shortcoming.

Previewed at the Alexander theatre, Glendale.—GUS MCCARTHY.

Produced and distributed by RKO-Radio. Robert Sisk, producer. Directed by Lew Landers. Screen play by David Silverstein and John Twist. Story by Robert D. Andrews. Photographed by Nicholas Musuraca. Special effects by Vernon L. Walker. Van Nest Polglase, art director. Edited by Harry Marker. Robert Barnes, assistant director. P. C. A. Certificate No. 3529. Running time, when seen in Hollywood, 60 minutes. General audience classification. Release date, Aug. 20, 1937.

CAST

Smith	Chester Morris
Lee Wilson	Whitney Bourne
Ellis	Onslow Stevens
Wilson	Van Hoflin
Hanson	Richard Lane
Jones	Paul Guilfoyle
Itzky	Solly Ward
Hilton	Douglas Walton
Old Timer	Walter Miller
Molly	Rita LaRoy
Pepi	Pasha Khan

Sea Racketeers

(Republic)

Action Melodrama

The United States Coast Guard's constant war on smugglers provides the background of "Sea Racketeers," which Republic apparently has made an effort to lift above the ordinary classification of action melodramas, by virtue of new story angles. The picture has plenty of action to satisfy those fans who crave blood and thunder, yet it is designed to draw, also, those who like comedy and music with their screen gore and fights.

Marquee names are lacking, although the top players, Weldon Heyburn and Jeanne Madden, are supported by Warren Hymer, Dorothy McNulty, J. Carroll Naish, Syd Saylor, Lane Chandler and Bryant Washburn, all well known to theatregoers for previous appearances.

Weldon Heyburn and Warren Hymer are seen as "Jim" and "Spud," members of the Coast Guard, who room together. They are confronted with the problem of finding out who is smuggling furs into the United States. Jeanne Madden, as "Pat," of whom "Jim" becomes enamored, gets a job through "Toots," played by Dorothy McNulty, song-dance girl on the gambling boat, as a dancer-singer in the boat's revue. "Pat" is used as a dupe in the smuggling racket by "Durant," head of the smugglers, and in a series of rapid-fire events, the Coast Guard wins out, smashes the ring, "Jim" gets "Pat" and "Spud" gets "Toots."

Previewed at the Forum theatre, Los Angeles. A crowded house greeted this one loudly. Throughout the picture, the comedy went over so well that succeeding lines were lost in the laughter.—VANCE KING.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Mailton MacFadden. Original screen play by Dorrell and Stuart McGowan. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, William Morgan. Musical director, Alberto Colombo. Songs by Ned Washington, Sam H. Stept, Lou Handman, Walter Hirsh, Raoul Kraushaar, William Lava. Costumes by Eloise. P. C. A. Certificate No. 3,528. Running time when seen in Los Angeles, 60 minutes. Release date, September 6, 1937. General audience classification.

CAST

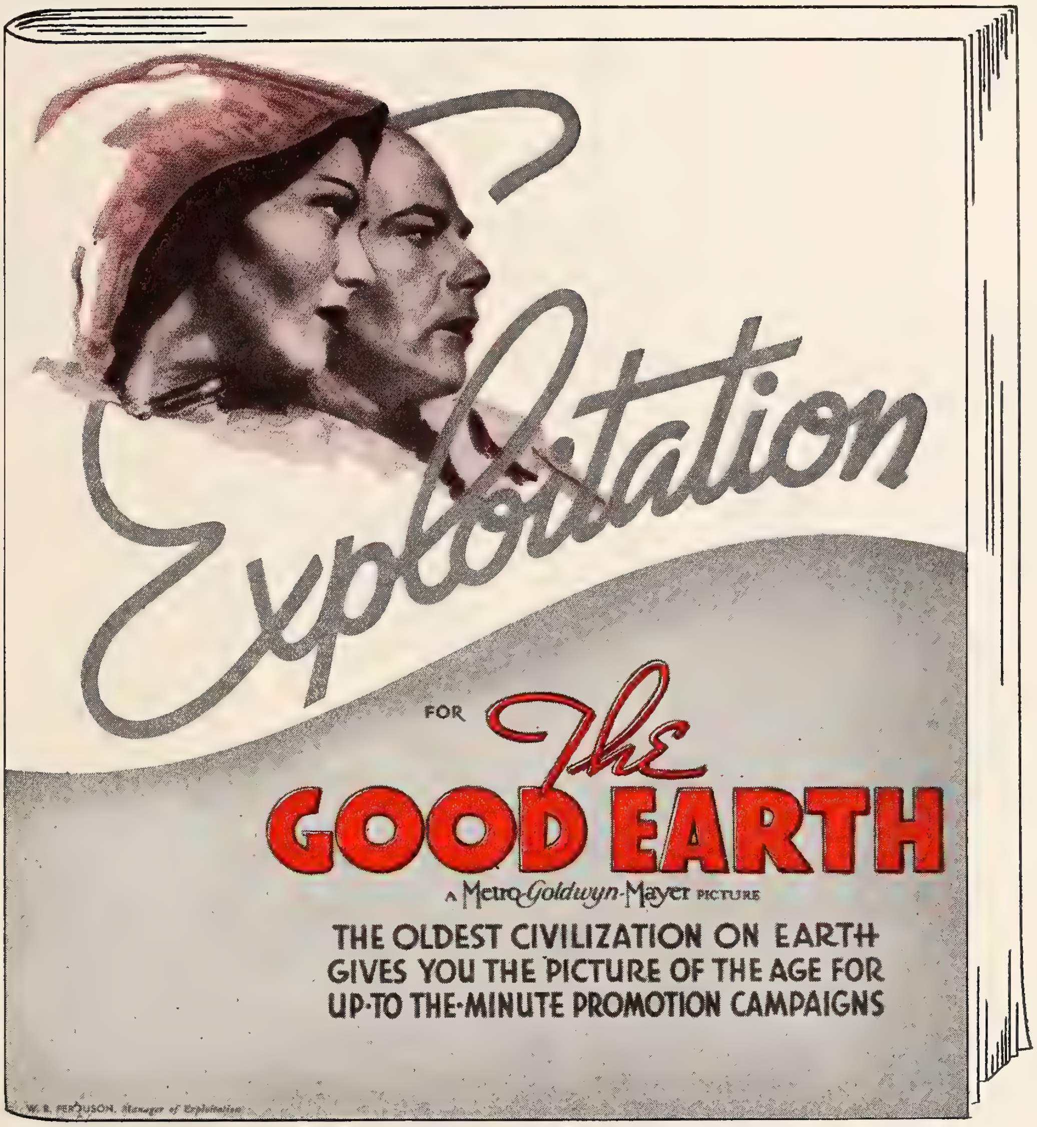
Jim	Weldon Heyburn
Pat	Jeanne Madden
Spud	Warren Hymer
Toots	Dorothy McNulty
Durant	J. Carroll Naish
Blondie	Joyce Compton
Maxwell Gordon	Charles Trowbridge
Weasel	Syd Saylor
McGrath	Lane Chandler
Maxie	Benny Burt
Turk	Ralph Sanford
Lew	Don Rowan
Mr. Crane	Bryant Washburn
Skipper	Skippy

Love Under Fire

(20th Century-Fox)

Comedy-Romance

In adapting this British stage play the Twentieth Century-Fox production crew again has followed that peculiar formula which, when previously used, has resulted in acceptable entertainment. Those who hew to the line and letter when they look at their screen entertainment undoubtedly will notice many faults and incongruities. Those, however, who go to thea-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[Hold-overs just announced: PITTSBURGH; SALT LAKE CITY; BUFFALO; WASHINGTON, D.C.; LOS ANGELES playing 2nd week at two theatres day and date. More on the way!]

Take our tip! 'Good Earth' demands extra time!

tres merely to be amused will very likely find "Love Under Fire" amusing.

One phase, in which the love interest is bound up, concerns a British miss who flees London to evade capture for a crime which she mistakenly believes she committed and a Scotland Yard officer instructed to track her down. The second concerns a young revolutionary officer, who, hard put to discover who stole a lot of jewels when a bank was looted, endeavors to pin the guilt upon the English girl. Interluding bits of comedy and musical specialties are contributed by a vaudeville troupe manager and his band of harmonica players. But as all are set down in an atmosphere of adventure, intrigue and danger, the whole blends into satisfactory, if complicated, screen material.

For personnel exploitation purposes, the picture features Loretta Young and Don Ameche, seen together in "Ramona" and "Love Is News." Other names whose localized importance individual exhibitors know are Borrah Minevitch and his harmonica band, Frances Drake, Walter Catlett, John Carradine, Harold Huber, Sig Rumann, Katherine DeMille and E. E. Clive. Clive delivers a choice comedy characterization and Huber is as important in the narration as are the leads.

On the production side, the substantiating detail which amplifies the comedy and melodrama as well as romance is set against a situation which all will identify as the Spanish revolution. Wisely, however, preparation and direction have elected to concentrate on comedy, and though there is realism and adventure their impact serves to intensify the humorous motivation.

Previewed in the Twentieth Century-Fox Studio projection room, Hollywood. The audience was composed exclusively of trade press and fan magazine reporters. Folk who like to consider themselves hard boiled and difficult to please all seemed to be so impressed with the film, despite its discrepancies and departures from the Hoyle of picture making.—G. M.

Produced and distributed by Twentieth Century-Fox. Carryl F. Zanuck in charge of production. Nunnally Johnson, associate producer. Directed by George Marshall. Screenplay by Gene Fowler, Allen Rivkin, Ernest Pascal. Based on the play "The Fugitives" by Walter Hackett. Song "Language of Love" by Samuel Pokrass. Barbara McLean, film editor. Booth McLean, assistant director. Photographed by Ernest Palmer. P. C. A. Certificate No. 3309. Running time 75 minutes when seen in Hollywood. General audience classification. Release date, August 20, 1937.

CAST

Myra Cooper	Loretta Young
Tracy Egan	Don Ameche
Borrah Minevitch and His Gang	Themselves
Pamela Beaumont	Frances Drake
Tip Conway	Walter Catlett
Captain Delmar	John Carradine
General Montero	Sig Rumann
Lieutenant Chavez	Harold Huber
Rosa	Katherine de Mille
Captain Bowden	E. E. Clive
Lieutenant Cabana	Don Alvarado
Captain Contreras	Georges Renavent
Bert	Clyde Cook
Lieutenant De Vega	George Regas
Cunningham	Claude King
Officer	Francis McDonald
McWhirter	David Clyde
Civilian	Egon Brecher
Captain	Juan Torena
Darnley	Holmes Herbert
Porter	George Humbert

It Can't Last Forever

(Columbia)

Comedy

Columbia, in the present offering, has followed what recently has amounted to a Hollywood trend by introducing Ralph Bellamy, known to audiences as a sober and dependable hero, in his first comedy role, but has failed to give him a vehicle fast moving enough to serve as a fair test of his capabilities.

The somewhat forced and apparently unwarranted introduction of vaudeville and radio performers whenever the moment in the plot development seems auspicious retards the action to a degree not quite balanced by the compensatory utility of the device as exploitation.

Melodrama, suspense and love interest we present in their proper amounts, according to formula, in the story, which is otherwise without complication. A vaudeville booking agent, with the reluctant aid of his partner and through a publicity hoax which is the picture's only departure from credibility, builds for himself a reputation as a psychic, the Master Mind, and as such quickly acquires a following of millions of credulous radio listeners to whom he gives honeyed personal advice.

A powerful gangster sees in this following a fertile field for swindle and obtains access to part of the psychic's fan mail, to the writers of which he sells stock with the supposed recommendation of the Master Mind. The booking agent-psychic, learning of the misuse of his name, attempts to destroy his reputation as a soothsayer by making an incorrect prediction. He fails when his guess on a prizefight proves correct in every detail. Warned by the gangster, gun in pocket, that he cannot escape, the Master Mind uses the radio and his disciples in a simple solution of his difficulties which earns him the respect and, it is to be supposed, the love of the newspaper girl in the case.

Depending as it does on cast and treatment rather than on story or situations for comedy values, the action is benefited by the supporting work of Raymond Walburn and Robert Armstrong, both experienced in exciting risibilities, and names of exploitational value with those of Bellamy and Betty Furness. For emphasis there are also the singing and dancing acts and even a prizefight.

The first day audience at the Rialto theatre, New York, was receptive and laughed sufficiently to justify the comedy classification.—J. D. I.

Produced and distributed by Columbia. Directed by Hamilton MacFadden. Story and screen play by Lee Loeb and Harold Buchman. Assistant director, Cliff Broughton. Photographed by Allen G. Siegler, A.S.C. Film editor, Gene Milford. Sound engineer, George Cooper. Musical director, Morris Stoloff. Music by Ben Oakland. Lyrics by Herb Magidson. Vocal arrangements by Paul Mertz. Gowns by Kalloch. Associate producer, Harry L. Decker. Running time, 68 minutes. P. C. A. Certificate No. 3354. General audience classification.

CAST

Russ Matthews	Ralph Bellamy
Carol Wilson	Betty Furness
Al Tinker	Robert Armstrong
Dr. Fothergill	Raymond Walburn
Fulton	Thurston Hall
Cronin	Ed Pawley
Capt. Rorty	Wade Boteler
Mr. Appadelius	Charles Judels

and

Jackson Brothers, Morelia Brothers, Barbara Burbank, Dandredge Sisters, Armanda and Lita, The Blenders.

Marry The Girl

(Warner Brothers)

Comedy

Making no pretense to be anything but wild comedy and performed by a group of top notchers, "Marry the Girl" provides plenty of names for the exhibitor. The picture has moments of great fun, but much of the comedy "misses the boat." Hugh Herbert, however, is consistently funny.

The story sets out to record the daffy doings of Herbert as the half-witted head of a newspaper syndicate, Mary Boland as his not too brilliant sister; Hugh O'Connell, comic strip artist; Mischa Auer, egomaniacal Russian; Allen Jenkins, gang leader; Alan Mowbray, eccentric psychiatrist; Frank McHugh, slow witted assistant to Herbert; Carol Hughes, Herbert's flighty niece, and sundry other characters.

When McHugh, secretary to Herbert, is made general manager of the syndicate, he becomes a pawn in the schemes of his associates. Mary Boland enlists his aid in quashing the romance between her niece, Miss Hughes, and Auer. The slow witted McHugh invariably brings the two together, so Miss Boland bundles Miss Hughes off to Mowbray's sanitarium on the pretext that Herbert is ill.

Miss Hughes is closely guarded to prevent any escape. In his usual muddling way McHugh brings Auer to her. Auer, however, transfers his affections to Miss Boland, who is flattered by his attention. Probably the funniest sequence of the picture comes at the sanitarium when O'Connell, recovering from a state of inebriation, draws cartoons on window shades, lamps and a nurse's uniform, while Herbert follows, collecting the cartoons to make a deadline. McHugh helps Miss Hughes escape and eventually they fall into the clutches of a gang. In the end Auer marries Miss Boland and McHugh and Miss Hughes plan a bridal march.

Reviewed at the Criterion Theatre, New York. A large early afternoon audience apparently enjoyed the picture. There was frequent laughter when Herbert was on the screen and occasionally when Auer was emoting.—P. M.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Directed by William McGann. Screenplay by Sig Herzig, Pat C. Flick and Tom Reed. Based on a novel by Edward Hope. Photography by Arthur Todd. P. C. A. Certificate No. 3,034. Running time, 66 minutes. Release date, July 1, 1937. General audience classification.

CAST

Ollie Radway	Mary Boland
Virginia Radway	Carol Hughes
David Partridge	Frank McHugh
Dimitri	Mischa Auer
Michael Forrester	Hugh O'Connell
Jasper	Tom Kennedy
First Southerner	Olin Howland
Drake	William Davidson
Happy Elmer	Irving Bacon
Partridge's Secretary	Louise Stanley
John B. Radway	Hugh Herbert
Specs	Allen Jenkins
Dr. Stryker	Alan Mowbray
Bill	Teddy Hart
Buster	Dewey Robinson
Second Southerner	Arthur Aylesworth
Andres Victor Antoine Descate	Charles Judels
Third Southerner	Louis Mason
Radway's Secretary	Bess Flowers

The Edge of the World

(Rock-British)

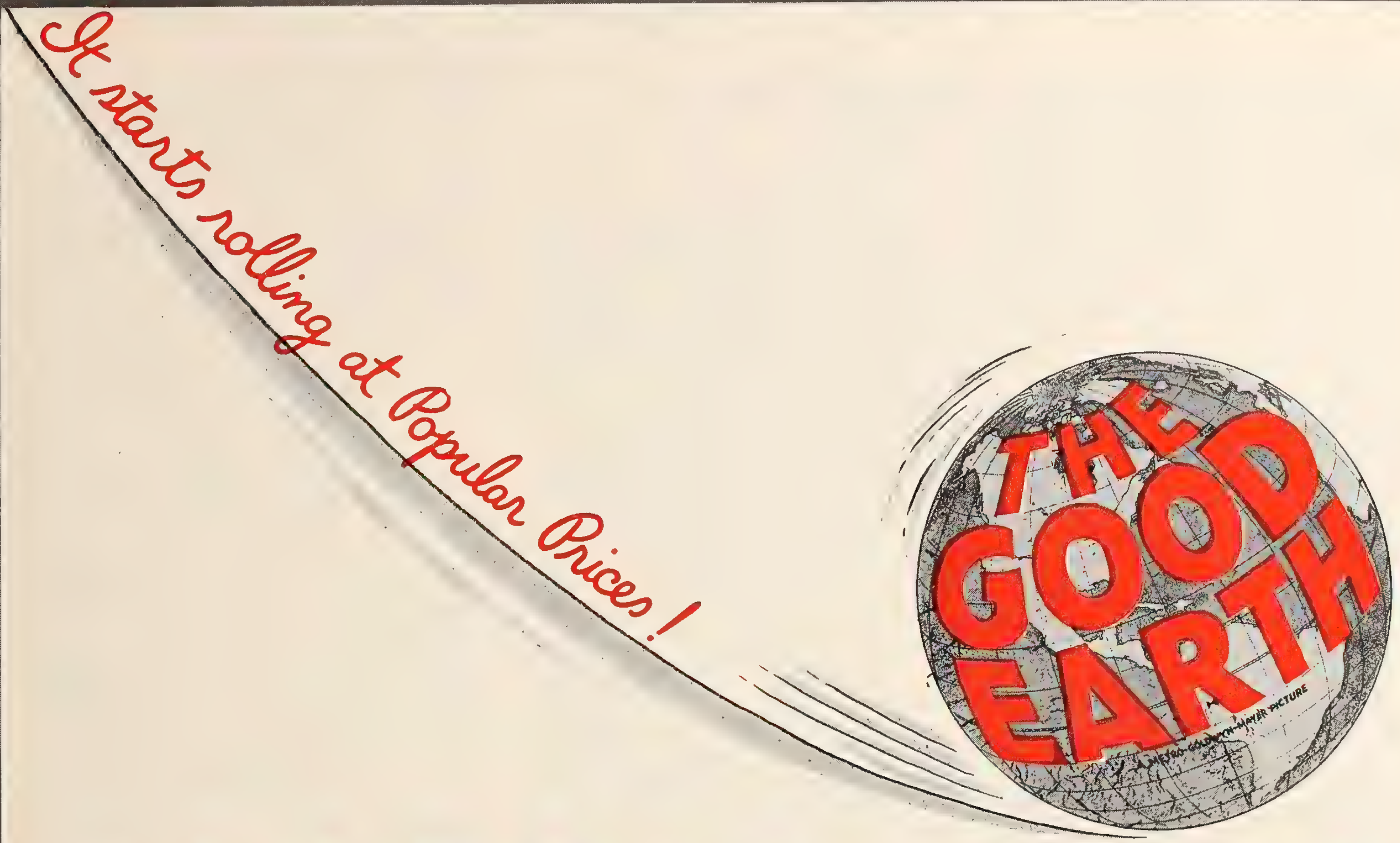
Realistic Melodrama

This is quite unusual screen material. It is akin to "Man of Aran" and to that other very sincere British picture, "The Turn of the Tide," in the fact that it aims to give a true picture or ordinary men and women, and a realistic presentation of man's struggle in the face of nature. Like "Man of Aran," it is magnificent in its settings and general pictorial values, and like "The Turn of the Tide" it avoids all the obvious appeals in its portrayal of a love interest which is seen in proper focus as an incident in a play in which the actors are not people, but a People.

Produced on the remote Scottish island of Foula, the picture is in essence the saga of a small community which, by fishing, farming and sheep-raising, has wrung a living out of a bare rock, lashed by the Atlantic and in rare touch with the outside world. A tribe in its customs, which include a "parliament" meeting on the cliff-top, this small group of hardy men and women see their existence threatened by the steam-trawlers which poach on their fishing grounds, by the failure of their crops, and by the call of the outside world to their younger members. In the end the gallant battle fails. The last scene of all is the evacuation of the island by the whole community, which seeks a new home on the mainland.

Individual melodrama plays its part in the picture. The son of the Elder wants to leave the island. His friend, who loves his sister, persuades him to let the matter be decided by a cliff-climbing contest. The would-be emigrant loses his life. His father refuses to allow the victor to marry his daughter, and the young man leaves the island. The girl bears a son in his absence. Sick with diphtheria, the child is carried through a raging sea to the nearest port and an operation in the cabin saves his life. The reunion of the young couple wins over the Elder to give his consent to evacuation of the island, but while the community, with its gear and animals, are loading the relief ship, the Elder, in search of a rare bird's egg, is dashed to death from the cliff.

It is impossible to overpraise the grandeur of the natural settings of "The Edge of the World." The cliffs are awe-inspiring in their bleakness; the reality of their danger is very obvious in the finely staged scenes of the climbing contest. Storms at sea, gale on land, mist



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that blots out the landscape; all these are finely shown, and are a very important part of the picture. Fascinating also is the authentic picture of primitive life; the small "kirk," the cliff-top discussion of community problems, the roped descent of those cliffs in search of strayed sheep, the small boats battling with mountainous seas. Rich character study also is there; few more impressive scenes have been filmed than the Elder's round of the island, "bidding" neighbors to his son's funeral. John Laurie as the Elder, Finlay Currie as the landlord's agent, Belle Chrystall and Niall Macginnis, all act well.

It is less a photoplay than a social document, but, wherever there is a welcome for the serious presentation of real life, in its more elemental aspects, "The Edge of the World" can, by special handling, probably be made an attraction of a very uncommon kind. It is emphatically a picture the exhibitor should view for himself, for it falls into no recognized categories.

Viewed at a trade show at the London Hippodrome. The reaction varied, but it was significant that applause was loud for some of the outstanding pictorial effects. All recognized the picture to be an achievement—and a problem.—BRUCE ALLAN, London.

Produced by Joe Rock Productions. Distributed in England by British Independent Exhibitors (Distribution) Co. Directed by Michael Powell. Running time, 80 mins. Adult audience classification.

CAST

James Gray	Finlay Currie
Andrew, his Son	Niall Macginnis
The Catechist	Grant Sutherland
The Laird	Campbell Robson
The Skipper	George Summers
Peter Manson	John Laurie
Ruth, his Daughter	Belle Chrystall
Robbie, his Son	Eric Berry
Jean, their Grandmother	Kitty Kirwan

and All the People of the Island of Foula

Armored Car

(Universal)

Melodrama

From the usual depiction of police or G-men as the fighters for law and order, Universal here has turned to the drivers of money laden trucks.

The production's chief aim appears to be a presentation of proof that armored cars and their drivers are not easy prey for gangsters. Several attempts are made; all fail despite the use of dynamite, acetylene torches, and guns.

After a crew is killed in an explosion, officials of the armored car organization openly discharge one of their employees, Larry Wills, but secretly he is kept on the payroll as a private detective. Through his efforts the gang is taken into custody. The climax comes when Wills shoots the tires of a truck, preventing it from driving over a bridge under which dynamite has been placed.

Reviewed at the Globe Theatre, New York, where a late afternoon audience displayed keen interest by heaving audible sighs of relief when the hero saves his friends and is revealed as a detective rather than a gangster.—RAY BARNETT.

Produced and distributed by Universal. Screen story by Lewis R. Foster and Robert N. Lee. Original story by William Pierce. Director, Lewis R. Foster; associate producer, E. M. Asher. Photography by Stanley Cortez. P. C. A. Certificate No. 3301. Release date June 20, 1937. Running time 66 minutes. General audience classification.

CAST:

Larry Wills	Robert Wilcox
Ella	Judith Barrett
Walinsky	Irving Pichel
Petack	Cesar Romero
The Blind Date	Inez Courtney
Tiny	Tom Kennedy
Bubbles	Dave Oliver
Hutchins	William Lundigan
Pop Logan	Harry Davenport
Sheridan	Joe King
Hale	Richard Tucker
Bill	Tony Hughes
Organist	Rollo Lloyd
Frenchy	John Kelly
Lt. Shores	Stanley Blystone
"Simi"	Paul Fix

Paradise Isle

(Monogram)

South Sea Romance

An authentic South Sea setting and a cast composed principally of natives lend charm to this story of the romance of a native girl and a white man. In tempo the picture is slow and possible plot developments are discarded in favor of what is practically a straight story of a simple romance, but the picture has a certain strength in the telling of it and it is greatly enhanced by its picturesque setting. It is an unassuming production that merits favor in many situations.

Based on the magazine story "The Belled Palm," by Allan Vaughan Ellston, the picture stars for the first time the native girl, Movita, who is remembered for her performance in "Mutiny on the Bounty." Warren Hull plays the blind white man who falls in love with Movita. William Davidson figures prominently in the proceedings, as does George Pilitz, a native, as a suitor of Movita.

"Kennedy," a painter who has lost his sight and is en route to Java to see a specialist, is shipwrecked. Washed ashore on the island of Samoa, he is discovered by "Ila," a native girl. The girl nurses him back to health. "Kennedy" is resentful of her attention, preferring to brood in solitude, but gradually he comes to depend on her and in time he realizes he loves her. "Ila" meanwhile has found a pearl with which she hopes to pay for an operation on his eyes.

"Hoener," a trader, inveigles a beachcomber to pose as the specialist and obtain the pearl. The beachcomber tries to double-cross "Hoener." They are both slain in a fight. "Tono," in love with "Ila," hoping that once "Kennedy" sees again he will leave the island, sets out for the specialist. The operation is successful. "Kennedy" finds his love for "Ila" is all-important and he returns to her.

Reviewd in projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Monogram. Producer, Mrs. Dorothy Reid. Director, Arthur Greville Collins. Photography by Gilbert Warrenton. Sound, William H. Wilmarth. From the Cosmopolitan story, "The Belled Palm," by Allan Vaughn Ellston. Screenplay and dialogue, Marion Orth. P. C. A. Certificate No. 3,522. Running time, 73 minutes. Release date, July 21, 1937. General audience classification.

CAST

Ila	Movita
Kennedy	Warren Hull
Tono	George Pilitz
Hoener	William Davidson
Coxon	John St. Polis
Steinmeyer	Pierre Watkin
Johnson	Kenneth Harlan
Baxter	Russell Simpson

Gobsek

(Amkino)

Melodrama

A program note for this dramatization of Honore de Balzac's novel of the early 19th century Parisian money-lender, whose single obsession was the power over human souls which he derived from gold, refers to a stray quotation from Karl Marx in which the author of "Das Kapital" used the French writer's character, Papa Gobsek, as a symbol of predatory usury. From this the note infers that the story is a history of the origins of "what is now known as the banking industry."

Beyond this, however, the picture itself is less a case against the capitalists than a competent and realistic psychological study of a warped mind. The author's mood of futility and irony for the most part is carried out faithfully in acting and direction by the Moscow Art Theatre cast headed by Leonid Leonidov, but the photography, lighting and makeup frequently fail to reach the standard of technical progress evidenced in other Soviet productions.

The starkly realistic and unrelieved melodrama unfolds the story of how the money-lender by dark and devious methods gathers into his hands the strings through which he controls the lives of half of Paris, rich and poor. A young law clerk whom he befriends becomes obligated to handle his legal business for life, and a countess, yielding to the demands of her lover, forges her husband's signature to notes. Contradictory facets in the money-lender's character are emphasized by his friendly advice to the count as to how to rid himself of his unfaithful wife before she ruins him. At length the miser dies miserably, a tiny shaft of sunlight in his room seeming, in his delirium, living gold which he tries to grasp. The young lawyer as executor of the estate sees his opportunity to administer justice.

At the Cameo theatre, New York, a mid-afternoon audience seemed impressed by the picture, but withheld their applause for the Soviet newsreels which followed.—JAMES D. IVERS.

A Mezhrabrom production from the novel by Honore de Balzac. Distributed in the United States by Amkino. Directed by Konstantin Eggert, musical score by V. Y. Shebalin, photography by L. P. Forestier. Dialogue titles superimposed in English. Running time, 74 minutes.

CAST

Gobsek	Leonid Leonidov
Derville, the attorney	A. P. Shatov
Fannie Malvaux, a seamstress	G. E. Sergeyeva
Jeanne, a doll-maker	T. N. Kondrakova
Money-lenders:	
Verbrest	Y. M. Volkov
Jigonet	O. N. Abdulov
Virginie, a janitress	E. V. Lyaudanskaya
Count de Restaud	K. V. Eggert
Countess Anastasia de Restaud	E. N. Gogolieva
Count Maxime de Trailles	M. M. Sadovsky

Fury Over Spain

(Modern Films)

War Scenes

A propaganda picture, produced under the supervision of the propaganda offices of the Confederacion Nacional de Trabajo (National Confederation of Labor) and the Federacion Anarquista Iberica (Spanish Anarchist Federation) government, this subject consists of a series of scenes depicting the horror and destruction of war, with sound of machine gun, rifle and cannon fire. A narrator describes the happenings from a Loyalist standpoint.

Scenes of the Loyalist army firing upon the Rebels are preceded by others depicting the abdication of Alphonse and mass meetings in squares. After the outbreak of war, the mobilization of the Loyalist forces is shown.

Buenaventura Durruti, Loyalist general, is the one central figure of the picture. He is shown repeatedly as he prepares his followers for battle. Numerous shots of the fighters leaving by truck and on foot are included, along with innumerable scenes of bullet-riddled houses, shattered buildings and slain soldiers stretched out in the streets and fields.

"Fury over Spain" cannot be classified as entertainment for a motion picture theatre.

Previewed in a New York projection room before its opening at the World Theatre. The small group that witnessed the pre-showing accepted the film without comment.—R. A.

Produced by Sie Film (Sindicato De La Industria Del Espectaculo). Distributed by Modern Film Corporation. Photographed and recorded in Spain by Adrien Porchetria, Ramon de Banos, Pablo Weinschenk and Antonio Garcia. Composition and text by Juan Palleja and Louis Frank. Running time, 55 minutes.

Action for Slander

(London Films-United Artists)

Problem Melodrama

Suspense value is to be found in this story of a man, unjustly accused of cheating at cards, who is driven into hiding and finally brought to a decision to end his own life by a "whispering campaign." The action which he finally takes to rehabilitate himself leads to one of those court climaxes popular with producers and theatrically effective. Characterization is on a high level and the humorous relief is excellent in a technically first class British effort.

There are considerable exploitation values, in the theme of a life ruined by innuendo, in the fact that a poker game is replayed in court in order to demonstrate that cheating was technically impossible in the circumstances, and in the situation that the action for slander is really a life and death matter, the plaintiff having decided to shoot himself if he loses.

Major George Daviot's wife Ann leaves him, owing to signs of a liaison between him and Josie, wife of his fellow-officer Captain Bradford. At a country-house party Daviot is accused of cheating at poker by a drunken fellow-guest. The charge is supported by Bradford in revenge. Daviot is asked to resign from his club and his rank. He is about to shoot himself when his wife persuades him, for her sake, to take action for slander. In court Bradford is challenged to show exactly how Daviot cheated. When it is proved that he could not have been manipulating the cards, Daviot wins his case.

Tim Whalen has directed with skill. The court scene, despite the fact that the judge is brilliantly played by Morton Selden as as eccentric, is not completely convincing, but the atmosphere of suspense has been admirably maintained up to that point.

The principals are Clive Brook, Ann Todd, Margaretta Scott, Francis Sullivan, Arthur Mergetson, Ronald Squire and Anthony Holles.

It was an audience success at the trade show at the Adelphi theatre, its story values obviously gripping.—BRUCE ALLAN.

Produced by Victor Saville for London Film Productions. Distributed by United Artists. Story by Mary Borden. Script by Miles Malleson. Additional dialogue by Ian Dalrymple. Directed by Tim Whelan. Camera, Harry Stradling. Art direction, Frederick Pusey. Running time, 80 minutes. Adult audience classification.

CAST

Major George Daviot	Clive Brook
Ann Daviot	Ann Todd
Josie Bradford	Margaretta Scott
Captain Bradford	Arthur Margetson
Cinderford	Ronald Squire
Cowbit	Percy Marmont
Grant	Anthony Holles
Judge	Morton Selten
Tandy	Gus McNaughton
Lord Pontefract	Athole Stewart
Colonel Standish	Allan Jeayes
Dowager	Kate Cutler
Sir Quinton Jessops	Francis Sullivan
Member of House Party	Enid Stamp-Taylor
Sir Bernard Roper	Frank Cellier

Porky's Railroad

(Vitaphone)

Very Good

A very entertaining "Looney Tune" cartoon, this subject has Porky the pig as the old and faithful engineer on the railroad. Advised by the superintendent that his services are no longer required and chagrined by the sneering remarks of the engineer of a streamlined train, Porky challenges him to a race. The junk heap that Porky uses as an engine is no match for the streamlined engine but an enraged bull is of service and Porgy wins the race, is reinstated and becomes engineer of the streamliner.—Running time, 7 minutes.

Bone Bender Parade

(20th Century-Fox)

Excellent

Wrestling a few years ago was on its last legs and the powers that be decided that something must be done. What was done is answered in this subject, a compilation of newsreels taken of a number of bouts. The boys put on a show and what a show. Whatever the merits of the physical conflict, the picture will afford many a laugh. Produced by Truman Talley. Edited by Lew Lehr. Running time, 10 minutes.

Pictorial Review, No. 12

(Vitaphone)

Of Interest

The latest Pictorial is a varied and interesting collection of news items and special features. A little girl, trained by her father, has mastered most of the shots in golf and is well on her way to becoming an expert. Another girl, a baby genius, answers questions with accuracy that would do credit to an adult. In the special feature field we see the intricate and highly specialized work required in the manufacturing of pianos and the various steps in the painting of a mural as depicted by Dean Cornwell. Narrated by Howard Claney.—Running time, 10 minutes.

Hollywood Screen Test

(Universal)

Interesting

As the title suggests, this picture is a behind-the-scenes exposition of the steps taken in preparation for a screen test. A test director (Charles Brokow) sees a stage performance in which Kay Hughes is playing. He invites her to try out for motion pictures. Miss Hughes is coached in motion picture technique, rehearses a scene from a picture she has seen, and is assisted in her general preparations by a hairdresser, a wardrobe mistress and a make-up man. The test is made with Cesar Romero playing opposite Miss Hughes. Of course, after it is screened in the projection room, Miss Hughes signs a contract. Running time, 20⅔ minutes.

The Paper Hangers

(Educational)

Terry-Toon

In this animated cartoon a pig is the paper hanger with two dogs and a rooster as helpers. They are hired by Mrs. Cat to paper and paint her house. One dog is used as the brush, the other as the roll on which the paper is wound, and the rooster stamps the paper with a design. Everything is going smoothly when two kittens decide to have a little fun. In a short time the house is a mess and when Mrs. Cat returns she throws out the pig and his helpers while the kittens innocently look on. Running time, 6 minutes.

It May Happen to You

(MGM)

A Crime-Doesn't-Pay Number

A virulent expose of the racket of rustling stolen and spoiled meat into city butcher shops serves as exciting material for the latest "Crime Doesn't Pay" number. Audience attention is bound to be riveted to the screen during the two reels of fast paced action. The script is well written, with strong suspense. Production, direction and acting are of the first order. J. Carrol Naish plays the chief mobster whose business results in citywide ptomaine poisoning. The material makes excellent screen entertainment for the adult audience but not for the kiddie matinee show—Running time, 21 minutes.

Vitaphone Broadwayites

(Vitaphone)

Vaudeville Reel

A "Big Time Vaudeville" production, moderately entertaining, is a melange of acts including song, dance, comedy and acrobatic maneuvers. Appearing in the subject are La Varre and Brother, knockabout acrobats; Fredericks and Avery, song and dance team; Medley and Dupree, comedy, and the Merriel Abbott Dancers. Running time, 10 minutes.

Pot Luck

(Educational)

Entertaining

An entertaining song and comedy subject nicely put together, this picture also introduces some promising younger talent. Father pays a call to the tax bureau seeking a reduction on his assessment. To convince the tax collector of his abject state, Father invites the collector to dinner. When they arrive at his home Father is amazed to find a row of butlers and maids awaiting him. His three daughters had arranged everything. Between courses the two older daughters dance and sing while the youngest provides some merry conversation and comedy. Other entertainers are provided. The cast includes Douglas Leavitt, Durelle Alexander, Stanley and Elaine, Russ Brown, Gail Baer, Nona Jean Walker, the Three Rhythm Boys and Andy Anderson's Orchestra. Running time, 11 minutes.

Alpine Cabaret

(Universal)

Musical

In honor of Roscoe Ates, who is mistaken for "Simon Simon," champion mountain climber, a series of musical acts is presented in a mountain inn. Fox and Lui do a Swiss folk dance; Ginger Dulo sings, imitating Martha Raye; the Paul Florenz Girls dance; Campbell's Beaux and Belles harmonize, and Margaret Fetty keeps the supposed mountain climber entertained by sitting on his lap. But when the innkeeper announces that "Simon Simon" is to climb the highest mountain in the Swiss Alps the next day, Roscoe Ates unbuttons his fur coat and reveals he is "California's best life guard." Running time, 10 minutes.

Wayward Pups

(MGM)

Splendid Cartoon

Some decidedly comic and clever cartoon business has been drawn to picture the events that befall the two playful pups when they venture beyond the protecting walls of their kennels. Their encounter with a rapacious dog catcher is the customary cartoon animation but it is done breezily and attractively. The sequences wherein the doggies carry off a giant sized bone from under the protecting nose of a big mongrel make delightful footage to watch. A "mamma" cat whose feline heart becomes softened by the plight of the pups adds much to the fun. The many laughs should be appreciated particularly by all pooch owners.—Running time, eight minutes.

Wife Insurance

(RKO-Radio)

Comedy

A well intentioned but not generally successful comic effort has been manufactured to show the woes and worries Leon Errol suffers under the menace of an insurance policy. Offering but a thin line of resistance to the cloying persuasions of his wife (Kitty McHugh) and the "battle-ax" bullyings of his mother-in-law (Dot Farley), Leon allows himself to be examined as a candidate for a policy. Unknown to himself, he is flunked in his physical test and, when he spies his spouse putting some nerve drops into his coffee, he very gallantly suspects the little woman of plotting to do away with him for his high premium. The customary bit of misunderstanding, general confusion and gun play complicate the remaining business. Somehow or other, the plot unravels satisfactorily for all those concerned but not, it is feared, for the audience.—Running time, 16 minutes.

Montague The Magnificent

(Educational)

Good

The adherents of the Bert Lahr school of humor need have no fear that the master is letting them down. The latest of the comedian's efforts is typical. Lahr is employed by a department store in the complaint office. When a customer complains the manager calls in Lahr and fires him, which appeases the customer. Adopting the name of "Montague," Lahr enters a phoney screen contest and wins it, paying a sum of money to the sponsors. Sent out to a Long Island studio Lahr barges into a set while the camera is turning. Fate takes a hand and Lahr becomes the leading man. But fate is fickle and Lahr ruins every scene, with the result he returns to the department store to be fired as many times as there are complaining customers. Running time, 18 minutes.

What! RECORD B

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TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 80

Bluebook School Question No. 80 *was:* (*A*) *Name and explain three principal speaker troubles.* (*B*) *What precautions are needed in speaker transmission and supply lines?* (*C*) *What is meant by "poling" speaker units?*

The following made acceptable replies: S. Evans and C. Rau; D. H. Danielson; J. R. Prater; H. Edwards; O. S. Schmidt; L. Cimikoski; A. L. Cooper; T. F. Bochert; C. Champney; R. and K. Wells; W. Limmroth; C. Lonie; L. F. Hayes; C. L. Loft; C. Oldham; H. B. Smith; W. H. Edmonds; M. and J. Devoy; J. K. Robinson and R. E. Bullard; A. D. Lonby; T. W. Redhouse; O. S. Mallaby and S. N. Lockhard; S. R. Hewitt; D. and W. Porter; A. H. Bradley; T. and W. Turk; L. N. Rasmon and G. L. Trilon; W. L. Morehouse; J. H. Morton, D. A. Shea, H. T. Plum and M. O'Connell; F. H., S. and P. Dalbey; S. N. Baxter; T. Lavenburg; L. N. Schofield; S. R. Cuddy; H. T. Abernathy; F. D. Scanlon; T. A. Johnson; P. F. Maxwell and R. D. Hicks; M. Samuels, O. L. Goldstein and J. H. Manheimer; A. Leonard and G. T. Jones; M. L. Grahame; R. R. Robbins and W. Winkler; M. Dey and H. Lathrope; H. D. Maxwell; A. E. Burlson; T. L. Strobey; L. F. and G. Brown; W. D. Hemmington; A. C. Greene; E. M. Brown and D. Davis; L. E. Dodson and H. T. Todd; R. S. Welch; E. Exline; M. F. Robinson and L. A. Beachwood; S. G. Billings; R. R. Jacobs and B. B. Hornsstein; E. F. and M. Wentworth; B. L. Cooper and T. N. Kent; G. L. Goss; W. M. Henderson; W. R. Matthews and J. R. Davidson; W. C. Bant and L. M. Roberts; D. Morgan; S. T. Lomax; K. N. Alberts; W. C. Bant and L. M. Roberts; H. Bunker; P. and L. Felt; V. F. Nutan and W. A. Kendal; S. S. Brant. (The first page of an answer filed among acceptable replies has been lost; it was from San Francisco.)

H. B. Smith replies to Section A as follows: "Open circuiting or burn-out of speech coil renders speaker inoperative. Open circuiting may be caused by vibration opening one or both of the flexible leads to the coil, usually at the point where solder connection is made, in which case resoldering will effect remedy. Open circuiting may also be due to a coil being off center and by vibration gradually wearing away the insulation. This is rare however, as such a defect would ordinarily make itself evident at once in the form of a rattle, hence would be located and remedied before serious damage was inflicted. A speech coil may be burned out because of moderate but long continued overload, particularly where low frequencies abound. Also, it is not impossible that heat emanating from the field coil might aid in burning out a speech coil, or in loosening the cement fastening of speech coil to the diaphragm.

"The diaphragm is the most delicate part of a loudspeaker. Subject to continuous strain, it may become bent or warped, or it may lose its elasticity, whereupon rattles and raspy sound may result at certain frequencies."

BLUEBOOK SCHOOL QUESTION NO. 85

(A) What part does cool headedness and expert knowledge play when unexpected trouble bobs up during a show?

(B) How would you compare the probability of rapid clearing up of such trouble, as between the man who has studied his profession (said study based upon textbooks, projection literature, manufacturers' instruction books) and the man who does not believe in that sort of thing, but depends wholly upon "practical experience".

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

W. H. Edmonds answers Section B thus: "Speaker and transmission lines must be of sufficiently heavy wire to carry current without appreciable loss in the case of the field supply line. The voice coil line must offer low resistance and be adequately shielded. If the voice coil line be incased in BX, it (the BX) must be bonded to ground every two or at most three feet in order to insure against induction of 60 cycle hum in the speech circuit. Conduit, preferably grounded at both ends, is far the best protection for the speech circuit. Necessary cables connecting terminal box to speakers should be as short and direct as circumstances will permit. If they can be shielded, so much the better."

S. Evans and C. Rau say, "In connecting speakers into transmission lines, it is highly important that their impedances be properly matched, since any mis-match will cause production of poor quality sound. Precautions therefore should be taken in replacing speakers (especially if one of different make or type is to be introduced) that their impedance be adjusted to exactly match those already in use."

J. R. Prater says, "Speaker transmission lines must have exact impedance match or both volume and quality of sound will be impaired. Impedance matching taps, switches, transformers, or whatever equipments employed, must be selected with regard to this phase of the matter, and must be properly connected. Speakers of one make and type must not be replaced by those of different make or type without properly and very carefully matching them with the amplifier and other speakers they are to work with. Such matching may be done by employing either a separate matching transformer or by adjusting of the tap connections, if the equipment is provided with them.

"In houses using a stage, and therefore requiring speaker lines to be moved about, great care must be used to avoid physical injury to them, or to making improper conenctions during scenery change. Flying the cables along with the speakers is a wise precaution."

(C) Leo Cimikoski says, "Poling" speakers really means connecting their diaphragms in phase with each other so that their motion will all be in one direction at any instant of time, or when any given current alternation is impressed upon them. Any competent projectionist should be able to replace old cones with new ones, or when connecting speakers of different make or type, to know whether or no they are in correct phase.

"The best, most accurate method employed in phasing speaker units is by means of a battery. Suppose five speaker units are employed. Each may be tested as follows: A 4.5 volt battery similar to those employed in old Western Electric sound equipment is ideal for speakers that are connected in parallel. Disconnect either of the two wires leading to the voice coils and connect it to one battery terminal. Contact the opposite terminal with the amplifier lead.

"*Warning:* Do not hold this connection except just long enough to determine which direction the cone is shoved. Should three cones move in one direction and two in another, just reverse the voice coil connections of the two and all will be well. Should the speakers be connected in series, a larger dry battery will be necessary."

F. H. Richardson's BLUEBOOK of PROJECTION

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QUIGLEY BOOKSHOP

Rockefeller Center New York

98% of Claims Are Listed In General Theatre Plan

Holders of more than 98 per cent of all claims allowed against General Theatres Equipment, Inc., have deposited their securities and claims under the new reorganization plan, Edward M. Delafield, head of the committee, has announced.

More than 90 per cent of the voting trust certificates for preferred stock and in excess of 85 per cent of the voting trust certificates for common stock had been deposited. It is expected that deposits next month and in September will cover a substantial percentage of the balance of securities with October 1st the final date for exercise of the option warrants and subscription warrants under the plan.

JOE PENNER
. . . imagine him in love!
—he's punnier than ever!
PARKYAKARKUS
Goofier than himself, as
a Greek detekatif . . .
The Life of the Party . . .
Follow the arrow for fun!

MAXWELL CIRCUIT NOW 325 STRONG; ABP GROSS PROFIT UP $1,796,735

MGM Loses Fight Against Fine for Default of Quota; Dinner Shows Subject to Entertainment Tax

by BRUCE ALLAN
in London

OHIO CENSORS CUT ONE OUT OF 125

A censorial low was chalked up for the Ohio state board when only one deletion was ordered out of 125 reels reviewed in the week of July 23rd.

Associated British Pictures Corporation's trading profit of £1,265,829 ($6,329,145) in 1936-1937, its year's dividend on ordinary shares of 18 per cent, and the number of theatres controlled by the company, all register new highs in the annual report and balance sheet, submitted at the annual meeting Tuesday.

The previous year the gross profit was £926,482, the dividend for the year 12½ per cent, and the number of theatres owned or controlled 283, contrasted with 325 shown in the current report. Thus the 1936-'37 gross was $1,796,735 higher than for 1935-'36.

During the year covered, which ended on March 31st, 1937, the report states, 300,000 ordinary shares of 5 shillings value, were issued at a premium of £175,000, transferred to general reserve. It is understood, but not stated, that these are the shares issued to the Ostrer brothers in connection with ABP's deal for shares in Metropolis and Bradford Trust, the holding company controlling Gaumont-British. No reference is made in the report or accounts to the M&B investment. There is an item of £1,062,856 for "sundry trade investments" in the consolidated statement and in the balance sheet the item of "sundry investments—shares and debentures at or under cost" is £841,375 against £17,148 in the previous year.

The outstanding features of the figures are:

The gross trading profit shows an increase of £339,346.

Valuation of theatres has grown from £7,945,227 to £12,284,719, partly representing transfers from subsidiaries.

Sixteen features were produced at Elstree in the year and films in progress or completed are valued at £347,263, against £545,973.

Cash in hand or at bank is £425,533.

Investments in subsidiaries, including the share capital of Pathe Pictures, Ltd., and British Instructional Films, Inc., are £931,839 against £2,428,457. Associated British Cinemas, Ltd., British International Pictures, Ltd., and Wardour Films, Ltd., no longer figure in the accounts as subsidiaries, having been absorbed in the parent company.

The issued capital is £3,625,000 in 2,000,000 6 per cent first cumulative £1 preferred shares and 6,500 ordinary shares of 5 shillings value. Outstanding 5 per cent first mortgage debenture stock is, with interest accrued, valued at £3,465,897.

During the year £2,000,000 of 4½ per cent first mortgage debenture stock of Associated British Properties, Ltd., was issued at par "for the purpose of funding temporary finance employed in the expansion of the corporation's cinema activities." It figures as a liability of £1,984,300,

From the gross trading profit, after deduction of interests on loans and on mortgage stock, and allowance for income tax, a net profit of £869,644 is reached. The available total, with £88,998 brought in, was £958,643. Preference dividend took £91,500 and interim ordinary dividend of 7 per cent £86,734. From the final balance of £780,408, there is £175,000 allocated to reserve for depreciation and £375,000 to general reserve. Payment of a final dividend of 11 per cent on ordinary shares takes £134,062 and the amount carried forward is £96,346.

The corporation's general reserve now stands £1,750,000 and the reserve for depreciation £275,000.

▽

Fined for Quota Default

New Empire, Ltd., the MGM owning company of the Empire, Leicester Square, shopwindow for MGM in London, was fined £15 and £10:10s costs at Bow Street police court for quota default in the year ended with September, 1936. Evidence was that 16.67 per cent of British films was shown in place of the statutory 20 per cent.

The defense was that the only British films available at certain times were of inferior quality and that they would have had a hostile reception. Cross-examining Walter Craddock, the Board of Trade representative, H. Sydney Wright, attorney for MGM, suggested that it was reasonable to assume, from the number of British production companies which had failed, that British films did not appeal to the public. He also suggested that West End audiences in particular were "very hostile" to British films.

Evidence to this effect was given by Charles Raymond, manager of the Empire, who quoted losses of £500 and £150 when British pictures were shown and said that, due to producers being tied to other West End theatres, only 70 or 80 out of 215 British films were available to the Empire. The magistrate ruled that the defendants had failed to prove that the default was beyond their control.

Recently, the Regal, Marble Arch was fined for default. It is an ABP house. At the same theatre a British picture was recently "laughed off" by a weekend audience. Complaints that West End audiences attack British films are common. It has been variously asserted that the hostility is shown only by Sunday audiences, from the East End, and that "claques" are employed by the American companies to discredit British films. The accusation regarding claques is not taken too seriously, but considerable point was made before the Moyne Committee of an assertion that some West End theatres in American control ran British films when only the cleaners were in the building, or that they chose them for derisory reasons. These assertions were warmly disputed by Sam Eckman, Jr., of MGM.

▽

Tax on Dinner-Show

A high court decision last week ruled that the London Casino, the old Prince Edward theatre, now a dinner-revue house, must pay the entertainment tax. Charging a minimum 15/6 for a dinner, and providing a first class stage show without extra charge, the Casino claimed that it was exempt because it made no charge for admission. The Revenue authorities apportioned 8 shillings of the dinner charge for the entertainment and claimed tax on it, and the judge upheld the claim. The ruling establishes a precedent and there is panic among the various hotels running cabarets and all other establishments which offer a meal and amusement for an inclusive charge, though at present it is not thought they are involved. The Casino is talking of an appeal.

▽

Averts Theatre Strike

The threatened strike of employees of Union Cinemas, Ltd., at the instance of the National Association of Cinema Employees, has been averted by the intervention of the industrial relations department of the ministry of labour. Following a conference called by the department it was stated that Union would consent to negotiate with the association about labour conditions.

The strike, of which seven days warning had been given by the Association, would have involved 178 theatres.

▽

Against "Animals" Bill

Capt. Edmund Mac Michael, honorary director of the Performing and Captive Animals League, has petitioned the King against the Cinematograph Films (Animals) Bill, on the ground that it is a "fraud."

The bill, which is on the point of formally becoming law, prohibits the exhibition of films showing cruelty or employing cruelty in production. Capt. Mac Michael said it would leave the real evil untouched.

▽

Join Overbuilding Fight

The Provincial Entertainment Proprietors and Managers Association has formed a Cinema Section with the special object of watching the problem of overbuilding in that field and probably of cooperating with the CEA in its campaign against "redundant" theatres. The Association represents all types of amusement enterprise but is, in general, the mouthpiece of the socalled legitimate shows.

▽

Pleads Quality Clause

A deputation from the Manchester branch of the Cinematograph Exhibitors Association was received at the House of Commons by a score of Members of Parliament for Lancashire constituences.

The meeting was arranged by J. F. Emery, M. P., who is a circuit proprietor in Lancashire. The case for the quality clause was given by Ken Nyman, vice-president of the CEA and others, and promises of support for the association's case were made by the members.

▽

National Theatre Site

For three decades a national British theatre has been dreamed. This week the idea was brought a stage nearer fact with the purchase of a building site in South Kensington, London. The purchase has been made by trustees of the Shakespeare Memorial National Theatre Committee. The site cost £75,000 ($375,000), and the committee is now proceeding to raise an additional sum to build and endow a theatre.

▽

Urges School Equipment

Kenneth Lindsay, M.P., Parliamentary Secretary to the Board of Education, deplored, in opening the London Film School, a summer course at the University of London, that only 810 schools out of 32,000 in the British Isles had film projectors, against 17,000 in Germany, 10,097 in the U. S. A. and 9,400 in France.

▽

Watts Visits Mussolini

Fred Watts, production manager of Pathe Pictures, has returned from a trip to Rome in the course of which he had a personal interview with Signor Mussolini.

VICTOR MOORE
... Making you howl for Moore and Moore of his comedy
HELEN BRODERICK
... Wise-cracking with wise-cracks and wise cracks ...
The Life of the Party . .
... and that's only part of it! ... KEEP GOING! ..

Broadway Sees Two Premieres In One Week

Broadway this week witnessed two full-fledged arc-lighted motion picture "premieres," unusual even during the height of the mid-winter show season. Paramount introduced "Souls at Sea," at the Globe, on Monday evening, and Warners followed on Wednesday with "The Life of Emile Zola," at the Hollywood theatre. Both are two-a-day, reserved seat, advanced-scale roadshow performances.

While S. Charles Einfeld's advertising, publicity and exploitation departments at the Warner home office in New York were ballyhooing the opening of "Zola," special crews were working in the field to set the Warner "National Trade Exhibit," which will be held simultaneously in 31 key cities on August 23rd and 24th. The features to be shown at the exhibit, to press, church, civic and women's club leaders, are: "The Life of Emile Zola" starring Paul Muni; "Back in Circulation" with Pat O'Brien, Joan Blondell, and Margaret Lindsay; "It's Love I'm After" starring Leslie Howard, Bette Davis and Olivia de Havilland; "Varsity Show" starring Dick Powell and Fred Waring and His Pennsylvanians; "That Certain Woman" starring Bette Davis and Henry Fonda; and "Confession" starring Kay Francis, Basil Rathbone and Ian Hunter.

Warner Brothers to date have selected 24 theatres throughout the country for their exhibit, announced Gradwell L. Sears, general sales manager. The theatres are:

Madison, Albany; Majestic, Boston; Court Street, Buffalo; Forest, Cincinnati; Lake, Cleveland; Cass, Detroit; Lawrence, Detroit; New Amsterdam Roof, New York; Aldine, Philadelphia; Schenley, Pittsburgh; Ambassador, Washington; Village, Toronto; Ponce de Leon, Atlanta; Melrose, Dallas; Dearborn, Chicago; Forest, Des Moines; Apollo, Kansas City; Fox West Coast Boulevard, Los Angeles; Lamar, Memphis; Bell, New Orleans; Ritz, Oklahoma City; Muse, Omaha; Oriental, Portland; and Ritz, Indianapolis.

The opening this week of "Souls at Sea" and "Emile Zola" gives Broadway the high number of three road showings on hand at the same time, with a fourth coming shortly. Paramount now has its "High, Wide and Handsome," at the Astor theatre, and MGM will bring in "The Firefly" in a few weeks.

Stars of stage, screen and radio as well as many prominent persons in other fields, attended the world premiere of Paramount's maritime film, "Souls at Sea," Monday evening at the Globe. There was quite some confusion, however, what with 100 pickets marching from the Horn and Hardart Automat restaurant next door. Negotiating the lobby, however, after much difficulty, were Barney Balaban, John W. Hicks, Neil Agnew, Abe Montague, Herbert Wilcox, Mrs. Adolph Zukor, Leah Walker, Charles Moskowitz, Alec Moss, Harry Charnas, W. G. Van Schmus, and others.

Unlike the Paramount opening, Warner Brothers went in heavily for city and state government names for their "Emile Zola" showing on Wednesday evening, with Mayor Fiorello LaGuardia and his official city-hall staff, and Mrs. Herbert Lehman, wife of New York's Governor, accepting the elaborately engraved gold-scripted invitations of Warners to be on hand for the $5.50 opening.

Too, there were many more stiff shirts and summer evening dresses at "Zola," due to the company's insistence on formal attire.

"Dignified" was the observation of the trade on the elaborate advance campaign conducted by Warners for the production, with concentration placed on subdued typographical displays introducing the noted author and crusader for justice to those who had forgotten his story. In some of the advertisements appearing in the Metropolitan press, Warners even omitted cast and production credits.

A special broadcast was conducted at the opening by Martin Starr for Station WMCA, from 8:30 to 9:00 P. M. On Thursday, March of Time dramatized the opening over a Columbia Broadcasting System network.

In all, the company advertised "Zola" in the New York area more heavily than any picture since "Midsummer Night's Dream," but Mr. Einfeld discounted the $50,000 sum mentioned by the New York *Sun* as the budget total.

Films' Influence Is 'Clinic' Topic

The influence of the motion picture on public opinion in the United States, particularly as it relates to the ethics and spirit of America, will be the subject of extended discussion at the 1937 Williamstown Institute of Human Relations at Williams College, Williamstown, Mass., from August 29th to September 3rd. The Institute is being held, as in 1935, under the auspices of the National Conference of Jews and Christians, of which Dr. Everett R. Clinchy is director.

Edgar Dale, professor of research at Ohio State University, will speak on "The Motion Picture and Inter-Group Relations." At the second day's session the topic, "The Motion Picture and Its Responsibilities" will be discussed by Gerald B. Donnelly, associate editor of *America,* Fred Eastman, of Chicago Theological Seminary, and Rabbi Morris S. Lazaron, of Baltimore.

Hollywood has been asked to send speakers representing the producer, actor and writer grousp and is expected to comply, with Carey Wilson, of MGM, probably representing the writers. Newsreel companies have also been invited to participate to present their views on the effect of their product on public opinion.

UA Rental Plan Starts August 23

United Artists will inaugurate on August 23rd the advertising accessories rental plan announced by D. H. Buckley, vice-president, at the annual convention of the company last June.

Included in the rental plan are one sheets, three sheets, six sheets, 11 x 14 lobbies, 22 x 28 lobbies, 14 x 36 insert cards, 8 x 10 black and white stills, 8 x 10 color gloss stills. Accessories not included in the rental plan but purchasable outright as formerly are 24 sheets, window cards, heralds, slides and mats.

Savings range from 35 to 50 per cent over the old outright purchase system, the company claims.

"One distinct advantage of the plan," said Mr. Buckley, "is that it definitely eliminates the necessity for using substitute or makeshift advertising because it makes available the finest advertising accessories both as to quality and design at rental prices that are actually lower than cost."

49 Spend 19% More for Ads In Three Media

The 49 leading advertisers in the radio, magazine and farm publication fields laid out 18.8 per cent more for advertising during the first half of 1937 than they did for the corresponding period last year—a total of $60,643,680, *Printers' Ink* reports. These 49 companies, each of whom spent over $500,000 each, increased 36 per cent in radio, nearly 10 per cent in national magazines and 12 per cent in farm journals.

General Motors heads the list by a wide margin with a total of $5,851,459 in the three media. The next four are Procter & Gamble, $3,414,945; Standard Brands, $2,405,675; Ford, $2,326,919, and Chrysler Motors, $2,302,260.

MGM is preparing extensive campaigns for "The Firefly," which opened in Los Angeles last week and comes to New York early in September. The company also is preparing its fall and winter schedules with magazines, newspapers and billboards for promotion of thirty of the fifty or more pictures on its new season program.

Bartholomew's Career Halted

The film career of Freddie Bartholomew has been halted as a result of a court order obtained by MGM preventing the boy actor from performing for any other studio. Young Bartholomew's salary was stopped July 15th for "non-performance," his aunt and guardian, Millicent Bartholomew, refusing to permit him to perform unless the studio raised his weekly salary from the $2,000 it has offered to $2,500 demanded.

Miss Bartholomew contends that Freddie is unable to meet his obligations—income taxes, lawyers' and agents fees, contributions to the support of his family and his own personal maintenance—and still insure his future on less than $2,500 a week.

Judge Emmet H. Wilson granted the studio a temporary restraining order and directed Miss Bartholomew and the Union Bank and Trust Co., guardian of the boy's estate, to show cause August 13th why the order should not be made permanent.

In its petition, the studio charged that it had contracted for the actor's services at $350 a week and had voluntarily raised him to $1,100 weekly after his value was established in "David Copperfield."

Loew's and RKO In Expansion Moves

Negotiations are underway by Loew's for acquisition of four theatres in the New York area. In addition, two sites are being considered for construction of new theatres.

Three units will be added to the RKO circuit before the fall. They are the Roosevelt, acquired from Leo Brecher, the Central, in Yonkers, from H. Sussman, and the Republic, Brooklyn, will be transferred by Randforce September 3rd.

GENE RAYMOND
HARRIET HILLIARD
The screen's new sweetheart team, falling in love to hot and sweet new swingtime strains.
The Life of the Party
HOLD YOUR BREATH FOR . . .

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 7, 1937, from 96 theatres in 17 major cities of the country was $1,071,722, a decrease of $60,392 from the total for the preceding week ended July 31, 1937, when 95 theatres in 17 large cities aggregated $1,132,114.

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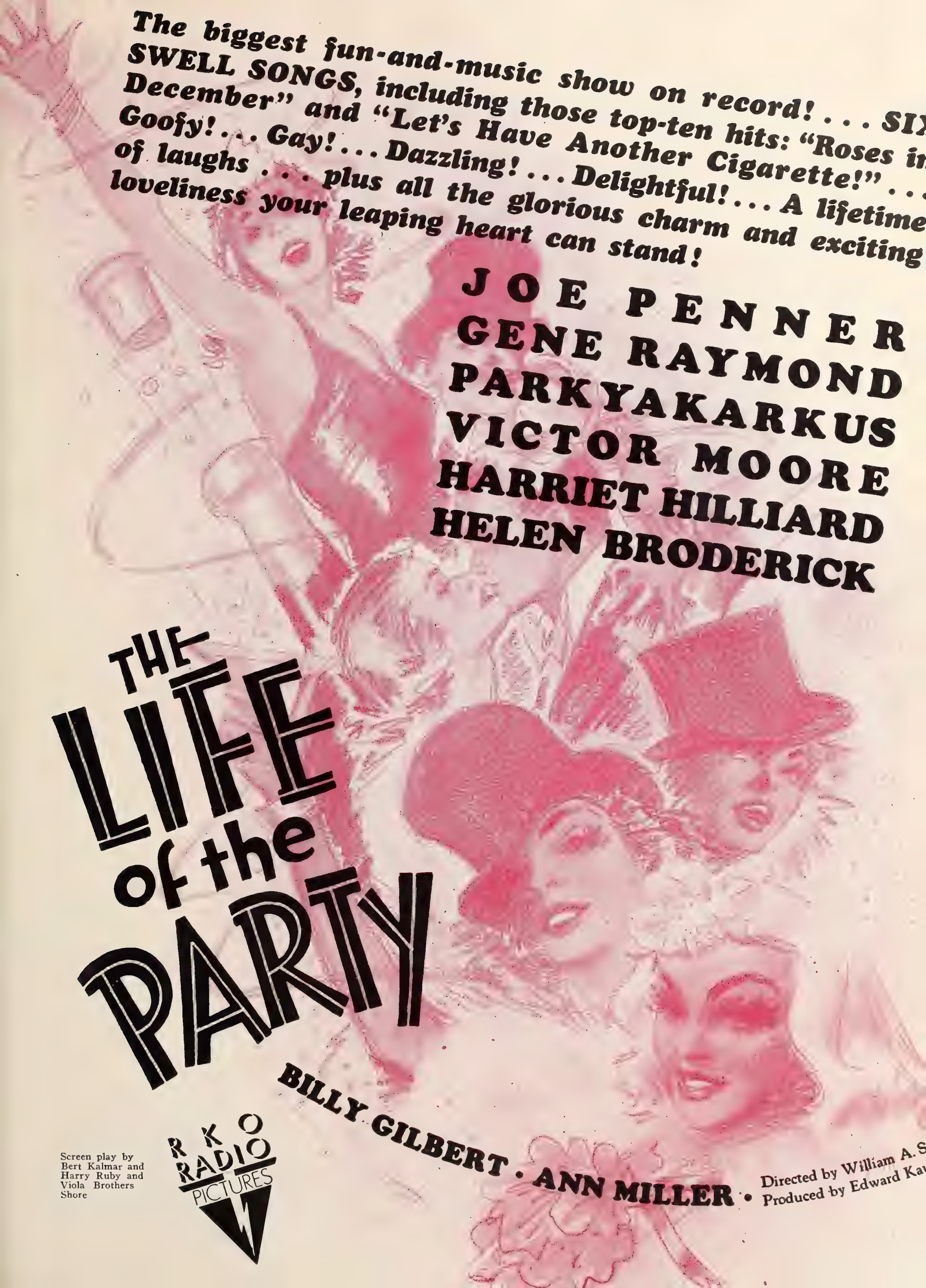
Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston							
Boston	3,246	25c-65c	$17,700	"Big Shot" (RKO) and "What Price Vengeance?" (Rialto)	6,000	"On Again-Off Again" (RKO) and "Man in Blue" (Univ.)	9,000
Fenway	1,382	30c-50c	5,300	"The Singing Marine" (W.B.) and "Big Business" (20th Cent.-Fox)	5,300	"Ever Since Eve" (F.N.) and "The Case of the Stuttering Bishop" (F.N.)	5,400
RKO Memorial	2,907	25c-65c	13,600	"The Toast of New York" (RKO) and "Love in a Bungalow" (Univ.)	17,200	"The Road Back" (Univ.) and "The Lady Escapes" (20th Cent.-Fox) (2nd week)	12,000
Loew's Orpheum	2,970	35c-65c	14,500	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (2nd week)	13,000	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (1st week)	19,000
Loew's State	3,537	35c-65c	13,100	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (2nd week)	11,000	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (1st week)	17,500
Metropolitan	4,332	35c-75c	26,200	"Exclusive" (Para.) (stage: Niela Goodell)	15,000	"Wee Willie Winkie" (20th Cent.-Fox) (stage: Martha Raye)	58,000
Paramount	1,793	25c-50c	8,000	"The Singing Marine" (W.B.) and "Big Business" (20th Cent.-Fox)	8,000	"Ever Since Eve" (F.N.) and "The Case of the Stuttering Bishop" (F.N.)	8,100
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Wee Willie Winkie" (20th Cent.-Fox)	15,100	"Saratoga" (MGM)	25,300
Century	3,000	25c	7,000	"The Great Gambini" (Para.) and "She Had to Eat" (20th Cent.-Fox)	5,600	"Draegerman Courage" (F.N.) and "Hollywood Cowboy" (RKO)	5,200
Great Lakes	3,000	25c-40c	10,100	"Saratoga" (MGM)	10,200	"The Good Earth" (MGM) (2nd week)	8,600
Hippodrome	2,500	25c-40c	9,000	"Between Two Women" (MGM) and "The Jones Family" (20th Cent.-Fox)	7,500	"The Last Train from Madrid" (Para.) and "Married Before Breakfast" (MGM)	5,400
Lafayette	3,300	25c	8,300	"The Road Back" (Univ.)	8,500	"The League of Frightened Men" Col.) and "Venus Makes Trouble" (Col.)	4,800
Chicago							
Apollo	1,400	35c-75c	7,100	"A Day at the Races" (MGM)	8,000	"Slave Ship" (20th Cent.-Fox)	6,700
Chicago	4,000	35c-75c	35,500	"Ever Since Eve" (F.N.) (stage: Martha Raye)	60,000	"Exclusive" (Para.) (stage: Ted Weems and Band)	41,000
Garrick	900	35c-75c	6,800	"Exclusive" (Para.)	6,500	"Forbidden Adventure" (Warner-Purdon) (2nd week)	6,000
Oriental	3,490	35c-55c	17,500	"Wild Money" (Para.) (stage: Gene Austin and revue)	15,500	"Slim" (W.B.) (plus vaudeville revue)	16,500
Palace	2,509	35c-75c	19,900	"The Road Back" (Univ.) (stage: Duke Ellington and Orch.)	28,000	"Super Sleuth" (RKO) (plus vaudeville revue)	18,000
Roosevelt	1,591	35c-75c	13,000	"Wee Willie Winkie"	20,600	"The Emperor's Candlesticks" (MGM) (4 days-3rd week)	5,000
State-Lake	2,776	20c-40c	14,800	"Armored Car" (Univ.) (stage: Borrah Minnevitch and revue)	14,600	"Roaring Timber" (Col.) (stage: Slate Bros. and revue)	13,400
United Artists	1,700	35c-75c	17,500	"Saratoga" (MGM) (2nd week)	24,000	"Saratoga" (MGM) (1st week)	32,000
Cleveland							
Allen	3,300	30c-42c	5,700	"Wee Willie Winkie" (20th Cent.-Fox)	6,000	"The Road Back" (Univ.)	5,500
Hippodrome	3,800	30c-42c	12,700	"Ever Since Eve" (F.N.)	10,000	"Wee Willie Winkie" (20th Cent.-Fox)	15,000
RKO Palace	3,100	30c-60c	17,800	"San Quentin" (F.N.) (plus vaudeville)	15,000	"Super Sleuth" (RKO) (stage: Harriet Hilliard-O. Nelson's Band)	19,500
State	3,400	30c-42c	17,200	"Easy Living" (Para.)	10,000	"Saratoga" (MGM)	24,000
Stillman	1,900	30c-42c	5,200	"Saratoga" (MGM)	9,500	"Midnight Madonna" (Para.)	3,500
Denver							
Aladdin	1,500	25c-50c	3,400	"Wee Willie Winkie" (20th Cent.-Fox)	4,000	"Knight Without Armor" (U.A.) (2nd week)	4,000
Broadway	1,500	25c-40c	2,300	"Knight Without Armor" (U.A.)	2,500	"David Harum" (20th Cent.-Fox)	2,500
Denham	1,500	25c-40c	6,700	"Exclusive" (Para.)	4,500	"Easy Living" (Para.) (2nd week)	4,000
Denver	2,500	25c-50c	9,600	"The Road Back" (Univ.) (plus stage band)	7,000	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage band)	12,500
Orpheum	2,500	25c-40c	7,300	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (3 days-2nd week) "Behind the Headlines" (RKO) (stage: Fred Waring's Orch.) (3 days)	6,000 9,000	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (1st week)	14,000
Paramount	2,000	25c-40c	3,400	"Sing and Be Happy" (20th Cent.-Fox) and "Men in Exile" (F.N.)	2,500	"Melody for Two" (W.B.) and "Draegerman Courage" (F.N.)	2,500



The biggest fun-and-music show on record! . . . SIX SWELL SONGS, including those top-ten hits: "Roses in December" and "Let's Have Another Cigarette!" . . . Goofy! . . . Gay! . . . Dazzling! . . . Delightful! . . . A lifetime of laughs . . . plus all the glorious charm and exciting loveliness your leaping heart can stand!

JOE PENNER
GENE RAYMOND
PARKYAKARKUS
VICTOR MOORE
HARRIET HILLIARD
HELEN BRODERICK

THE LIFE of the PARTY

BILLY GILBERT • ANN MILLER • Directed by William A. S
Produced by Edward Ka

Screen play by
Bert Kalmar and
Harry Ruby and
Viola Brothers
Shore

RKO RADIO PICTURES

[THEATRE RECEIPTS—CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"The Good Earth" (MGM) and "The Lady Escapes" (20th Cent.-Fox)	16,542	"Saratoga" (MGM) and "Born Reckless" (20th Cent.-Fox)	19,291
Pantages	3,000	30c-65c	8,100	"The Road Back" (Univ.) and "Love in a Bungalow" (Univ.) (2nd week)	5,700	"The Road Back" (Univ.) and "Love in a Bungalow" (Univ.) (1st week)	9,800
W. B. Hollywood	3,000	30c-65c	10,400	"San Quentin" (F.N.) and "Marry the Girl" (W.B.)	7,300	"Ever Since Eve" (F.N.) and "The Case of the Stuttering Bishop" (F.N.) (2nd week)	4,300
Indianapolis							
Apollo	1,100	25c-40c	4,400	"The Road Back" (Univ.)	4,200	"Wee Willie Winkie" (20th Cent.-Fox) (2nd week)	3,600
Circle	2,800	25c-40c	6,300	"Topper" (MGM) and "You Can't Beat Love" (RKO)	7,500	"Exclusive" (Para.) and "Super Sleuth" (RKO)	5,500
Loew's	2,800	25c-40c	8,200	"Saratoga" (MGM) and "The League of Frightened Men" (Col.) (2nd week)	7,000	"Saratoga" (MGM) and "The League of Frightened Men" (Col.) (1st week)	14,000
Lyric	2,000	25c-40c	9,300	"San Quentin" (F.N.) (stage: Noble Sissle and Orch.)	10,400	"Talent Scout" (F.N.) (stage: Buster West and revue)	7,100
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"Another Dawn" (W.B.) (5 days)	3,900	"Easy Living" (Para.)	7,700
Midland	4,000	25c-40c	12,000	"Saratoga" (MGM) and "Thunder in the City" (Col.) (2nd week)	10,500	"Saratoga" (MGM) and "Thunder in the City" (Col.) (1st week)	20,000
Newman	1,900	25c-40c	7,300	"Super Sleuth" (RKO) and "Midnight Madonna" (Para.)	5,300	"The Singing Marine" (W.B.)	3,900
Tower	2,000	25c-40c	7,400	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage show)	11,500	"Armored Car" (Univ.) (plus stage show)	10,200
Uptown	2,000	25c-40c	4,500	"Wee Willie Winkie" (20th Cent.-Fox)	4,800	"The Road Back" (Univ.)	2,800
Los Angeles							
Four Star	900	30c-55c	4,000	"Love from a Stranger" (U.A.)	5,551	"Under the Red Robe" (20th Cent.-Fox) (6 days)	2,400
Grand International	750	35c-40c	2,100	"Soder Om Landsvagen" (Foreign)	1,800	"The Last Night" (Amkino) (2nd week)	1,700
Hillstreet	2,700	30c-65c	8,000	"The Road Back" (Univ.) and "Love in a Bungalow" (Univ.) (2nd week)	5,900	"The Road Back" (Univ.) and "Love in a Bungalow" (Univ.) (1st week)	10,500
Loew's State	2,500	30c-55c	14,700	"The Good Earth" (MGM) and "The Lady Escapes" (20th Cent.-Fox)	20,887	"Saratoga" (MGM) and "Born Reckless" (20th Cent.-Fox)	24,483
Paramount	3,595	30c-55c	18,400	"Exclusive" (Para.) (2nd week) (stage: Eddie Peabody and revue)	14,750	"Exclusive" (Para.) (3 days-1st week) (stage: Eddie Peabody and revue)	9,090
W. B. Downtown	3,400	30c-65c	10,700	"San Quentin" (F.N.) and "Marry the Girl" (W.B.)	8,392	"Ever Since Eve" (F.N.) and "The Case of the Stuttering Bishop" (F.N.) (2nd week)	4,000
Minneapolis							
Century	1,600	25c-40c	5,200	"Saratoga" (MGM)	5,000	"Easy Living" (Para.)	3,500
Minnesota	4,000	25c-55c	12,200	"Exclusive" (Para.)	7,300	"Saratoga" (MGM) (9 days)	19,200
RKO Orpheum	2,900	25c-40c	7,200	"Slave Ship" (20th Cent.-Fox)	5,000	"Wee Willie Winkie" (20th Cent.-Fox) (stage: Major Bowes' Unit) (25c-55c)	14,000
State	2,400	25c-40c	5,600	"Midnight Madonna" (Para.) and "Oh, Doctor" (Univ.)	3,000	"Meet the Missus" (RKO) and "The Last Train from Madrid" (Para.)	2,900
World	400	25c-35c	2,700	"Knight Without Armor" (U.A.)	2,300	"Tales from the Vienna Woods" (Viennese)	2,000
Montreal							
Capitol	2,547	25c-60c	9,300	"New Faces of 1937" (RKO) and "You Can't Beat Love" (RKO)	6,500	"A Day at the Races" (MGM) and "The Thirteenth Chair" (MGM) (2nd week)	5,000
Loew's	3,115	25c-40c	11,000	"Hell Divers" (MGM) and "When Ladies Meet" (MGM)	4,000	"Love from a Stranger" (U.A.) and "Counterfeit Lady" (Col.)	5,500
Palace	2,600	25c-65c	10,509	"Knight Without Armor" (U.A.)	7,500	"The Emperor's Candlesticks" (MGM) and "Meet the Missus" (RKO)	7,500
Princess	2,272	25c-65c	7,600	"Easy Living" (Para.) and "The Great Gambini" (Para.)	8,000	"Another Dawn" (W.B.) and "Fly-Away Baby" (W.B.)	7,000

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Gross	Previous Week Picture	Gross
New York							
Astor	1,142	55c-$2.20	15,600	"High, Wide and Handsome" (Para.) (2nd week)	10,000	"High, Wide and Handsome" (1st week)	10,000
Capitol	4,700	25c-85c	33,400	"Saratoga" (MGM) (2nd week)	45,000	"Saratoga" (MGM) (1st week)	41,000
Criterion	1,700	25c-$1.10	12,000	"Marry the Girl" (W.B.)	5,000	"The Lives of a Bengal Lancer" (Para.)	6,500
Paramount	3,700	25c-99c	36,100	"Exclusive" (Para.) (stage: Hal LeRoy) (2nd week)	28,000	"Exclusive" (Para.) (stage: Hal LeRoy) (1st week)	35,000
Rialto	594	25c-55c	7,700	"It Can't Last Forever" (Col.)	6,100	"Hollywood Cowboy" (RKO)	6,100
Rivoli	2,200	25c-99c	23,100	"You Can't Have Everything" (20th Cent.-Fox)	34,000	....	
RKO Music Hall	5,954	40c-$1.65	79,000	"The Toast of New York" (RKO) (plus stage show) (2nd week)	75,000	"The Toast of New York" (RKO) (plus stage show) (1st week)	84,000
Roxy	6,200	25c-75c	35,400	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage show) (2nd week)	41,000	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage show) (1st week)	60,000
Strand	3,000	40c-99c	20,800	"They Won't Forget" (W.B.) (3rd week)	12,500	"They Won't Forget" (W.B.) (2nd week)	11,950
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"Knight Without Armor" (U.A.) (6 days)	2,500	"Saratoga" (MGM) (9 days)	3,800
Liberty	1,500	10c-25c	2,900	"Mama Step Out" (MGM) and "Behind the Headlines" (RKO) (3 days)	2,000	"The Last Train from Madrid" (Para.) and "Fly-Away Baby" (W.B.) (4 days)	1,700
				"The Great Gambini" (Para.) and "She Had to Eat" (20th Cent.-Fox) (3 days)	600	"Oh, Doctor" (Univ.) and "Beware of Ladies" (Rep.) (3 days)	600
Midwest	1,500	10c-55c	4,300	"The Good Earth" (MGM)	6,000	"Easy Living" (Para.)	3,800
Tower	1,100	10c-35c	....	"Way Out West" (MGM)	2,700	"Between Two Women" (MGM)	3,100
Omaha							
Brandeis	1,200	25c-40c	4,900	"San Quentin" (F.N.) and "Talent Scout" (F.N.)	4,800	"The Devil Is Driving" (Col.) and "On Again-Off Again" (RKO)	3,800
Omaha	2,200	25c-40c	6,900	"Saratoga" (MGM) and "Midnight Court" (W.B.) (6 days-2nd week)	7,800	"Saratoga" (MGM) and "Midnight Court" (W.B.) (1st week)	14,800
Orpheum	3,000	25c-40c	9,200	"Easy Living" (Para.) and "Rembrandt" (U.A.)	9,700	"Slave Ship" (20th Cent.-Fox) and "Hotel Haywire" (Para.)	7,200
Philadelphia							
Boyd	2,400	40c-65c	14,800	"Topper" (MGM)	13,000	"Knight Without Armor" (U.A.)	10,500
Earle	2,000	25c-55c	14,400	"Fly-Away Baby" (W.B.) (stage: Clyde Lucas' Orch.) (6 days)	11,000	"Ever Since Eve" (F.N.) (stage: Herman Bing and revue) (6 days)	14,000
Fox	3,000	40c-65c	17,000	"The Road Back" (Univ.)	13,500	"Wee Willie Winkie" (20th Cent.-Fox) (5 days-2nd week)	8,500
Karlton	1,000	25c-40c	2,700	"Marry the Girl" (W.B.) (6 days)	2,100	"Born Reckless" (20th Cent.-Fox)	2,100
Keith's	2,000	30c-50c	2,800	"Wee Willie Winkie" (20th Cent.-Fox)	3,500	"Easy Living" (Para.)	3,300
Stanley	3,700	40c-65c	15,700	"Saratoga" (MGM) (9 days-2nd week)	17,000	"Saratoga" (MGM) (1st week)	24,000
Stanton	1,700	30c-50c	6,400	"The League of Frightened Men" (Col.)	5,200	"Thunder in the City" (Col.)	6,000
San Francisco							
Clay	400	15c-40c	1,100	"The Guardsman" (MGM-re-issue) (2nd week)	1,200	"The Guardsman" (MGM-re-issue). (1st week)	1,100
Fox	5,651	15c-75c	11,000	"Wee Willie Winkie" (20th Cent.-Fox) and "Wild Money" (Para.)	24,000	"Exclusive" (Para.) and "The Lady Escapes" (20th Cent.-Fox)	12,800
Golden Gate	2,850	15c-55c	16,600	"Hideway" (RKO) (stage: Major Bowes' Revue)	17,500	"You Can't Beat Love" (RKO) (stage: Fred Waring and Orch.)	26,000
Orpheum	2,440	15c-40c	8,200	"The Road Back" (Univ.) and "Small Town Boy" (G.N.) (3rd week)	7,600	"The Road Back" (Univ.) and "Small Town Boy" (G.N.) (2nd week)	8,200
Paramount	2,670	15c-75c	13,300	"Saratoga" (MGM) and "Big Business" (20th Cent.-Fox) (2nd week)	15,000	"Saratoga" (MGM) and "Big Business" (20th Cent.-Fox) (1st week)	16,400
St. Francis	1,470	15c-75c	6,900	"Captains Courageous" (MGM) and "The Crime Nobody Saw" (Para.) (2nd week)	7,500	"Captains Courageous" (MGM) and "The Crime Nobody Saw" (Para.) (1st week)	7,200
United Artists	1,200	15c-75c	6,900	"Make Way for Tomorrow" (Para.) and "Disney's Academy Award Revue" (U.A.)	6,300	"Silent Barriers" (GB) and "Looking for Trouble" (U.A.)	5,000
Warfield	2,680	15c-75c	15,300	"Topper" (MGM) and "Midnight Madonna" (Para.)	13,000	"Between Two Women" (MGM) and "Public Wedding" (W.B.)	12,500
Seattle							
Blue Mouse	950	15c-35c	3,700	"Behind the Headlines" (RKO) and "White Bondage" (W.B.)	3,450	"Secret Valley" (20th Cent.-Fox) and "Man in Blue" (Univ.)	3,400
Fifth Avenue	2,500	30c-55c	7,700	"Saratoga" (MGM) (2nd week)	7,800	"Saratoga" (MGM) (1st week)	12,600
Liberty	1,800	15c-55c	7,700	"Roaring Timber" (Col.) and "Criminals of the Air" (Col.)	3,850	"The Devil Is Driving" (Col.) and "Venus Makes Trouble" (Col.)	3,300
Music Box	950	30c-55c	3,500	"The Emperor's Candlesticks" (MGM) and "Big Business" (20th Cent.-Fox) (2nd week)	3,100	"The Emperor's Candlesticks" (MGM) and "Big Business" (20th Cent.-Fox) (1st week)	3,900
Orpheum	2,450	30c-55c	6,000	"The Road Back" (Univ.) and "Wild Money" (Para.)	6,950	"Ever Since Eve" (F.N.) and "On Again-Off Again" (RKO)	5,100
Palomar	1,500	15c-35c	4,700	"Rhythm in the Clouds" (Rep.) (plus vaudeville)	4,250	"Two Who Dared" (G.N.) (plus vaudeville)	3,700
Paramount	3,050	30c-55c	5,200	"Exclusive" (Para.) and "Marry the Girl" (W.B.)	6,100	"Between Two Women" (MGM) and "Talk of the Devil" (GB)	4,900

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BORRAH MINEVITCH
and his gang
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JOHN CARRADINE
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Directed by George Marshall
Associate Producer Nunnally Johnson
Based on a play by Walter Hackett
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE
YOUR FUTURE

BRITISH GOVERNMENT PROPOSES RECIPROCITY IN ITS QUOTA PLAN

Footage Credit for Buying Foreign Rights of British Films Called Advantage to Several of the American Companies

by BRUCE ALLAN
in London

A "reciprocity" plan features the British Government's thoughts on the new Cinematograph Films Bill, as evidenced in the Board of Trade's "White Paper," presented to Parliament for consideration in connection with the Bill, which is to be introduced in October or November.

The "White Paper" officially is titled "Proposals for Legislation on Cinematograph Films." It contains 24 paragraphs and a summary in 12 octavo pages and is sold at 2d (four cents).

Highlight provisions of the document, which with one important difference follows very closely the Draft Proposals previously issued by the Board of Trade, are as follows:

The Board of Trade accepts the principle that British films shall qualify for registration for distributor's quota on the basis that they have cost a certain minimum sum.

It rejects the principle that they shall qualify by means of a viewing test, but provision is made that low-cost films of "special entertainment value" may be viewed and passed for quota.

A new cost basis is established. Instead of total cost, labour costs (estimated to be half total cost) will be the standard.

A quota scale starting at 15 per cent for distributors and 10 per cent for exhibitors, in the first year of the new Act, will rise to 30 per cent distributors and 25 per cent exhibitors in ten years.

The "Reciprocity" principle is recognized, on a voluntary basis, and in the ratio of one British film purchased for abroad ranking for British quota, of the same footage.

A separate quota for short subjects is to be established, starting at 10 per cent for distributors and 5 per cent for exhibitors and rising to 20 and 15 per cent respectively.

Blind booking is made a statutory offence on the part of distributors only, and the penalties are increased. Exhibitors are freed of liability under this head.

Restrictions on advance booking will be continued.

The Board of Trade will have certain rights to vary quota scales, and the minimum cost scale, according to the trade situation.

Films costing three times the minimum will rank double for quota.

An examination of the new proposals clause by clause shows the practical application of the Government's plans. The references are to paragraphs in the summary of the white paper, published in full elsewhere in this issue.

A preliminary relief for exhibitors in the Quota Year 1937-38 is announced in (1). For this last year of the old (1927) Act, the exhibitor's quota is to be reduced from 20 per cent to 15 per cent, in order to meet the fact that "some disturbance in the supply of British films" is expected to follow the institution of the new form of registration, on a minimum cost basis.

Exhibitors, through their association, are vigorously in opposition to the Government proposals, and this temporary relief is not looked upon as an unmixed blessing, the view of the Cinematograph Exhibitors Association being that it may obscure the ultimate effects, on exhibitors, of the new legislation.

The complete text of the British Board of Trade's "Proposals for Legislation on Cinematographic Films," embodied in the socalled "White Paper" presented to Parliament, begins on page 82.

The new Quota scales are set out in paragraphs (2) and (3) as 15 per cent distributors and 10 exhibitors in the first (1938-39) year of the new Act, 20-15 in the second year and "by stages over the ten years period," rising to 30-25 per cent.

The practical application of these provisions is as follows:

In the *Distributor's Year* April 1, 1938-March 31, 1939, distributors will have to handle:

15 British films for every 85 foreign films. In footage, 15,000 feet British for 85,000 feet foreign.

In the *Exhibitor's Year* Oct. 1, 1938-Sept. 30, 1939, exhibitors must show:

10 British films for each 90 foreign films. In footage, 10,000 British feet for each 90,000 foreign.

In the *Distributor's Year* April 1, 1939-March 31, 1940, distributors must handle:

20 British films for every 80 foreign films. In footage, 20,000 British against 80,000 foreign.

In the *Exhibitor's Year,* October 1, 1939-Sept. 30, 1940, exhibitors must show:

15 British films for every 85 foreign. In footage, 15,000 feet against 85,000 feet.

In the *Distributor's Year* April 1, 1940-March 31, 1941, and the *Exhibitor's* Year October 1, 1940, Sept. 30, 1941, the first of the "increases by stages" in both distrbutor's and exhibitor's quotas will begin to operate. The exact schedule of these increases is not stated in the White Paper, but their ultimate result will be that:

In the *Distributor's Year* 1947-1948 and the *Exhibitor's Year* for the same date (the Distributor's year ending in March, and the Exhibitor's in September) the position will be that:

Distributors will have to show 30 British films for every 70 foreign and exhibitors to show 25 British films for 75 foreign. The footage proportions will be 30,000/70,000 and 25,000/75,000.

These calculations may serve a useful purpose in emphasizing the fact that the statement of Quota as a percentage of total films handled or exhibited understates the obligation which lies upon the distributor in terms of British films to be acquired in percentage of foreign films handled.

The actual obligations upon the distributor of American films are, in relation to his own product:

YEAR	A	B
1938-9	15.00	17.64
1939-40	20.00	25.00
1947-48	30.00	42.85

A—Official quota.
B—Percentage of British films to America.

Similarly, the obligation on the exhibitors, expressed as a percentage of British films to foreign films, increases from 11.11 to 33.33, as against the official "percentage of all films" which increases from 10 per cent to 25 per cent. The differences revealed by a restatement of the Quota in this new form are important if it is remembered that the danger of a shortage of American product is one of the main reasons for the exhibitors' opposition to the minimum cost clause.

The *minimum cost* provision is stated in paragraph (4), which specifies that, to be entitled to registration for distributor's quota, a British feature film must have cost £1 a foot and a minimum of £7,500 "expended in labour costs."

An entirely new basis of computing film costs is here added to the principle, itself new in legislation, that cost shall be the deciding factor in conferring the right to registration as a British film.

The White Paper states that the Government "accepts the principle" of a minmum cost of £2 a foot and £15,000 (which were embodied in that form in the Draft Proposals) and adds that "labour costs approximate on the average to half the total cost of a film." It selects the new method of computing cost because "The Board of Trade have had considerable experience of administration" of the provision that 75 per cent of all labour costs must, under the 1927 Act, go to British subjects. This provision it intends to continue.

Major Controversy Seen

The institution of a minimum cost and the rejection of a viewing test (with the proviso that viewing may be claimed for inexpensive films of special entertainment value) is the feature of the White Paper about which major controversy will rage in the industry and in Parliament.

The principle of a minimum cost is opposed without qualification by the CEA, which asserts that it will lead to the withdrawal of American "B" product, a reduction in the number of British films and absorption of what films are made by the circuits. An impetus to "Americanization" also is seen both by the CEA and by the smaller independent producers and distributors, who object to the "£15,000" basis and ask that special provision be made for small distributors.

Accepting the principle of the cost clause, most American distributors object to its imposition in conjunction with a footage quota rising to as high a figure as 30 per cent. The Kinematograph Renters Society, speaking for these companies, wants the quota translated into cash terms and liberty given to any company to spend the money on a few big pictures.

Aim to Prevent Evasion

In basing its minimum on labour costs, the Board of Trade undoubtedly has in mind to make evasion more difficult. The governing clause of the old Act, which it is intended to repeat, lays it down that:

"Not less than seventy-five per cent of the salaries, wages and payments specifically paid for labour and services in the making of the film (exclusive of payments in respect of copyright and of the salary or payments to one foreign actor or actress or producer, but inclusive of payments to the author of the scenario) shall have been paid to British subjects or persons domiciled in the British Empire."

In operating this clause the Board of Trade has compiled a very complete schedule of pay-

LABOR COST MADE QUOTA BASIS

ments which are permissible and it has the experience to conduct a very complete check of "labour costs." In concentrating on these, it rules out the possibility of inflated charges being made for story rights, location expenses, costume, research, publicity and the score or more other items which may find a place in a production budget.

On the other hand, it is plain that the £15,000 minimum accepted in principle by the B.O.T. is imposed by the clause as suggested only if in fact labour costs are exactly half of total costs. If cast costs are heavy in proportion to other items, a certificate may be obtained for a film costing in all £10,000 to £12,000, of which £7,500 are labour costs. If location expenses or sets run away with most of the money, a film costing £16,000-£20,000 may be denied registration because "labour" took less than £7,500.

Effect on Americans

Another effect of this clause is that American companies importing more than one Hollywood celebrity to make a big British picture may find it necessary to increase labour costs all around in order to maintain the "75 per cent British" proportion. It is easily conceivable that American companies, planning super production in England, should have desired to make pictures in which a major part of the cost would have gone in stars, director, story and setting, and that they hoped for relief from the "British labour percentage" rather than more stringent charges.

That all British films rank for *Exhibitor's Quota,* whatever their cost, is stated in paragraph (5). For many reasons this condition is regarded as more or less valueless by exhibitors. It is generally accepted that, unless a film is guaranteed distribution, it will not be made; distributors have little use, with few exceptions, for a film which does not obtain distributor's quota rights.

Cost and Quota Value

In paragraph (6) there is partial acceptance of the American argument that the quota value of a film should be governed by its cost. It is laid down that a film costing £3 a foot and a total of £22,500 for labour costs shall rank for twice its length as distributor's quota. The *Double Quota* principle is new, and regarded as very important.

Criticism of this concession, on the part of distributors, will be that it does not go far enough. Spending £45,000 on three "minimum" British pictures, the distributor gets a three-picture coverage. Spending it on one, he gets only a two-picture coverage and, to obtain his three British certificates, he must spend at least another £15,000, making his three-picture cost £60,000 instead of £45,000. If he spends £60,000-£100,000 on a British picture he gets no corresponding Quota coverage.

Exhibitors criticize the proposal on the ground that it represents a reduction of effective exhibition footage. They urge that a "double Quota" film for the distributor should be a double Quota film for the exhibitor.

Clash with British Studios

Concessions in the House of Commons on this clause, making the increase of quota value proportionate, or approximately proportionate, to the cost of a film, up to a total of £100,000, would go far to meet the fundamental objection of American companies to the proposals of the White Paper, but in meeting this quite logical claim the Board of Trade would be up against the British studio interest, which wants its space to be used for a large footage, and the British exhibitor, who would argue that he could not comply with his Quota in face of a large reduction of output, however balanced by improved quality.

FILM EDITOR STARTS COLOR STOCK LIBRARY

Hal C. Kern, film editor of Selznick International, has started compiling a library of stock shots in Technicolor gathered from all parts of the world.

He already has about 65,000 feet, representing atmospheric and action shots. He is increasing the library at the rate of about 2,000 feet per week and plans to make it the largest in the world.

It is a general anticipation that the vital debates in the Commons will center upon this clause and the minimum cost proposals in general.

The Reciprocity Principle

The principle generally described as *Reciprocity* is dealt with in clause (7). It is provided that if a distributor buys, for not less than £20,000, foreign rights for one market of a British film costing £22,500 for labor costs, he is credited with quota coverage, in England, of the same footage value.

Several points in this provision call for comment. In the first place, although the type of British film to which the concession is limited is the "Double Quota" feature, the distributor who buys foreign rights only, it seems, acquires British Quota value up to the real footage.

This means that an American company buying a British "£45,000" film for U. S. release gets only half the value, in Quota, that it would get if it bought it for British release.

If the company buys it both for U. S. and for U. K., it gains nothing that it would not get by buying for either singly, since it is specifically stated that where a film has been used for the "export" Quota it cannot be used, by any distributor, for British Quota.

That no distributor will be allowed to meet more than half his Quota obligations by means of the "Reciprocity" provision appears to be intended, in conjunction with the fact that only single Quota value is given to a double Quota film, to maintain the supply of British pictures, in England, from American companies.

Sees Advantage for Americans

The probable workings of this clause are still somewhat obscure, but it would appear likely to operate to the advantage of such companies as United Artists, which already releases British pictures in the U. S. on a large scale, Metro-Goldwyn-Mayer, which has an ambitious British production program, Twentieth Century-Fox, which has similar plans, and various other U. S. companies which have found place for occasional British pictures in America and which in future can reduce their British Quota obligation by continuing the practice. Although an objection to "export Quotas" on principle has been voiced by several American executives, the voluntary basis of this proviso seems to make it unlikely that it will be protested either by the industry or through official channels. Various Americans in London see the best hope of a practicable solution of the whole Quota problem in reciprocal arrangements between major British producers and major American distributors.

Flexibility in the provisions both as regards the Quota scale and the figure of minimum cost is promised in paragraph (8), which states that the Board of Trade shall have powers to modify each, "at certain defined intervals" and within fixed minimum and maxima. The Board of Trade will operate by order, "subject to confirmation by Parliament." It is given similar powers in regard to short films.

Short Subjects Quota

The *Shorts Quota* (9) is to be 10/5, rising to 20/15, and there is to be neither a cost clause nor a viewing test at the start, but the Board of Trade is to have powers to institute either if it thinks necessary. The separate quota for shorts is new.

The remaining features of the White Paper may, with one exception, be shortly summarized as follows:

All films except newsreels and "commercial advertisements" are to be eligible for Quota.

The Advisory Committee of the Board of Trade is to be retained, the official Films Commission suggested in the Moyne Report to be rejected, as it was in the Draft Proposals.

All films, long and short, will be trade shown.

Ten per cent of foreign film, or twenty per cent of studio scenes, will be allowed in a British film.

The scenario writer need no longer be British.

Booking Restrictions

The important new regulation has to do with the booking restrictions section of the old Act (13) which are retained with an alteration which makes blind booking an offense on the part of a distributor only (instead of both distributor and exhibitor as at present) increases the penalties by an unstated amount and imposes the obligation on the distributor, on registering a film (whether British or foreign) of making a statutory declaration that it has not been blind booked.

This suggestion will be resented by American distributors. The Moyne Report suggested such a clause, putting forward a penalty figure of £250 and a proviso that on a second offense the distributor's license should be liable to cancellation.

The KRS objected very strongly to this and a further "Moyne" suggestion that similar penalties should be applied to block booking. This has not been adopted.

The effect of the clause will be that any exhibitor who alleges that he has been forced to book pictures "blind" in order to obtain any special feature or features will be enabled to put his facts before the Board of Trade without himself incurring penalties.

Continuing the existing limitation of advance booking to six months, and rejecting the exhibitor plea for inclusion of provision against redundancy (overbuilding), the White Paper confirms intentions already announced in the Draft proposals, or in discussions with trade interests.

20th-Fox, Cocalis Settle

The action of Twentieth Century-Fox against Sam Cocalis for accumulated overages on four pictures ended amicably in an out of court settlement effected between William Sussman, eastern division sales for the distributor, and Mr. Cocalis.

Prizes totaling $5,000 have been awarded winners of Republic's sales contests, recently closed. Checks were presented last week by J. J. Milstein, vice-president in charge of sales.

"YOU CAN'T HAVE

TOPS 20TH'S TOP

NATION-WIDE

RIVOLI, N.Y. BIG

WEEK-END IN

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

EVERYTHING"
MUSICALS IN
STARTS...GIVES
GEST SUMMER
8 YEARS
That's business!

THE QUOTA "WHITE PAPER"

Following is the complete text of the socalled "White Paper," presented to Parliament by the president of the Board of Trade and enumerating the Board's "Proposals for Legislation on Cinematographic Films":

1. The Cinematograph Films Act, 1927, aimed at stimulating the production of British films by imposing an obligation on the renters* of films to acquire and distribute and on the exhibitors to show a proportion ("the quota") of British films during each year of the currency of the Act.

2. The last year of the renters' quota under the Act expires on 31st March, 1938, and on the exhibitors' quota on the 30th September, 1938. The Board of Trade accordingly in March, 1936, appointed a Departmental Committee under the Chairmanship of Lord Moyne to advise on any measures that might still be required to promote the production, renting and exhibition of British films. That Committee in its report (Cmd. 5320) made in November, 1936, referred to the "absolute necessity for legislative action to maintain and establish the industry" and added that "the evidence has been virtually unanimous in favor of a continuance of the legislation of the Act of 1927 as the most suitable method of protection." They recommended that the requirement of quotas on the renting and exhibition of British films should continue for a further period of ten years.

3. Parliament was informed on 22nd April that His Majesty's Government had accepted the recommendation to continue the quotas and would propose legislation for that purpose. It was at the same time stated that His Majesty's Government proposed to consult further with the trade before deciding on the details of their proposals. Since then, further discussions have taken place, and the trade have been encouraged to hold a series of joint meetings in the hope that they could arrive at agreement, at least on fundamental principles. They have not found it possible, however, to reconcile their divergent views and His Majesty's Government have now formulated proposals for legislation which are outlined in the succeeding paragraphs. It is their intention to submit to Parliament a Bill based on these proposals in the next session of Parliament.

Cost and Viewing Test

4. *A quality test for British films.*—The most widely expressed criticism of the existing legislation has been directed to the poor quality of some of the British films produced to comply with the requirements of the renters' quota. The Departmental Committee to these films—commonly known in the trade as "quota quickies"—said (para. 54):

> "In order to obtain the requisite length of British film to satisfy the renters' quota, the majority of foreign-controlled renters appear to have made arrangements for the production of British films at the minimum of expense, regardless of quality. . . . Far from aiding in the training of satisfactory personnel, as is sometimes suggested, it appears to us that production of films in which nobody has a real interest and in which any standard of quality and attainment is lacking must necessarily undermine the morale of the technicians and actors taking part."

Two suggestions were made to the Committee for improving the position. One was the application of a cost test for each film. The other, which was the one favored by the Committee, was a test based directly on the viewing of each film.

QUOTA OBJECTIONS PRINTED BY CEA

The Cinematograph Exhibitors Association has printed and is distributing to its members and to members of Parliament a pamphlet summarizing its objections to the quota provisions of the proposed new Films Act. The booklet entitled "Quality Not Cost Is the Test of a Good British Film" emphasizes the association's argument that pictures submitted for quota registration should be subjected to a viewing test and not classified on a cost basis, a standard which, it is contended, places a premium on extravagance, gives no guarantee of quality, and leaves wide loopholes for evasion.

Thet CEA in the booklet, which is being used as one of the publicity weapons in the fight being waged against the quota proposals, cites its membership of 4,242 cinemas as basis for its claim that it represents 100 per cent of the cinemas of Great Britain "for all practical purposes."

5. The advantages of the viewing test are obvious, but it has one grave disadvantage. Whether or not a film is registered for quota would depend on the personal judgment of the viewing authority, given only after the film has been produced. Opinion differs in so many respects as to the merits of any film that no producer when he started production could be certain that the film would eventually qualify for registration. The producers contend that in view of this uncertainty it would in many cases be difficult, if not impossible, to arrange the necessary finance. The cost test, on the other hand, has the merit of certainty. A producer would know before production commenced that if he spent a certain amount his film would qualify for renters' quota and he could arrange his finance on that basis. But it has the obvious disadvantage that cost in itself is not necessarily any guarantee of quality. On the other hand the charge against the "quota quickie" is not only that it is bad, but that there is no real attempt to make it good. Cheapness is the sole aim, and the money expended has largely to be written off. The introduction of a minimum cost test would at least ensure that those responsible for the production of a film necessary to comply with their quota obligations would have a considerable financial incentive to produce a film that was likely to have satisfactory box-office results. Again, a film may be good although its cost has not reached a certain minimum and in such a case a cost test may act as an incentive to extravagance. It is clear that neither test, taken by itself, is wholly satisfactory. His Majesty's Government will therefore propose that for the purposes of the long-film quota the two tests should be combined. If a certain minimum sum has been expended on the production of a film, it will be eligible for registration for renters' quota without further enquiry. If that minimum sum has not been reached, it will remain open to the producer or renter to make application for registration for renters' quota on the ground that the film is of special entertainment value. Films costing less than the minimum will, in any event, be permitted to count for exhibitors' quota.

6. *Amount of cost test.*—The Departmental Committee considered a proposal that the minimum total cost should be £2 per foot of film. A minimum total cost of £15,000 a film was suggested in the trade discussions referred to in paragraph 3. His Majesty's Government accept the principle of both these suggestions and propose to adapt them for the purposes of the cost test in the following manner:

7. Section 27 (3) (iv) of the Act of 1927 (which His Majesty's Government propose should be continued in the new legislation) provides that 75 per cent. of the salaries, wages and payments specifically paid for labor and services in the making of a British film must, with certain exceptions, have been paid to British subjects or persons domiciled in the British Empire. The Board of Trade have had considerable experience of adminstration of this provision and it is accordingly proposed to provide in the new legislation that the new cost test should be on the basis of these labor costs." It is generally agreed that these labor costs approximate on the average to half the total cost of a film. The actual test to be applied will therefore be that at least £1 per foot, with a minimum of £7,500 per film, shall have been expended in labor costs (exclusive of payments in respect of copyright). His Majesty's Government will ask Parliament for powers to ensure that any particulars supplied in this connection can be properly checked and verified.

Quality Productions

8. *Further encouragement of the production of long films of higher quality.*—The amount of revenue which a producer can expect to obtain from the exhibition of a film acts as an automatic limit on his expenditure when he is mainly catering for the home market. If he wishes to increase his expenditure in an attempt to produce a more ambitious film he can only do so on an assurance of an adequate return from his overseas markets. Although there are exceptions, up to the present the British producer has had no such assurance and has had to assume a risk which may or may not have been justified in the event.

It is clear that British film production cannot be fully developed until producers can rely with some certainty upon entry into overseas markets. His Majesty's Government have therefore carefully considered how best they can create conditions which will encourage British producers to make a proportion of higher quality films to compete with those of other producers in a world market.

9. One method by which it is suggested that progress can be made in this direction is by allowing films costing considerably more than the minimum already laid down to count more than once for renters' quota. The foreign-controlled renters in this country have expressed the opinion that individually they should be allowed to meet their quota obligations, should they so desire, by producing a smaller number of films of higher quality. His Majesty's Government have accepted this view to the extent that they will suggest to Parliament that a film costing three times the minimum, i. e., at least £3 per foot with a total of not less than £22,500 (in labor costs), should be allowed to count twice its length for the purposes of the renters' quota. It is hoped that by this arrangement a number of films will be produced which are not only a credit to British film production but which moreover will be shown successfully in overseas markets. In such a way new markets may be opened for British films generally.

(Continued on following page)

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* *A* renter *of films acquires a film from the* producer *who makes it, and distributes copies of the film* to exhibitors *for exhibition in cinemas.*

COST BASIS SUBJECT TO REVISION

10. His Majesty's Government will also propose that if a renter acquires at a substantial cost the exhibition rights for a foreign country of a British long film made in Great Britain he shall be relieved from his obligation to acquire British films for distribution in the United Kingdom to the extent of one film of equal length. It is hoped that this proposal will lead to cooperation between British producers and those renters who are in a position to arrange adequate channels of distribution overseas. This cooperation can, however, only achieve satisfactory results if it takes place in connection with films which are likely to enhance the reputation of British production. His Majesty's Government intend therefore that the proposal shall only apply to films costing at least £3 a foot with a total of not less than £22,500 in labor costs where the rights for one foreign country have been acquired at a price of not less than £20,000. No renter, however, will be permitted to meet more than one-half of his quota obligations by this method. It should be explained that where the foreign rights of a film are sold under these conditions the renter who acquires the distribution rights for the United Kingdom of such a film will not be allowed himself to count the film for renters' quota.

11. The cost basis of the proposals above is necessarily experimental and may require revision in the light of experience or of changes in film technique. It is accordingly proposed that provision should be made to enable the Board of Trade by order, subject to confirmation by Parliament, to vary within certain limits the minimum costs for renters' quota films and also the cost and payment conditions attaching to films of which the acquisition of the foreign rights is permitted to count for quota.

Initial Quota

12. *Quotas for long films. The initial quota.*—Under the existing act the quotas are at the present time the same both for renters and exhibitors, and stand at 20 per cent. No serious difficulty has been encountered in meeting these requirements; indeed, during the year ending September 30, 1936, exhibitors on the average showed as high a proportion as 29 per cent of British long films. The Departmental Committee recommended that for the first year the exhibitors' quota should be fixed at a lower figure than that of the renters' quota, and suggested initial quotas of 20 per cent for renters and 15 per cent for exhibitors. His Majesty's Government accept this recommendation in principle. They feel, however, that in order to meet any temporary difficulties in the production of British films which may be created by the new requirements, some special arrangement should be made to cover the first year under the new conditions. They accordingly propose that for the renters' year beginning April 1, 1938, and for the exhibitors' year beginning October 1, 1937, the quotas for renters and exhibitors should be fixed at 15 per cent and 10 per cent, respectively, rising to 20 per cent and 15 per cent in the second year.

13. It will be necessary for the new legislation to prescribe the conditions under which films should be registered for renters' quota from April 1, 1938, and the tests referred to in paragraph 5 will, it is proposed, apply from that date. The existing legislation, however, prescribes a quota of 20 per cent for exhibitors for the year ending September 30, 1938, but as the new conditions for the registration of British films, despite the normal lag between registration and general release, may result in some disturbance in the supply of British films during that exhibitors' quota year, it is proposed that the new legislation shall reduce the exhibitors' quota for that year to 15 per cent.

SHORT PRODUCT PLAYING BROADWAY

Week of August 7

CAPITOL		
	Screen Snapshots, No. 12	Columbia
CENTRAL		
	Back to the Woods	Columbia
CRITERION		
	Swing Time	RKO Radio
	Jungle Playmate	RKO Radio
	Golf Timing	RKO Radio
MUSIC HALL		
	The Moose Hunters	United Artists
	Portraits of Portugal	Twentieth Century-Fox
RIALTO		
	Little Maestro	MGM
RIVOLI		
	The Moose Hunters	United Artists
ROXY		
	The Country Cousin	United Artists
	Bone Bender Parade	Twentieth Century-Fox
STRAND		
	Crossing the Sahara	Vitaphone
	Russ Morgan and His Orchestra	Vitaphone
	Pictorial Review, No. 13	Vitaphone

Subsequent Quotas

14. *Quotas for subsequent years.*—The Departmental Committee, while indicating that in their view there was no reason why quotas should not reach 50 per cent by the end of the 10-years period, did not propose any scale of quotas. They recommended that in future years the quotas should be determined at the beginning of each calendar year, and in regard to the circumstances of the time. His Majesty's Government recognize the necessity for flexibility in the arrangements. In the course of so long a period as 10 years, changed conditions may demand a variation of the amount of the quotas on renters or exhibitors. In their view, however, yearly reassessments of the quota would be unsettling to the industry as a whole, and in particular would make the long-term planning of future production extremely difficult. An expansion of British film production within the next 10 years sufficient to support quotas of 50 per cent is generally regarded as impracticable. Moreover, the proposals made by the producers themselves in their evidence before the Departmental Committee was that the quota should rise to 35 per cent for renters and 33⅓ per cent for exhibitors. His Majesty's Government accordingly propose to provide that the renters' quota should rise from 20 per cent in the second year by stages to 30 per cent in the latest years of the new act. The exhibitors' quota would rise from 15 per cent in the second year by stages to a final figure of 25 per cent. A measure of flexibility would be obtained by providing that by Order of the Board of Trade, to be confirmed by Parliament, either of these quotas could be varied upwards or downwards at fixed intervals always provided that the renters' quota should not be reduced below 20 per cent or increased above 30 per cent and the exhibitors' quota below 15 per cent or above 25 per cent. Any wider variation which the circumstances of the time might demand could, in the view of His Majesty's Government, only properly be obtained by fresh legislation.

15. Some fears have been expressed that the effect of the cost test, together with the operation of the proposals referred to in paragraphs 9 and 10 for encouraging the production of higher quality films, may reduce the total number of films available for exhibition and therefore prejudice the position of exhibitors. In the view of His Majesty's Government the position of exhibitors is amply safeguarded. They see no reason to suppose that the supply of imported films will be materially reduced by their proposals. Moreover, so far as exhibitors' quota is concerned, all British films will be available whether they pass the cost or viewing test for renters' quota or not. Both renters' and exhibitors' quotas for the first year of the new system have been set at a low figure. No legislation, however, can deal with all the circumstances which might possibly arise in the case of any particular exhibitor. The 1927 act provides that when an exhibitor has not shown the required proportion of British films, he should be protected from prosecution if he can satisfy the Board of Trade that the reasons for his default were reasons beyond his control and in such cases he is given a certificate of exemption. Representations from any exhibitor regarding the reasons for his default have always received sympathetic consideration from the statutory Advisory Committee and from the Board of Trade. His Majesty's Government will propose that these provisions of the 1927 act should be continued.

Short Films Quota

16. *A separate quota for short films.*—The 1927 act distinguishes between short films (of less than 3,000 feet) and long films. In addition to the requirement that of all the films a renter acquires and distributes or an exhibitor shows a definite proportion should be British films, there is a requirement that the same proportion should hold as a minimum in regard to the long films that are distributed or shown. There is no separate requirement regarding the showing of British short films and in the past many renters and exhibitors have offset foreign short films by British long films; the Departmental Committee record that the proportion of British short films shown in the year ended September 30, 1935, was as low as 4.21 per cent. In their report (paragraph 42) the committee refer to the many representations made to them on the subject of the short film industry, and the advantages which could be secured by the institution of a separate quota for short films.

17. His Majesty's Government accept the views expressed by the committee as to the value of a short film industry, and will therefore propose that a separate quota for short films should be instituted. As there has in the past been no such separate quota, they will suggest that the new separate quota for short films should start at 10 per cent for renters and five per cent for exhibitors, rising to 20 per cent and 15 per cent, respectively, during the 10-year period. They will also ask for power, subject to the approval of Parliament, to vary the quotas on the same lines as those set out in paragraph 14 relating to long films.

18. His Majesty's Government do not think it necessary to suggest the imposition of any cost or viewing test for short films at the outset. They will, however, ask for powers to enable such tests to be imposed and varied, sub-

(Continued on following page)

SEES AMPLE SUPPLY OF PICTURES

(*Continued from preceding page*)

ject to the approval of Parliament, should conditions later make it desirable.

19. *Revision of the excepted classes.*—Under the 1927 act certain classes of films are not required to be registered* and British films in these classes cannot be counted for renters' quota, though, excepting in the case of (a) and (c), they can count for exhibitors' quota. Much of the subject matter of short films falls within the present excepted classes and in order to give producers of films, both long and short, more freedom in their choice of subjects, His Majesty's Government have decided to adopt the recommendation of the Departmental Committee that the new legislation should apply to all classes of films, except newsreels and commercial advertisements.

Advance Booking

20. *Blind and advance booking.*—The practice of the trade is that a film should be shown to the trade before it is exhibited. Blind booking is the booking of films before they are so shown to the trade. The Departmental Committee (paragraphs 83-4) found that the restrictions on this practice in the 1927 act had been of considerable value, but that evasion was taking place. They made certain recommendations for improving the position and these His Majesty's Government propose to adopt to the extent of making blind booking an offense on the part of the renter only (instead of the renter and the exhibitor as at present), of increasing the penalty and of requiring a statutory declaration on application for registration that blind booking has not taken place.

21. The 1927 act provided that booking of films for exhibition at a date more than six months distant should be an offense. The Departmental Committee (paragraph 85) took the view that in the light of other recommendations they had made these restrictions should prove unnecessary. The trade, however, take the unanimous view that their removal would be unwise. His Majesty's Government therefore propose to retain the restrictions, but to revise the present legislation on the lines indicated in the preceding paragraph for blind booking.

22. *Other recommendations of the Departmental Committee.*—His Majesty's Government propose to accept a number of recommendations made by the Departmental Committee on certain other matters. These relate to the trade showing of all registered films (recommendation xii), provision for specialized foreign films (recommendation xv), the inclusion of a certain proportion of foreign negative in a British film (recommendation xviii), the withdrawal of the requirement that the scenario writer should be a British subject (recommendation xix) and the allowance of a restricted number of "tryout" exhibitions before trade show (recommendation xxv).

23. *The question of redundant cinemas.*—Suggestions have been made by the exhibitors that in any legislation powers should be taken to deal with the question of the hardship caused to existing cinemas by the opening of new cinemas in areas where there is already a sufficient number of such houses. Such legislation would have to take the form of prohibiting, except under license, the entry of new exhibitors into the trade, or the expansion of existing businesses. His Majesty's Government feel that such proposals would not be acceptable to Parliament.

Films Commission

24. *The proposed Films Commission.*—The Departmental Committee were surprised by the measure of disagreement which exists between the three branches of the cinematograph films industry over the various questions which face them, and by the inevitable breakdown of voluntary schemes for the improvement of the industry in face of their conflicting interests. With a view to bringing the varying interests closer together and of finding some measure of agreement between them, they recommended the establishment of a Films Commission, to which there would also be entrusted the administration of the new legislation. The committee considered it essential that this commission should be composed exclusively of persons absolutely independent of professional or any other pecuniary connection with the film industry. It does not appear, however, that the Departmental Committee contemplated that the commission should be armed with compulsory powers or that it could proceed except on the lines of persuasion. The possibility of its success would therefore depend on the support and good-will it would be likely to receive from those whom it is expected to conciliate or persuade. It has, however, become clear during the discussions which followed the committee's report that no branch of the industry is prepared to accept a commission on the lines recommended by the committee. Some are opposed to the appointment of a commission at all, some to any commission unless it is composed of, or at least includes, members of the trade, while others object to the establishment of a commission in any form unless it is endowed with compulsory powers to deal with such questions as are discussed in paragraph 23 of this paper. His Majesty's Government feel that the basis of the committee's recommendation was that such a commission would be acceptable to the industry and that in the circumstances which have arisen much, if not all, of the value attached by the Departmental Committee to its appointment would be lost. Moreover, the combination of a cost test with a viewing test referred to in paragraph 5 and the substitution of a fixed scale of quotas for the annual reassessment suggested by the Department Committee will reduce to a very large extent the administrative functions suggested for the commission. In these circumstances, His Majesty's Government do not propose to adopt the recommendation for a Films Commission, and they will suggest to Parliament that the administration of any future act should remain in the hands of the Board of Trade, assisted by an Advisory Committee constituted on lines similar to those on which the present Advisory Committee is constituted, of both independent and trade members.

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* 27. (1) *The films to which this Act applies are all cinematograph films other than—*

(a) *Films depicting wholly or mainly news and current events;*

(b) *Films depicting wholly or mainly natural scenery;*

(c) *Films being wholly or mainly commercial advertisements;*

(d) *Films used wholly or mainly by educational institutions for educational purposes;*

(e) *Films depicting wholly or mainly industrial or manufacturing processes;*

(f) *Scientific films, including natural history films.*

BOOK REVIEW

AMATEUR MOVIES AND HOW TO MAKE THEM, by Alex Strasser. London: The Studio, Ltd. 80 pp. 27⅛ x 9⅝. Price $3.50.

Another volume in the publisher's "How to Do It" series, this member of the group aims, to quote the author, "at making clear the points which must be known before a successful film can be made." Confining himself strictly to that purpose, the author (a jacket note identifies him only as one who "has been all through the mill") makes himself a friend indeed to those persons who would like to achieve something more with a substandard camera than a sentimental record of family doings.

He begins at the very beginning, assuming that this reader knows nothing of the available types of substandard film, of the motion picture camera or of photographic lighting. From this opening chapter on elementary technology, he proceeds to discussions of the organization of material, of pictorial composition, "trick" shots, the selection and development of subjects (including amateur photoplay making), and finally of editing and titling.

All major considerations and steps in the processes are exemplified either in drawings or in actual scenes from films made by the author and others. These scenes are not reproduced in halftone engravings, but are "blown up" paper positives, pasted in. The discussion is always practical and well informed concerning the problems necessarily confronting the amateur cinematographer at all times.—*G. S.*

National Decency Legion Classifies 25 Productions

Of 25 productions reviewed and classified by the National Legion of Decency in its listing for the past two weeks 17 were approved for general patronage and eight were found unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Boots of Destiny," "Bulldog Drummond at Bay," "Empty Holsters," "The Firefly," "Flying Fists," "It's Love I'm After," "Law for Tombstone," "Legion of Missing Men," "London by Night," "Outlaws of the Orient," "The Outer Gate," "Paradise Isle," "Riders of the Dawn," "The Small Town Boy," "The Two of Us," "Victoria the Great," "Windjammer." Class A-2, Unobjectionable for Adults: "Artists and Models," "Blonde Trouble," "Confession," "Dead End," "Footloose Heiress," "Stella Dallas," "Truxta" (German), "You Can't Have Everything."

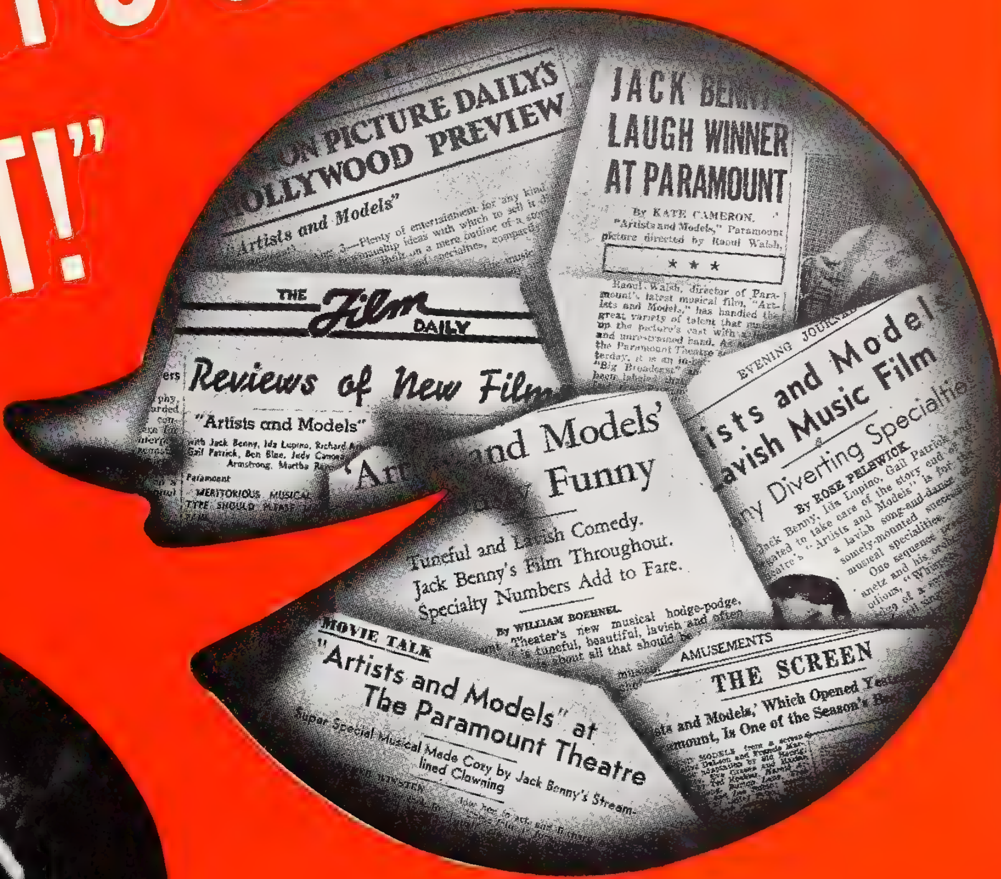
Zukor To Go Abroad

Adolph Zukor will sail on the *Queen Mary* August 25th for a six weeks' business and pleasure trip in England and on the Continent. He will confer with Paramount's European executives and acquaint them with Hollywood production activities.

Ask Withdrawal of Registration

Request has been made of Securities and Exchange Commission for withdrawal of the registration statement of Hollywood Famous Pictures, Inc.

"PARAMOUNT'S GOT ANOTHER SMASH HIT!"



ON PICTURE DAILY'S HOLLYWOOD PREVIEW

"Artists and Models"

3—Plenty of entertainment for any kind … ideas with which to sell it … a mere outline of a story … specialties, compared …

JACK BENNY LAUGH WINNER AT PARAMOUNT

By KATE CAMERON.

"Artists and Models," Paramount picture directed by Raoul Walsh,

★ ★ ★

Raoul Walsh, director of Paramount's latest musical film, "Artists and Models," has handled the great variety of talent that makes up the picture's cast with … and unrestrained hand. … the Paramount Theatre … terday, it is an in… "Big Broadcast" … been labeled …

THE Film DAILY

Reviews of New Films

"Artists and Models"

with Jack Benny, Ida Lupino, Richard A… Gail Patrick, Ben Blue, Judy Canova … Armstrong, Martha Raye

Paramount

MERITORIOUS MUSICAL TYPE SHOULD PLEASE

'Ar… and Models' … Funny

Tuneful and Lavish Comedy. Jack Benny's Film Throughout. Specialty Numbers Add to Fare.

By WILLIAM BOEHNEL.

… Theater's new musical hodge-podge, … tuneful, beautiful, lavish and often … about all that should be …

EVENING JOURNAL

…ists and Model… Lavish Music Film … Diverting Specialties

By ROSE PELSWICK.

Jack Benny, Ida Lupino, Gail Patrick and … to take care of the story end of … "Artists and Models" is for … a lavish song-and-dance … somely-mounted … musical specialties. … One sequence … anetz and his orchestra … odious, "Whi…

MOVIE TALK

"Artists and Models" at The Paramount Theatre

Super Special Musical Made Cozy by Jack Benny's Streamlined Clowning

AMUSEMENTS

THE SCREEN

…sts and Models,' Which Opened Yesterday … amount, Is One of the Season's Be…

CRITICS AND CROWDS AGREE "Artists and Models" IS TOPS!

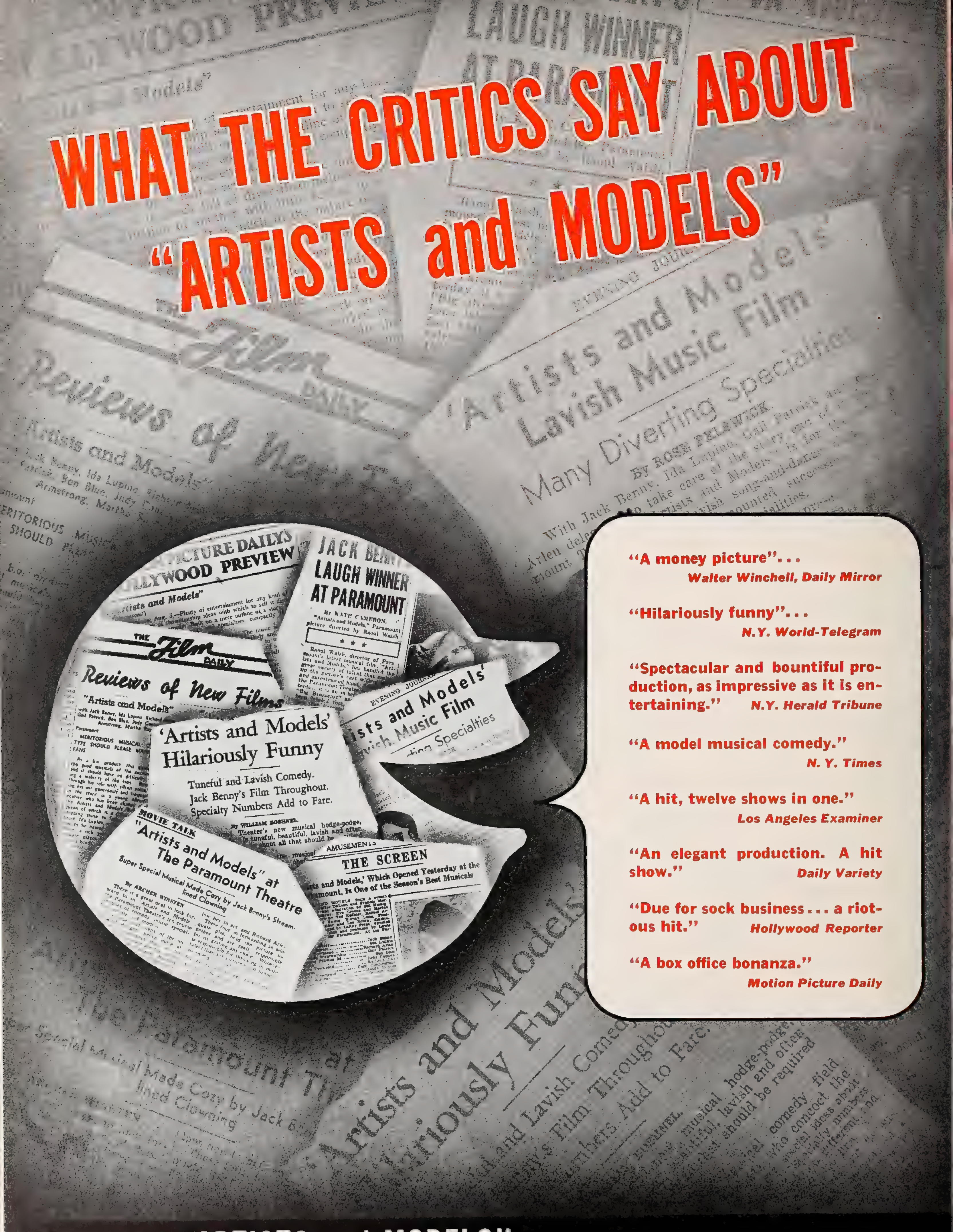
TURN PLEASE . . .

JACK BENNY in "ARTISTS and MODELS" with Ida Lupino • Richard Arlen • Gail Patrick

Ben Blue • Judy Canova • Yacht Club Boys • Andre Kostelanetz and His Orchestra • Louis Armstrong

Specialty by MARTHA RAYE • A Paramount Picture • Directed by Raoul Walsh

WHAT THE CRITICS SAY ABOUT "ARTISTS and MODELS"


HOLLYWOOD PREVIEW
LAUGH WINNER AT PARAMOUNT
By KATE CAMERON
The Film Daily
Reviews of New Films
"Artists and Models"
MERITORIOUS MUSICAL TYPE SHOULD PLEASE FANS
EVENING JOURNAL
'Artists and Models' Lavish Music Film
Many Diverting Specialties
By ROSE PELSWICK
'Artists and Models' Hilariously Funny
Tuneful and Lavish Comedy. Jack Benny's Film Throughout. Specialty Numbers Add to Fare.
By WILLIAM BOEHNEL
MOVIE TALK
"Artists and Models" at The Paramount Theatre
Super Special Musical Made Cozy by Jack Benny's Stream-lined Clowning
By ARCHER WINSTEN
AMUSEMENTS
THE SCREEN
'Artists and Models,' Which Opened Yesterday at the Paramount, Is One of the Season's Best Musicals

"A money picture"... **Walter Winchell, Daily Mirror**

"Hilariously funny"... **N.Y. World-Telegram**

"Spectacular and bountiful production, as impressive as it is entertaining." **N.Y. Herald Tribune**

"A model musical comedy." **N. Y. Times**

"A hit, twelve shows in one." **Los Angeles Examiner**

"An elegant production. A hit show." **Daily Variety**

"Due for sock business... a riotous hit." **Hollywood Reporter**

"A box office bonanza." **Motion Picture Daily**

JACK BENNY in **"ARTISTS and MODELS"** with **Ida Lupino • Richard Arlen • Gail Patrick**

Ben Blue • Judy Canova • Yacht Club Boys • Andre Kostelanetz and His Orchestra • Louis Armstrong

Specialty by MARTHA RAYE • A Paramount Picture • Directed by Raoul Walsh

WHAT THE CROWDS SAY ABOUT "ARTISTS and MODELS"

We haven't space for the thousands of raves from the crowds that stormed the New York opening of "ARTISTS and MODELS." But we can tell you that this picture TIED THE ALL-TIME HIGH ATTENDANCE RECORD FOR THE NEW YORK PARAMOUNT ON OPENING DAY. AND SECOND DAY FIGURES WERE CLIMBING WHEN THIS AD WENT TO PRESS . . .

JACK BENNY in "ARTISTS and MODELS" with Ida Lupino • Richard Arlen • Gail Patrick

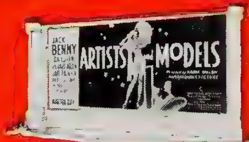
Ben Blue • Judy Canova • Yacht Club Boys • Andre Kostelanetz and His Orchestra • Louis Armstrong

Specialty by MARTHA RAYE . . . A Paramount Picture . . . Directed by Raoul Walsh

AND HERE'S WHY!...

Paramount backs all-star cast, ace production with year's smartest picture ballyhoo!

Holly
5¢
Liberty 5¢
The Sex Angle
LIFE
SCREEN BOOK
Esquire
THE MAGAZINE FOR MEN
dern Screen

. . . . . In addition to the most complete radio exploitation job ever done on a picture, Paramount publicised "ARTISTS and MODELS" 

JACK BENNY
ARTISTS
MODELS

 on 24 sheets in Key Cities augmented by advertising in Life Magazine, Liberty Magazine, Esquire, the Fawcett Screen Group, and Modern Screen, a total reading public of . . .

40,000,000 POTENTIAL PICTURE FA

JACK BENNY in "ARTISTS and MODELS" with Ida Lupino • Richard Arlen • Gail Patrick

Ben Blue • Judy Canova • Yacht Club Boys • Andre Kostelanetz and His Orchestra • Louis Armstrong

Specialty by MARTHA RAYE • A Paramount Picture • Directed by Raoul Walsh

IN THE BRITISH STUDIOS

by BRUCE ALLAN

in London

Buchanan Starts Two

Jack Buchanan Productions has its second and third features on the floor at Pinewood, hard on the completion of its first, "Smash and Grab." Jack Buchanan is star and co-director (with Lee Garmes) of "The Sky's the Limit," and Bobby Howes and Jean Gillie are in "Sweet Devil," which is being directed by Rene Guissart, onetime ace cameraman.

Appearing with Buchanan in "The Sky's the Limit" are Mara Losseff, Russian singer; David Hutcheson, William Kendall, H. F. Maltby, C. M. Hallard, Athene Seyler, Sara Allgood, Morris Harvey, Charles Stone, Antony Holles and David Burns, with the added special attractions of Rawicz and Landauer, piano duetists, and the Four New Yorkers. A new dance number, the "Montreal," has been written for Buchanan, who also has a song number, "Swing, Madam," from Sherman and Silver. Three Rawicz and Landauer numbers for Mara Losseff are "Too Lovely to be True," "Without You" and "Venice in the Moonlight."

Henry Harris is cameraman on the Buchanan vehicle and Bernard Browne on "Sweet Devil." Browne came into the headlines by his work on "Wharves and Strays," a short subject that caused talk two years ago, and incidentally presented British production with the dog star, "Scruffy."

Van Phillips is musical director for Buchanan, and Tom Morahan and D. W. Daniels are the art directors.

Film Matterhorn

For the production originally known as "Whymper," but now called "The Challenge," London Film has sent a camera unit of 12 to the higher slopes of the Matterhorn.

"The Challenge," one of the series of six to be produced for London by Guenther Stapenhorst, once of USA, is concerned, in its climax, to vindicate the claims of Edward Whymper, the famous English mountaineer, to have conquered the Matterhorn. Hence the Alpine sequences, which were directed by Luis Trenker. The story proper will be directed by Milton Rosmer at Denham.

Begins in Paris

Ruth Chatterton played her first scenes for a British picture this week—in Paris.

"The Rat" unit, under Director Jack Raymond, has been there for some time, and still has about 10 days of location work to complete before starting studio sequences, at Denham.

Anton Walbrook, co-starring with Miss Chatterton, is in France with other principals of "The Rat," who include Rene Ray, Beatrix Lehmann, Mary Clare, Nadire March and Gordon McLeod.

For this Herbert Wilcox Production, actual backgrounds of Montmartre, and of the fashionable quarter centering on the Place de L'Opera, will be extensively used.

145 Feet to 4 Inches

Alfred Hitchcock, noted for his employment of effective technical devices, has sprung a new one for "A Shilling for Candles," with the aid of cameraman Bernard Knowles, a special lens, and a particularly mobile traveling crane.

SOPHIE STEWART is Lady Blakeney in London Films' "The Return of the Scarlet Pimpernel." Here she is shown in the gown in which she was presented to King George and Queen Elizabeth at their Scottish court at Holyrood Castle, Edinburgh.

The camera is swept, from a general view of a crowded dance floor, down to the dancers' level and through them until it finishes on a closeup, from four inches, of the eye of the drummer of the jazz orchestra. The opening shot is from a distance of 145 feet and it is said that progress to the closeup was filmed without a break and without loss of focus, by means of a special lens and mount.

"A Shilling for Candles" is a Gaumont-British production, in making at Pinewood, and Nova Pilbeam is the star.

In preparation at Pinewood is G-B's Jessie Matthews vehicle, "Full Sail." At the G-B subsidiary's Gainsborough studio, at Islington, in production are "Dr. Syn," George Arliss, John Loder and Margaret Lockwood, directed by Roy Neil, and "Oh! Mr. Porter!", Will Hay directed by Marcel Varnel. In preparation there is "Owd Bob," the sheep-dog romance, Robert Stevenson directing Will Fyffe and Margaret Lockwood.

"Non-Stop New York" and "Gangway" (Jessie Matthews) are completed G-B pictures awaiting trade show.

Spy Play

John Loder and Dita Parlo are co-starring in the Max Schach production of "Mademoiselle Docteur," for Trafalgar, United Artists release. It's a more or less true to life story of the spy Anne Marie Lesser, which Edmond Greville is directing, with a comeback opportunity for Erich von Stroheim. Also in the cast is Gyles Isham, who was opposite Greta Garbo in "Anna Karenina," and now plays a spy, with Von Stroheim as his chief. Concurrently he is rehearsing for a West End stage production.

18th Century Brighton

The still standing Royal Pavilion at Brighton, erected by an eighteenth century Prince of Wales as a rococo center of fashionable relaxation, has been re-created at Denham as a setting for "The Return of the Scarlet Pimpernel." A Royal Ball is the background for a battle of wits between Sir Percy Blakeney ("The Scarlet Pimpernel"), his French wife, and a Parisian actress who has been sent over to lure him back to France and the guillotine.

Rene Hubert designed special period costumes for this scene, and the musical atmosphere was provided by an orchestra playing eighteenth century music on instruments of the period.

Barry K. Barnes is the "Pimpernel," and Sophie Stewart is Lady Blakeney, with Margaretta Scott as the French actress and Francis Lister as the French revolutionary leader, Chauvelin. Hans Schwartz is directing.

Third for Annabella

Annabella is to make a third picture for New World at Denham before she sails for Hollywood, and her engagement to co-star with William Powell in "Jean" for Twentieth Century-Fox.

Robert T. Kane announces the title of the new film, to go on the floor after "Follow the Sun" is finished, as "Let's Go to Paris," and says that backgrounds of the current exhibition will be used, probably in late August. He is casting at once.

Harold Schuster, now directing "Follow the Sun," also will make the new picture.

Itemized

Rene Houston has been given a long-term contract by Gainsborough Pictures. It's the first picture with the Crazy Gang.

Cinesound Productions of Australia is shooting London backgrounds for "Lovers and Luggers." Sydney Studios production with Lloyd Hughes and Shirley Anne Richards.

Victor Taylor formed Bushey Film Corporation to take over the old Herkomer studios at Bushey, Herts. Will make documentaries, quota films, advertising specials.

PARDON OUR SHOUTING ...BUT IT'S A

Wow

COLUMBIA WHAMS ACROSS ANOTHER COMEDY SMASH..AS GAY AND WHACKY AS "THEODORA"

IT'S ALL YOURS

Starring

MADELEINE CARROLL ★ FRANCIS LEDERER

MISCHA AUER • Screen play by Mary C. McCall, Jr. • Directed by ELLIOTT NUGENT • A COLUMBIA PICTURE

● DON'T TAK
OUR WORD FOR I
...READ WHAT THE
CRITICS HAVE TO SAY!

Hollywood REPORTER

Entertaining . . . smart . . . delightful performances and production of merit insure happy reception by audiences everywhere. Clever comedy shrewdly capitalized. Able, well-paced direction. Miss Carroll delivers a charming portrait. Lederer's performance should send his box office stock soaring. Brilliantly conceived role for Auer . . . a show-stopping portrayal.

THE Film DAILY

Swell entertainment for any audience. Should play to nice box office. Miss Carroll...beautiful...handles comedy in fine style! Lederer does very well. Auer's forever welcome. Nugent directed with swell farce sense. Things move at a lively pace. Something enjoyable at all times. Well-developed . . . laugh-provoking situations. High-class production. A top ranker!

Home State Newsreel Got Start on Gridiron

by MAGDALON GRAHL

in Des Moines

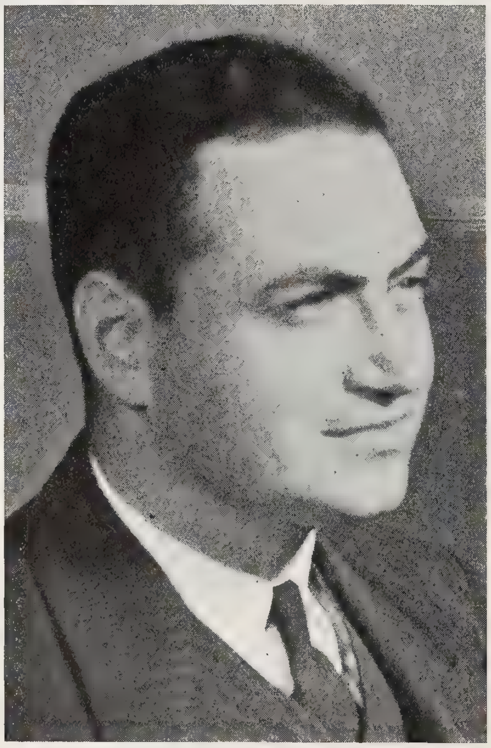
BURTON JERREL was only one of thousands of spectators who witnessed an Ames versus Iowa football game a few years ago but it was his attendance at the contest that resulted in Iowa News Flashes, a three-minute newsreel that is now used in 190 theatres throughout the state.

Mr. Jerrel, while greatly interested in the game, was attracted especially to the national newsreel photographers. Each time one of them prepared to "shoot" a scene, Mr. Jerrel explained, he noticed that scores of spectators crowded their way into focus, apparently hoping pictures of them would appear in the newsreel.

That was when the idea evolved. Mr. Jerrel believed a home state newsreel would help to advertise Iowa, besides satisfying the average person's curiosity to see himself on the screen.

The plan had to remain dormant for several years. Mr. Jerrel completed his course at the University of Iowa, where he served on the staff of the school's publication. He then attended Harvard Law School and it was after completing his studies there that he put the newsreel plan to work. He was in California the next winter and made inquiries about the equipment needed. Two years ago he returned to Iowa and started issuing News Flashes.

Three subjects are shown each week. Mr. Jerrel does the editing and Norman Ross and other National Broadcasting Company announcers of Chicago do the narrating.



BURTON JERREL

Iowa News Flashes now has 60,000 negatives filed in its library. Persons who are pictured may obtain a copy of the film for $5. The newsreel has been indorsed by the Iowa Federation of Women's Clubs, and the Greater Iowa Commission has supported the project by writing to all exhibitors, requesting them to show the home state pictures.

Three Seek to Quash Gary Trust Action

Warner Brothers, Universal and the Motion Picture Producers and Distributors of America have filed motions in federal court, Indianapolis, to quash and set aside service of summons in the Gary Theatre Company suit against a group of producers and Balaban and Katz of Chicago. The suit asks a restraining order against enforcement of clearances and charges conspiracy and violation of the federal anti-trust laws.

The three companies filing the motions claim they are not incorporated in Indiana and do not transact business as Indiana organizations.

MGM Adds Theatres Abroad

MGM is erecting a 1,500-seat theatre in Milan, Italy, with negotiations under way for the construction of two more theatres in Europe, Morton Spring, assistant to Arthur Loew, MGM head, announced on his return from a four-month trip abroad this week.

Yorke Named Head Of Council Office

G. S. "Gabe" Yorke, former publicity and advertising director for Paramount studios, has been named head of the Hollywood office of the Advertising Advisory Council, succeeding John McGrail, resigned.

Mr. Yorke also was formerly manager of the publicity department of Fox Theatres and Fox West Coast Theatres. He was once public relations counsel for the Yucatan government and also was trade commissioner in Europe for the Mexican government.

Club Reelects Bagnall

Paramount Studio Club has elected George Bagnall president for a second year. Other new officers are: Eugene Zukor, vice-president; Ralph Green, treasurer; Ruth Duignan, secretary. Directors are: Lillian Rock, Clarence Slater, Jack Courchley, Mel Stamper, Olive Long, William Abbott, Kenneth Chryst, LeRoy Downs, William Rudolph, William Cowitt, T. K. Glennan, A. C. Zoulis, Charles Boren, Peggy Schwartz and G. A. Rasdall.

New Dividends And Reports on 1937 Operations

The statement of income and surplus of the Radio Corporation of America and subsidiaries for the second quarter of 1937 shows a net profit of $2,404,329, representing an increase of $1,927,240 from the corresponding quarter of last year; and, the net profit of $4,647,386 for the first six months of 1937 represents an increase of $2,883,606 from the corresponding period of 1936. After allowing for preferred dividends, paid or accrued, there remain $3,030,292 earned on the common stock for the first six months of this year, the equivalent of 22 cents per share.

The Radio Corporation, which owns NBC and a half interest in RKO, reported consolidated income for the six months ended June 30th as follows:

	1937	1936
Gross Income:		
From Operations	$52,795,700.12	$43,942,526.12
Other Income, including Interest and Dividends from Investments	371,921.47	439,574.69
Total Gross Income from all Sources	53,167,621.59	44,382,100.81
Less: Cost of Goods Sold, General Operating, Development, Selling and Administrative Expenses	45,744,714.15	40,353,404.76
Net Income for the Six Months (before Interest, Depreciation, Amortization of Patents and Federal Income Taxes)	7,422,907.44	4,028,695.05
Deduct:		
Interest	148,683.49	134,771.43
Depreciation	1,473,988.31	1,488,545.00
Amortization of Patents	300,000.00	300,000.00
Provision for Federal Income Taxes	852,850.00	341,600.00
Total Deductions	2,775,521.80	2,264,916.43
Net Profit for the Six Months	4,647,385.64	1,763,779.62
Preferred Dividends Paid or Accrued	1,617,093.70	*1,617,093.70
Balance for Common Stock	3,030,291.94	*146,685.92
Earnings per Share on Common (13,880,684 Shares)	.218	*.01

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*On a comparable basis.

The above figures do not include provision for federal surtax on undistributed profits, "as such liability, if any, cannot be determined at this time," the company said.

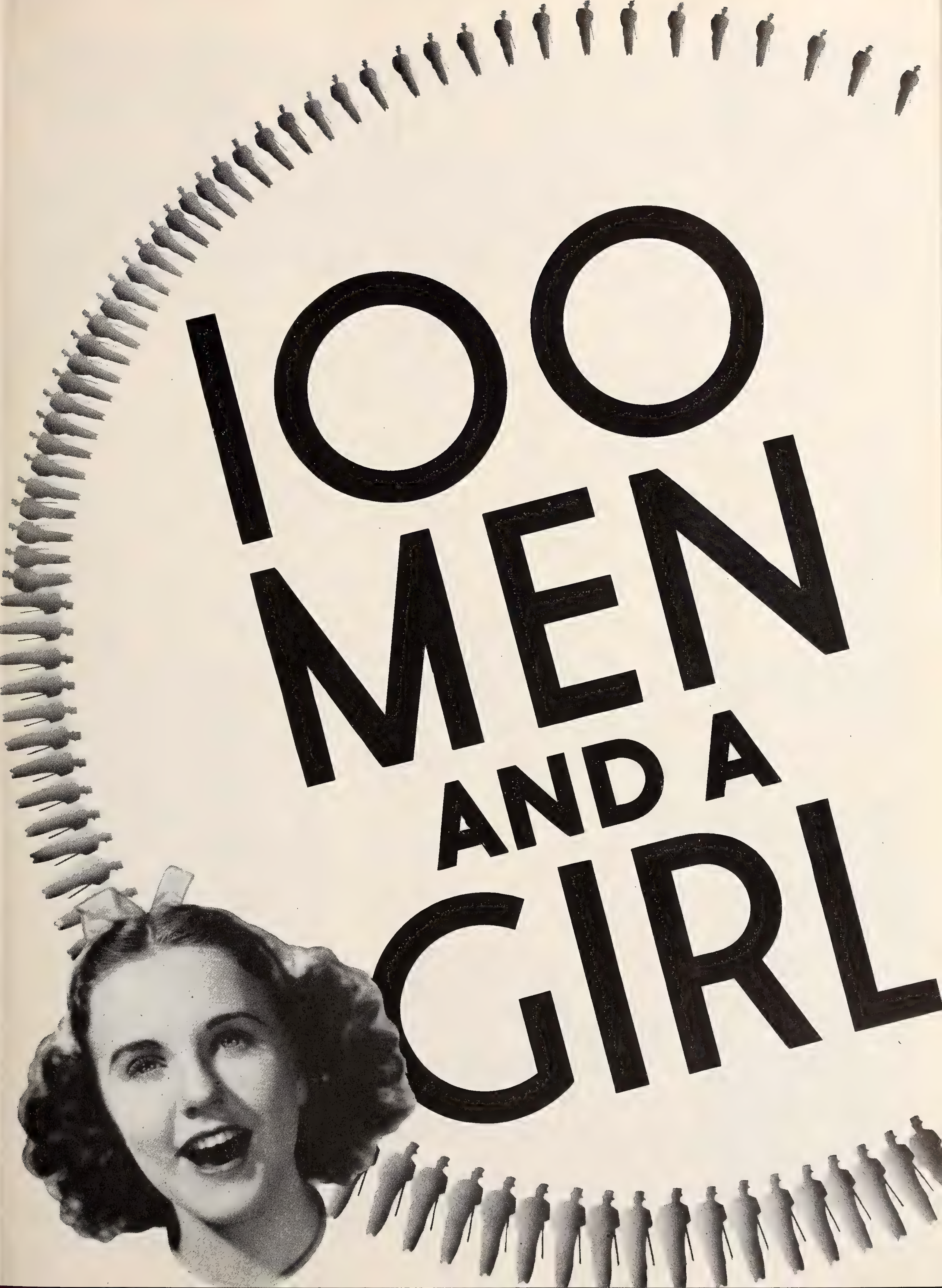
Motion picture financial news this week also included dividend declarations by Columbia Pictures and Technicolor, and the filing of six months' earnings statements by Trans Lux and Sonotone.

Columbia Pictures' directors declared a quarterly dividend of 25 cents per share on the common stock, payable October 1st to common stockholders and voting trust certificate holders of record on September 17th.

Technicolor, Inc., declared an interim dividend of 50 cents per share on the common stock. A dividend of 50 cents a share also was paid on the Technicolor common last December 26th. The new dividend will be paid September 1st to stockholders of record August 20th.

Trans Lux Corporation, controlling Trans Lux Daylight Screen and Trans Lux Newsreel Theatres reported a net profit of $177,438 for the six months ending June 30th.

Sonotone Corporation, manufacturing hard of hearing devices for theatres and elsewhere, reported a net profit of $120,428 for the six months ending June 30th.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MEN
AND A
GIRL

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37		
Don't Fall in Love	Pinky Tomlin	July 12,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Roaring Six Guns	Kermit Maynard			
Trooper X13	Frankie Darro			

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36	73	Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37		
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68	July 24,'37
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37	74	Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
I Promise to Pay (G)	Leon Carrillo-Chester Marris	Apr. 21,'37	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever	Betty Furness-Ralph Bellamy	July 15,'37	68	
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37	57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65	July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69	May 29,'37
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37	59	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36	58	
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37†		
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37	65	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room, Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37	56	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3.'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Awful Truth, The	Irene Dunne-Cary Grant	Sept. 28,'37†		
(See "In the Cutting Room," July 17,'37.)				
College Hero	Jimmy Durante			
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept. 14,'37†		
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 31,'37†		
I'll Take Romance	Grace Moore-M. Douglas			
(See "In the Cuting Room," July 24,'37.)				
I Married an Artist	John Boles-Luli Deste			
It Happened in Hollywood	Richard Dix-Fay Wray			
(See "Once a Hero," "In the Cutting Rodm," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37†	*77	Aug. 7,'37
Life Begins with Love	Jean Parker-D. Montgomery			
(See "In the Cutting Room," July 31,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	135	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80.)				
Night Before, The	Mary Astor-Richard Arlen			
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37†	61	
Park Avenue Dame	Fay Wray-Richard Arlen			
River of Missing Men	Jack Holt-Wynne Gibson			
There's Always a Woman	Loretta Young-Randolph Scott			
Women of the Night	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60	June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64	Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36	60	Oct. 17,'36
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Jan. 20,'37	85	
Car of Dreams	Torzs-Perczel	Oct. 10,'36	90	
Dreams of Love	Frank Taray	Jan. 3,'37	103	
(English titles)				
Friendly Expression	Radey-Szoke	Nov. 1,'36	65	
Hungarian Village	Travelogue	Dec. 25,'36	20	
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36	82	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Sons of the Steppes	Kiss-Komcar	Dec. 26,'36	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Three Spinsters	Emile Markus-Rajnay	Dec. 1,'36	84	

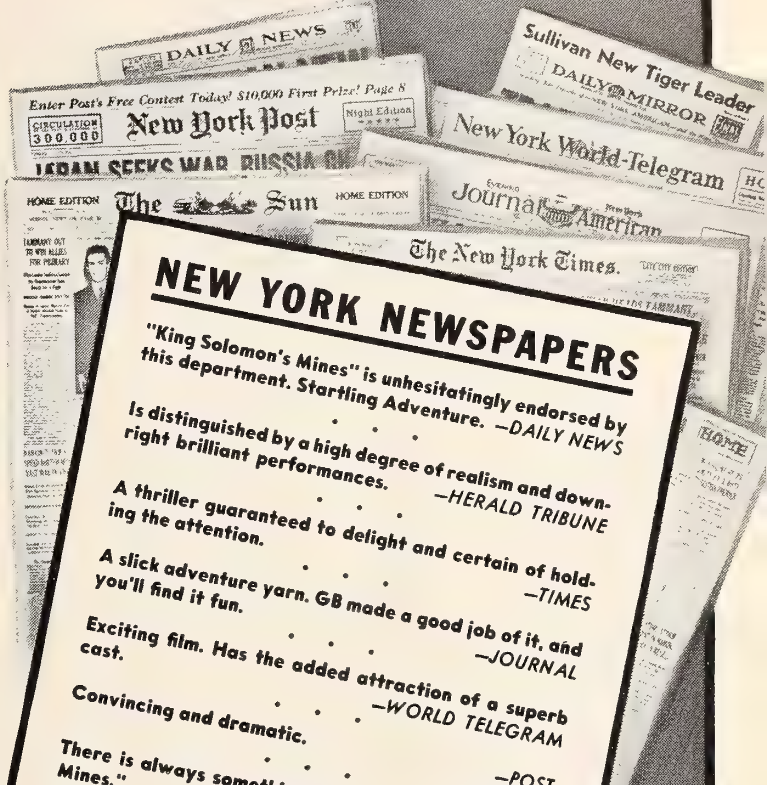
Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szeleczky	Sept. 20,'37†	82	
Let's Be Happy	Zita Perczel	Sept. 30,'37†	74	
Tommy	Gizi Pechy	Sept. 10,'37†	100	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37	74	
Kilou, The Killer	Technicolor	Oct. 1,'36†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

THE NATION'S PRESS UNHESITATINGLY ENDORSE KING SOLOMON'S MINES



TRADE PAPERS

The production . . . is magnificent. Suitable for all Class A. —*HARRISON'S REPORTS*

. . .

A fine spectacular action drama finely pictured. —*M. P. DAILY*

. . .

Should return dividends in the United States theatres . . . magnificently and thrillingly staged. —*VARIETY*

. . .

Swell . . . power and sweep of scenes. —*FILM DAILY*

. . .

The film moves at a good pace and always holds the interest. All in all it is GB's best offering. —*SHOWMEN'S TRADE REVIEW*

. . .

"King Solomon's Mines" is real entertainment, splendid spectacle, adventure with a capital A. —*M. P. HERALD*

. . .

One of the best pictures to reach this country. It is packed with action and provides tense dramatic entertainment for all classes. —*FILM CURB*

NEW YORK NEWSPAPERS

"King Solomon's Mines" is unhesitatingly endorsed by this department. Startling Adventure. —*DAILY NEWS*

. . .

Is distinguished by a high degree of realism and downright brilliant performances. —*HERALD TRIBUNE*

. . .

A thriller guaranteed to delight and certain of holding the attention. —*TIMES*

. . .

A slick adventure yarn. GB made a good job of it, and you'll find it fun. —*JOURNAL*

. . .

Exciting film. Has the added attraction of a superb cast. —*WORLD TELEGRAM*

. . .

Convincing and dramatic. —*POST*

. . .

There is always something doing in "King Solomon's Mines." —*N. Y. SUN*

. . .

The fans will be excited by "King Solomon's Mines." It's rousing melodrama. —*MIRROR*

NATIONAL MAGAZINES

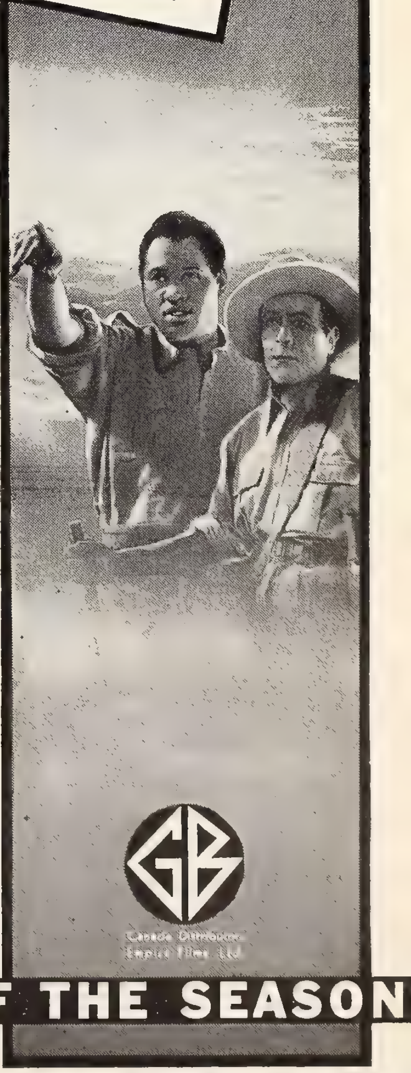
It is the best film of this sort since "Trader Horn" . . . fast moving . . . exciting. —*LIBERTY*

. . .

"King Solomon's Mines is as rich in scenery as it is in make believe. —*TIME*

. . .

Packed with adventure . . . Gaumont British did justice to its fantasy. —*THE DIGEST*



KING SOLOMON'S MINES

WITH

ANNA LEE

CEDRIC HARDWICKE

PAUL ROBESON • ROLAND YOUNG • JOHN LODER

Adapted from the famous novel by SIR RIDER HAGGARD

Directed by ROBERT STEVENSON

GB

Canada Distributors Empire Films Ltd.

THE BIGGEST EXPLOITATION PICTURE OF THE SEASON

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64	May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 93; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70	Apr. 3,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37	80	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62	June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation (A)	Joan Blondell-Pat O'Brien	Sept. 25,'37†	*80	Aug. 7,'37
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	*85	July 24,'37
Cornered (G) 164	Boris Karloff-Beverly Roberts		*65	July 17,'37
(Reviewed under the title, "War Lord.")				
First Lady	Kay Francis-Preston Foster			
(See "In the Cutting Room," July 10,'37.)				
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The	Brian Aherne-O. de Havilland			
(See "In the Cutting Room," July 31,'37.)				
Hollywood Hotel	Ginger Rogers-Dick Powell			
It's Love I'm After (G)	Leslie Howard-Bette Davis		*87	July 31,'37
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard	Oct. 2,'37†	120	July 10,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	*80	July 31,'37
Prairie Thunder	Dick Foran-Ellen Clancy	Sept. 11,'37†		
Sergeant Murphy	Ronald Reagan-Mary Maguire			
That Certain Woman (A)	Bette Davis-Henry Fonda	Sept. 18,'37†	*94	Aug. 7,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37	90	
Crustalo	Nina Afentaki	Oct. 11,'36	95	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37	78	
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37	74	Sept. 12,'36
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37	81	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36	69	Mar. 31,'36
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36	63	May 30,'36
Man of Affairs (G) 3606	George Arliss-Rene Ray	Jan. 20,'37	71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37	69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37. p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec. 15,'36	67	Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37		
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're In the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	Jessie Matthews			
Girl Was Young, The	Nova Pilbeam			
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	80	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love	Anna Neagle-T. Carminati			
Non Stop New York	Anna Lee-Desmond Tester			
Sailing Along	Jessie Matthews-Jack Whiting			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36	66	
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37	77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37†	76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36	61	Dec. 12,'36
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37†	*70	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½	Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37		
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37	61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July 9,'37†	63	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59	June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37†		
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37	55½	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd			
Damaged Goods 175	Pedro de Cordoba		60	July 10,'37
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Gorgeous	Anna Sten			
Here's Flash Casey	Eric Linden-Boots Mallory	Sept. 10,'37†		
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Oct. 1,'37†		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Make Up (G)	Nils Asther-June Clyde		70	July 10,'37
Murder at the Rancho	Ken Meynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Royal Mounted	Jimmy Newell-Carol Hughes	Sept. 17,'37†		
Snow Covered Wagons				
Something to Sing About	James Cagney-E. Daw	Sept. 3,'37†		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes				
Tex and the Boy Scouts	Tex Ritter	Aug. 27,'37†		
Trailing Trouble 208				
Wallaby Jim of the Islands	Geo. Houston-Ruth Coleman	Sept. 24,'37†		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37		
Oil Raider, The	Buster Crabbe	Nov. 1,'36	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36		
White Ivory	Jack Mulhall	Dec. 1,'36	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36	65	Oct. 14,'33

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EASTMAN *Fine-Grain*

DUPLICATING FILMS

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inyaah	Borneo Expedition	Nov. 15,’36	70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,’37	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,’37	82	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,’36	82	
Uncle from America	Czeck Film	Dec. 15,’36	90	
Wedding of Palo, The (G)	Rasmussen’s Eskimo Drama	Mar. 1,’37	85	Mar. 20,’37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don’t Do That	Polish Film			
Business in Distress	Czeck Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,’35
Invitation to the Waltz (G)	Lilian Harvey		80	Nov. 16,’35
Kathleen Mavourneen	Sally O’Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,’33
Song of the Lark	Czeck Film			
Student’s Romance, The (G)	Patric Knowles		78	Aug. 10,’35
Voice of India	Hoefler Expedition	Oct. 1,’35	70	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June 11,’37	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,’37	8 rls.	
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb. 6,’37	8 rls.	
Pay, Madame	Paul Javor	May 30,’37	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy. Kabos	Sept. 11,’37†	9 rls.	
All Men Are Wild	Paul Javor	Oct. 21,’37†	9 rls.	
Anniversary	Imre Raday-Ida Turay	Dec. 10,’37†	10 rls.	
Bride from Torocko	Paul Javor	Oct. 1,’37†	10 rls.	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,’37†	8 rls.	
Hotel Springtime	Gy Kabos-Anna Tokes	Nov. 30,’37†	10 rls.	
I Picked You for My Husband	Paul Javor	Nov. 4,’37†	9 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,’37†	9 rls.	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,’37†	8 rls.	
Two Prisoners	Paul Javor	Oct. 12,’37†	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,’36	80	June 6,’36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,’37	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,’37	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,’36	90	Dec. 1,’35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,’37	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back from Reno				
Beauty Racket				
Dead March, The	Boake Carter	Sept. 15,’37†		
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,’36	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,’36	112	Dec. 12,’36
(Exploitation: Jan. 9,’37, p. 71; Feb. 6,’37. p. 72; Feb. 13,’37, p. 86; May 1,’37, p. 80; June 5,’37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,’36	64	Sept. 5,’36
April Romance (G) 706	Richard Tauber	Nov. 20,’36	82	Feb. 13,’37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,’37	89	July 3,’37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,’36	108	Nov. 21,’36
(Exploitation: Jan. 2,’37, p. 108; Jan. 23,’37, p. 80; Mar. 20,’37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,’37	108	Dec. 19,’36
(See production article, Dec. 24,’36, p. 16; exploitation: Jan. 8,’37, p. 107; Mar. 13,’37, p. 78; Mar. 27,’37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,’37	116	Apr. 3,’37
(See production articles, Apr. 24,’37, p. 12; exploitation: May 15,’37, p. 94; July 31,’37, p. 82; Aug. 7,’37, pp. 91, 92.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,’37	71	Feb. 6,’37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,’37	111	June 19,’37
(See production article, Apr. 24,’37, p. 12; exploitation: May 15,’37, p. 94; July 10,’37, p. 86; July 17,’37, p. 89; Apr. 7,’37, p. 91.)				
Emperor’s Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,’37	89	July 3,’37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,’37	67	Mar. 6,’37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,’37	69	Mar. 20,’37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,’36	72	Oct. 31,’36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,’37	139	Feb. 6,’37
(See production article, July 11,’36, p. 76; exploitation: Feb. 6,’37, p. 72; Feb. 20,’37, p. 85; Apr. 3,’37, p. 69; May 1,’37, p. 83; May 15,’37, pp. 96, 99; June 12,’37, p. 94; July 10,’37, p. 87; Aug. 7,’37, pp. 90, 92.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,’37	76	Apr. 24,’37
(Exploitation: May 29,’37, p. 67; June 26,’37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,’37	109	Dec. 26,’31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,’37	98	Feb. 27,’37
(Exploitation: Apr. 3,’37, p. 86; May 15,’37, p. 94; June 12,’37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,’36	98	Oct. 17,’36
London By Night (G) 740	George Murphy-Rita Johnson	July 30,’37	69	July 24,’37
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,’36	51	Oct. 31,’36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,’36	81	Nov. 21,’36
(Exploitation: Jan. 9,’37, p. 64; Mar. 27,’37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,’36	71	Nov. 14,’36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,’37	65	Feb. 8,’37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,’37	90	Apr. 28,’34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,’37	81	Jan. 30,’37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,’37	70	June 26,’37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,’37	132	Mar. 13,’37
(Musical analysis: Mar. 27,’37, p. 15; exploitation: Feb. 27,’37, p. 85; Apr. 3,’37, p. 64; Apr. 17,’37, p. 78; May 22,’37, p. 89; June 5,’37, pp. 68, 69; July 24,’37, p. 80.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23,’36	78	
Naughty Marietta (re-issue)(G)	Jeanette MacDonald-N. Eddy	Aug. 6,’37	105	Mar. 2,’35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,’37	117	Apr. 10,’37
Nobody’s Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,’37	67	Feb. 6,’37
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,’37	119	June 12,’37
(See production article, Feb. 13,’37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,’37	84	Mar. 20,’37
(Exploitation: May 1,’37, p. 79; June 12,’37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,’37	70	Apr. 24,’37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,’37	127	July 18,’36
(See production article, Mar. 28,’36, p. 16; exploitation: Jan. 9,’37, p. 68; Jan. 23,’37, p. 79; Jan. 3,’37, p. 83; Feb. 6,’37, p. 77; Apr. 17,’37, pp. 78, 79; Apr. 24,’37, p. 94; May 1,’37, p. 80; May 8,’37, p. 74; May 29,’37, p. 70; June 26,’37, pp. 118, 119, 123; July 3,’37, pp. 69, 70; July 17,’37, p. 91; July 24,’37, p. 80; July 31,’37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,’37	94	July 24,’37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,’36	74	Dec. 18,’36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,’37	69	Mar. 27,’37
Tarzan Escapes (G) 711	J. Weissmuller-M. O’Sullivan	Nov. 8,’36	89	Nov. 7,’36
(Exploitation: Nov. 28,’36, p. 96; Dec. 26,’36, p. 75; Feb. 6,’37, p. 72; Feb. 20,’37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,’37	94	May 15,’37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,’37	66	May 8,’37
Topper (G) 738	Constance Bennett-Gary Grant	July 16,’37	97	July 17,’37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,’31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,’37	72	Jan. 9,’37
Way Out West (G) 734	Lawurel and Hardy	Apr. 16,’37	64	Jan. 2,’37
(Exploitation: July 17,’37, p. 92.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy 743	Bruce Cabot-Virginia Grey	Aug. 27,’37		
Big City	Spencer Tracy-Luise Rainer	Sept. 3,’37†		
Bride Wore Red, The	Joan Crawford-Franchot Tone	Sept. 24,’37†		
Broadway Melody of 1938 739	Eleanor Powell-Robt. Taylor	Aug. 20,’37		
(See "In the Cutting Room," June 12,’37.)				
Conquest	Greta Garbo-Charles Boyer	Oct. 1,’37†		
Double Wedding	William Powell-Myrna Loy	Oct. 15,’37†		
(See "In the Cutting Room," July 24,’37.)				
Firefly, The (G)	Jeanette MacDonald-Allan Jones		138	July 24,’37
Love, Live and Learn	Robt. Montgomery-R. Russell	Oct. 29,’37†		
Madame X	Gladys George-Warren William	Oct. 22,’37!		
My Dear Miss Aldrich	Edna May Oliver-W. Pidgeon	Sept. 17,’37†		
My Wife	J. Hutchinson-George Murphy	Sept. 10,’37†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,’37†		
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,’37†	62	July 3,’37
Legion of Missing Men	Ralph Forbes	July 28,’37†		
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,’37†		
Paradise Isle	Warren Hull-Movita	July 21,’37†		
Riders of the Dawn	Jack Randall	July 14,’37†		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,’37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug. 20,’37†		
Boy of the Streets	Jackie Cooper	Nov. 10,’37†		
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept. 29.’37†		
Country Beyond, The	Tom Keene	Oct. 13.’37†		
Danger Valley	Jack Randall	Nov. 3,’37†		
Federal Bullets		Oct. 6,’37†		
God’s Country and the Man	Tom Keene	Sept. 2,’37†		
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,’37†		
Marines Are Here, The				
Numbered Woman		Oct. 20,’37†		
Romance of the Limberlost				
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,’37†	65	Feb. 15,’36
Stars Over Arizona	Jack Randall	Sept. 22,’37†		
Telephone Operator				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,’36	62	Nov. 31,’36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,’36	66	Feb. 20,’37
Artists and Models (G)	Jack Benny-Gail Patrick	Aug. 12,’37†	*90	Aug. 7,’37
Big Broadcast of 1937, The (G) 3612	Jack Benney-Burns & Allen	Oct. 9,’36	100	Oct. 10,’36
(Exploitation: Oct. 24,’36, p. 69; Oct. 31,’36, p. 75; Nov. 28,’36, pp. 96, 98; Dec. 5,’36, p. 78; Dec. 12,’36, p. 82.)				
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,’37	82	Feb. 13,’37
Blonde Trouble	Johnny Downs-E. Whitney	Aug. 6,’37†	*67	Aug. 7,’37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,’37	65	Mar. 13,’37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,’37	85	Dec. 12,’36
(Exploitation: Jan. 16,’37, pp. 79, 80; July 3,’37, p. 70; July 10,’37, p. 87.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,’37		
(See "In the Cutting Room," Dec. 26,’36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,’36	87	Dec. 26,’36
(Exploitation: Mar. 6,’37, pp. 88, 92; Apr. 10,’37, p. 91.)				

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(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37	77	Jan. 30,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 30,'37	88	July 10,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36	67	
(See "In the Cutting Room," Oct. 3,'36.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37	85	July 31,'37
(See "In the Cutting Room," June 12,'37.)				
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37	61	
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36	75	Aug. 22,'36
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37	66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37	86	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joe McCrea	Apr. 9,'37	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37	77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36	80	Feb. 27,'37
Maid of Salem (G) 3634	C. Colbert-Fred MacMurray	Feb. 19,'37	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37	92	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37	75	Dec. 19,'36
Mountain Music (G) 8647	Bob Burns-Martha Raye	June 18,'37	77	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71	Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37	70	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30,'36	80	Oct. 24,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37	60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wild Money 3651	Edward Everett Horton	July 9,'37	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall	Sept. 24,'37†		
(See "In the Cutting Room," July 31,'37.)				
Barrier, The	Jimmy Ellison-Jean Parker			
Blossoms of Broadway	Edward Arnold-Shirley Ross			
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell	Sept. 24,'37†		
Buckaroo	Gilbert Roland-Marsha Hunt	Oct. 15,'37†		
Double Or Nothing	Bing Crosby-Mary Carlisle	Sept. 17,'37†		
(See "In the Cutting Room," July 17,'37.)				
Ebb Tide	Oscar Hamolka-Frances Farmer	Oct. 29,'37†		
High, Wide and Handsome (G)	Irene Dunne-Randolph Scott	Oct. 29,'37†	114	July 24,'37
Hopalong Rides Again	William Boyd-George Hayes	Aug. 20,'37†	*63	Aug. 7,'37
Love on Toast	Stella Adler-John Payne			
On Such a Night	Karen Morley-Grant Richards	Aug. 27,'37†		
Partners in Crime	Lynne Overman-Roscoe Karns			
She Asked for It	Wm. Gargan-Orien Heyward	Sept. 10,'37†		
She's No Lady (G)	Ann Dvorak-John Trent	Aug. 20,'37†	*63	Aug. 7,'37
Sophie Lang Goes West	Gert. Michael-Larry Crabbe	Sept. 10,'37†		
Souls at Sea	Gary Cooper-George Raft	Sept. 3,'37†		
(See production article, Jan. 30,'37, p. 16.)				
Texas Trail	William Boyd-George Hayes			
This Way Please	C. (Buddy) Rogers-Betty Grable	Sept. 17,'37†		
Wells Fargo	Joel McCrea-Frances Dee			
You and Me	Sylvia Sidney-George Raft	Oct. 22,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37		
El Justiciero	Ernesto Guillen	Jan. 3,'37		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affars of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37	71	Dec. 5,'36
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37		
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36	58	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackall	July 31,'37	62	July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	58	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36	68	Oct. 31,'36
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June 7,'37	57	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	53	
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steel-Louise Stanley	May 10,'37	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36	63	Nov. 29,'36
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37	67	
(See "In the Cuting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36	78	Oct. 8,'36
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62	July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37	58	
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37	68	Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60	June 26,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Over Town	Olson and Johnson	Aug. 30,'37		
Boots and Saddles	Gene Autry-Judith Allen			
Fools in Paradise	Wm. Hall-Anne Nagel	Sept. 17,'37†		
Heart of the Rockies	Bob Livingston-Ray Corrigan	Sept. 6,'37†		
Portia on Trial	Frieda Inescourt-Neil Hamilton			
Public Cowboy No. 1	Gene Autry-Ann Rutherford	Aug. 23,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sea Racketeers	Weldon Heyburn-Jeanne Madden	Aug. 16,'37†		
Sheik Steps Out, The (G)	Ramon Novarro-Lola Lane	Sept. 6,'37†	*66	July 31,'37
Treasure Hunt	Richard Cromwell-Helen Mack			
Trouble for Two	Gordon Oliver-Marian Marsh			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Traey-Diana Gibson	May 14,'37	58	June 12,'37
Big Games, The (G) 702 (Exploitation: Nov. 14,'36, p. 90; Dec. 19,'36, p. 88.)	June Travis-Philip Huston	Oct. 9,'36	75	Oct. 3,'36
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37	60	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37	65	Apr. 24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan. 29,'37	72	Apr. 10,'37
Daniel Boone (G) 781 (Exploitation: Oct. 31,'36, p. 74; Apr. 24,'37, p. 91.)	George O'Brien-Heather Angel	Oct. 16,'36	77	Oct. 31,'36
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37	62	Feb. 27,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug. 13,'37	*60	July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64	July 31,'37
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60	May 29,'37
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2,'36	68	Aug. 22,'36
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36	57	Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37	59	Dec. 12,'36
Rainbow on the River (G) 714 (Exploitation: Dec. 26,'36, p. 71.)	Bobby Breen-May Robson	Dec. 25,'36	88	Dec. 12,'36
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37	88	Feb. 20,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May 7,'37	116	May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr. 9,'37	85	Feb. 27,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70	July 17,'37
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan. 22,'37	105	Dec. 19,'36
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74	June 5,'37
They Wanted to Mary (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37	60	Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37	61	Apr. 17,'37
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3,'36.)	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37	77	Feb. 20,'37
Windjammer (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug. 6,'37		
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36	64	Oct. 10,'36
Winterset (G) 703 (Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.	Burgess Meredith-Margo	Nov. 20,'36	77	Nov. 21,'36
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (See "In the Cutting Room," June 26,'37.)	James Ellison-Marsha Hunt			
Damsel in Distress, A	Fred Astaire-Joan Fontaine			
Don't Forget to Remember	Burgess Meredith-Ann Sothern			
Fight for Your Lady	John Boles-Ida Lupino			
Fit for a King (See "In the Cuting Room," July 10,'37.)	Joe E. Brown-Helen Mack			
Flight from Glory (See "In the Cuting Room," July 10,'37.)	Chester Morris-Whitney Bourne	Aug. 20,'37		
Forty Naughty Girls (See "In the Cutting Room," July 17,'37.)	James Gleason-Zasu Pitts			
Life of the Party, The (See "In the Cutting Room," July 24,'37.)	Gene Raymond-Harriet Hilliard			
Love Like That, A	Barbara Stanwyck-H. Marshall			
Make a Wish (See "In the Cutting Room," July 17,'37.)	Bobby Breen-Marion Claire	Aug. 27,'37		
Music for Madame (See "In the Cutting Room," July 17,'37.)	Nino Martini-Joan Fontaine			
Saturday's Heroes	Van Heflin-Marian Marsh			
Stage Door	Kath. Hepburn-Ginger Rogers			
Vivacious Lady	Ginger Rogers-James Stewart			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37	*55	Apr. 10,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.)	Fred Scott	Spectrum	Jan. 15,'37		
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15,'36	69½	Mar. 28,'36
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75	Aug. 7,'37
Zamboanga (G)	Native Cast			*65	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,'36	70	Oct. 24,'31
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71	May 8,'37
As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan. 8,'37	96	Sept. 19,'36
Banjo On My Knee (G) 726 (Exploitation: Feb. 13,'37, p. 89.)	Barbara Stanwyck-Joel McCrea	Dec. 4,'36	95	Dec. 5,'36
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61	Apr. 17,'37
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58	June 26,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May 7,'37	83	May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58	July 10,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36	77	Nov. 28,'36
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May 21,'37	71	
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	83	Mar. 3,'34
Dimples (G) 715 (Exploitation: Nov. 28,'36, p. 97; Dec. 12,'36, p. 84.)	Shirley Temple-Frank Morgan	Oct. 16,'36	78	Oct. 17,'36
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37	79	Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37	68	Jan. 23,'37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36	64	Oct. 3,'36
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May 14,'37	59	Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers-Robt. Taylor	Aug. 13,'37†	81	May 5,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
King George VI Coronation 870	Technicolor Special	July 15,'37†	28	
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36	97	Oct. 19,'36
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63	June 5,'37
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17,'36.)	Jane Darwell-Lois Wilson	Dec. 11,'36	67	
Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)	F. Bartholomew-M. Carroll	Jan. 29,'37	117	Nov. 26,'36
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb. 26,'37	78	Feb. 27,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37	57	Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb. 12,'37	89	Feb. 13,'37
One in a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)	Sonja Henie-Adolphe Menjou	Jan. 1,'37	94	Dec. 26,'36
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68	July 24,'37
Pigskin Parade (G) 713 (Exploitation: Nov. 28,'36, pp. 96, 97; Dec. 12,'36, p. 87; Dec. 19,'36, p. 89; Jan. 9,'37. pp. 68, 71.)	Stuart Erwin-Patsy Kelly	Oct. 23,'36	93	Oct. 24,'36
Reunion (G) 717 (Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)	Dionne Quintuplets-J. Hersholt	Nov. 20,'36	81	Nov. 21,'36
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar. 26,'37	102	Mar. 27,'37
She Had to Eeat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June 25,'37	64	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July 2,'37	92	June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69	Jan. 30,'37
Stowaway (G) 725 (Exploitation: Feb. 13,'37, p. 86.)	Shirley Temple-Robt. Young	Dec. 25,'36	86	Dec. 26,'36
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36	87	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36	63	Nov. 14,'36

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	70	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	87	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town	Eddie Cantor-June Lang	Oct. 29,'37†		
Boots and Saddles	Smith Ballew	Oct. 8,'37†		
Borneo	Mr. & Mrs. Martin Johnson	Sept. 10,'37†		
Charlie Chan on Broadway (G)	Warner Oland-Joan Marsh	Oct. 8,'37†	*65	Aug. 7,'37
Danger—Love at Work	Ann Sothern-Jack Haley	Sept. 17,'37†		
(See "In the Cutting Room," July 10,'37.)				
Heidi	Shirley Temple-Jean Hersholt	Nov. 5,'37†		
(See "In the Cutting Room," July 24,'37.)				
Hot Water (G)	Jed Prouty-Spring Byington	Oct. 22,'37†	*60	July 17,'37
In Old Chicago	Tyrone Power-Alice Faye	Dec. 31,'37†		
Lancer Spy	Peter Lorre-Dolores Del Rio	Sept. 24,'37†		
(See "In the Cutting Room," July 17,'37.)				
Life Begins in College	Ritz Bros.-George Murphy	Oct. 1,'37†		
(See "In the Cutting Room," July 31,'37.)				
Look Out, Mr. Moto	Peter Lorre-Rochelle Hudson			
Love Under Fire 803	Loretta Young-Don Ameche	Aug. 20,'37†		
(See "In the Cutting Room," Apr. 10,'37.)				
Thin Ice 805	Sonja Henie-Tyrone Power	Sept. 3,'37†		
(See "In the Cutting Room," May 29,'37.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66	Apr. 17,'37
Western Gold 761	Smith Ballew-Heather Angel	Aug. 27,'37		
Wife, Doctor and Nurse	Loretta Young-Warner Baxter	Oct. 15,'37†		
(See "In the Cutting Room," July 24,'37.)				
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37†	*65	July 24,'37

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37	97	Mar 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	*104	July 31,'37
(Exploitation: July 31,'37, p. 81.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov. 12,'37†		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct. 29,'37†		
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	*90	Aug. 7,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct. 15,'37†		
52nd Street	Ian Hunter-Pat Paterson	Sept. 24,'37†		
(See "In the Cutting Room," July 17,'37.)				
Goldwyn Follies, The	Phil Baker-Ritz Bros	Dec. 25,'37†		
Hurricane, The	Dorothy Lamour-Jon Hall	Nov. 10,'37†		
(See production article, Aug. 7,'37, p. 16.)				
I Met My Love Again	Joan Bennett-Henry Fonda	Oct. 8,'37†		
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov. 5,'37†		
Nothing Sacred	Carole Lombard-Fredric March	Nov. 19,'37†		
Prisoner of Zenda	Ronald Colman-M. Carroll	Sept. 3,'37†		
(See "In the Cutting Room," July 3,'37.)				
Stand-In	Leslie Howard-Joan Blondell			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	*112	Aug. 7,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car 1004	Robert Wilcox-Judith Barrett	June 20,'37	64	
(See "In the Cutting Room," May 22,'37.)				
As Good ss Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37. p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37	60	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37	69	Apr. 10,'37
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66; Oct. 10,'36, p. 91; Nov. 21,'36, pp. 109, 115; Nov. 28,'36, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80.)				
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Grey	Sept. 20,'36	63	Nov. 28,'36
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Two In a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13,'36	82	Oct. 10,'36
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78	May 15,'37
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson			
Behind the Mike	Wm. Gargan-Judith Barrett	Sept. 19,'37†		
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†		
Carnival Queen	Dorothea Kent-Robert Wilcox	Sept. 26,'37†		
Idol of the Crowds	John Wayne-Judith Barrett	Oct. 3,'37†		
(See "In the Cutting Room," July 10,'37.)				
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept. 12,'37†	58	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†		
Man Who Cried Wolf, The 2023	Tom Brown-Barbara Reed	Aug. 29,'37†		
Merry-Go-Round of 1938	Bert Lahr-Alice Brady	Oct. 10,'37†		
Midnight Raiders	Noah Beery, Jr.-Kath. Hughes			
100 Men and a Girl 2001	Deanna Durbin-Adolphe Menjou	Sept. 5,'37†		
(See "In the Cutting Room," July 10,'37.)				
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug. 15,'37	63	Aug. 7,'37
Sudden Bill Dorn	Buck Jones-Evelyn Brent			
That's My Story	Claudia Morgan-Wm. Lundigan	Oct. 17,'37†		
(See "In the Cutting Room," July 3,'37.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37		
Fued of the Trail	Tom Tyler-Harlene Wood	May 1,'37		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37		
Lost Ranch	Tom Tyler	July 10,'37		
Flashing Mallets	Herman Brix	May 10,'37		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37		
Orphans of the Pecos	Tom Tyler	June 5,'37		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36		
Roaring Motors	Herman Brix	May 30,'37		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36		
Winning Stroke, The	Herman Brix	June 15,'37		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73	Apr. 10,'37
(See production article, Mar. 6,'37. p. 16.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16; Oct. 17,'36, p. 75; Oct. 31,'36, p. 82; Feb. 27,'37, p. 82.				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83	Jan. 9,'37
(Exploitation: Jan. 16.'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26,'36	90	Oct. 31,'36
(See production article, Aug. 29,'36, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15.'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37		
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60	June 12,'37
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36	58	Oct. 31,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64; Oct. 24,'36, p. 70; Jan. 16,'37, p. 76.				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36	60	Sept. 5,'36
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37		
Marry the Girl 116	Hugh Herbert-Mary Boland	July 1,'37		
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60	Jan. 16,'37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6,'37	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36	65	Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58	
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37	93	Feb. 6,'37
(Exploitation: May 1,'37. p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105	July 10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
(See "In the Cutting Room," July 31,'37.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Love Is On the Air	Ronald Regan-June Travis			
Missing Witnesses	Dick Powell-Jean Dale			
One More Tomorrow	Dick Foran-June Travis			
Over the Goal	William Hopper-June Travis			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Sh! the Octopus	Hugh Herbert-Marcia Ralston			
She Loved a Fireman	Dick Foran-Ann Sheridan			
Submarine D-1	Pat O'Brien-George Brent			
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tonight's Our Night	Claudette Colbert-Charles Boyer			
Varsity Show	Dick Powell-Fred Waring	Sept. 4,'37†		
(See "In the Cutting Room," May 29,'37; production article, July 24,'37, p. 16.)				
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept. 11,'37†	*60	July 24,'37
Without Warning	Boris Karloff-Jane Wyman			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18,'36	7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37	79	
Slalom (G)	Skiing Film	Dec. 15,'36	66	Jan. 23,'37
Treno Populare	Italian Feature	Dec. 25,'36	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	98	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 26,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80	July 10,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4,'36	70	Nov. 14,'36
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2,'36	96	Nov. 14,'36
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84	July 17,'37
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l.	Mar. 6,'37	68	Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yellow Cruise, The (G)		French	Nov. 17,'36	90	Dec. 5,'36
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept.30,'36	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36	16½
Back to the Woods (3 Stooges)	May 14,'37	19½
Bury the Hatchet	Aug. 6,'37	
Calling All Doctors	July 22,'37	
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36	18
From Bad to Worse Charlie Chase	June 4,'37	17
Goofs and Saddles	July 2,'37	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17
Lodge Night Andy Clyde	June 11,'37	18
Love Comes to Mooneyville (1-2-37)	Nov. 14,'36	18
My Little Feller Andy Clyde	May 21,'37	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36	17
Sailor Maid Polly Moran	Feb. 12,'37	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18
Super Snooper, The El Brendel	Feb. 25,'37	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17
Wrong Miss Wright, The Charlie Chase	June 18,'37	17
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36	7½
Bon Bon Parade	Nov. 26,'36	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36	7
Foxy Pup, The (6-5-37)	May 21,'37	6½
Gifts from the Air	Jan. 1,'37	7½
Indian Serenade	July 16,'37	8
Let's Go (4-17-37)	Apr. 10,'37	7½
Merry Mannequins	Mar. 19,'37	6½
Merry Mutineers (11-7-36)	Oct. 2,'36	7
Mother Hen's Holiday	May 7,'37	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Skeleton Frolic (2-20-37)	Jan. 29,'37	7½
Stork Takes a Holiday, The	June 11,'37	8
Two Lazy Crows (11-28-36)	Nov. 26,'36	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37	10
Fifty Years of Barter	May 28,'37	9½
Haiti's Black Napoleon	Aug. 6,'37	
Pirate Parts of the Caribbean	July 2,'37	9
Star Gazers (11-7-36)	Oct. 15,'36	9½
When the West Was Young (3-20-37)	Mar. 12,'37	9
COURT OF HUMAN RELATIONS		
Runaway Marriage, The (1-16-37)	Dec. 18,'36	11
Wedding Deal, The	Feb. 26,'37	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37	10
Community Sing (No. 2)	Feb. 19,'37	11
Community Sing (No. 3) (6-5-37)	May 20,'37	10
Community Sing (No. 4)	June 18,'37	10½
Community Sing (No. 5)	July 24,'37	10½
Herald of the Skies	Apr. 2,'37	9½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18,'36	9
HAPPY HOUR		
Goose Girl, The	May 30,'37	3 rls.
Old Woman in the Woods, The	Apr. 23,'37	3 rls.
KRAZY KAT CARTOONS		
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36	7
16. Merry Cafe (1-23-37)	Dec. 26,'36	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37	7
18. Krazy's Race of Time (6-26-37)	May 6,'37	7
19. Masque Raid, The	June 25,'37	7
NEW WORLD OF SPORT SERIES		
Fishing Thrills (2-13-37)	Jan. 22,'37	9
Fit to Win (6-12-37)	May 7,'37	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37	10
Fun in the Water (4-17-37)	Apr. 10,'37	10
Hold 'Em Cowboy (11-14-36)	Sept.25,'36	10
Little Champs (8-29-36)	Aug. 10,'36	10
Plane Devils (1-9-37)	Nov. 28,'36	9½
Riding the Waves	June 4,'37	10
Scrambled Legs (3-27-37)	Feb. 22,'37	9
Skiing Is Believing (11-14-36)	Oct. 26,'36	10
Sport of the Seasons	June 18,'37	
Sport's Greatest Thrills	July 18,'37	
SCRAPPY CARTOONS		
I Want to Be an Actress	July 18,'37	
Dizzy Ducks (12-19-36)	Nov. 28,'36	6½
Looney Balloonists (11-28-36)	Sept.24,'36	7
Puttin' Out the Kitten	Mar. 26,'37	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37	7
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14-36)	Sept.11,'36	10
No. 2—(11-21-36)	Oct. 23,'36	10
No. 3—(1-9-37)	Nov. 28,'36	10
No. 4—(2-6-37)	Dec. 18,'36	10
No. 5—(2-27-37)	Jan. 22,'37	10
No. 6—	Feb. 19,'37	10
No. 7—	Mar. 23,'37	9½
No. 8—(5-29-37)	Apr. 30,'37	9½
No. 9—	May 22,'37	10
No. 10—	June 4,'37	9
No. 11—	June 25,'37	10½
No. 12—	July 23,'37	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36	8½
Castle Town of France (2-20-37)	Nov. 1,'36	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36	8½
Robinson Crusoe (12-5-36)	Sept. 7,'36	32

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Dental Follies (4-10-37)	Feb. 26,'37	11
Gifts in Rhythm	Oct. 23,'36	10
Pink Lemonade (9-24-36)	Sept.18,'36	11
Play! Girls	Nov. 6,'36	11
Pot Luck	Aug. 6,'37	11
See Uncle Sol (2-6-37)	Jan. 29,'37	11
Strike! You're Out (1-9-37)	Dec. 11,'36	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37	7
Book Shop, The (1-30-37)	Feb. 5,'37	6
Bug Carnival (4-17-37)	Apr. 16,'37	7
Bully Frog, A (10-10-36)	Sept.18,'36	6
Cleaning Day	Sept.17,'37†	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4,'36	6
Farmer Al Falfa in Trailer Life	Aug. 20,'37†	1 rl.
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36	7
Flying South	Mar. 19,'37	7
Homeless Pup, The	July 23,'37	7
Kiko Foils the Fox (11-7-36)	Oct. 2,'36	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36	7
Hay Ride, The	Apr. 2,'37	6
Mechanical Cow, The	June 25,'37	7
Ozzie Ostrich Comes to Town	May 28,'37	7
Paper Hangers, The	July 30,'37	7
Pink Elephants	July 9,'37	7
Play Ball	June 11,'37	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36	7
Puddy's Coronation	May 14,'37	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36	6
Red Hot Music	Mar. 5,'37	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36	7
Salty McGuire	Jan. 6,'37	7
School Birds	Apr. 30,'37	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37	7
Villain Still Pursued Her, The	Sept. 3,'37†	1 rl.
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36	11
Crystal Ballet	May 28,'37	11
Feminine Form (8-29-36)	Aug. 7,'36	10
Krazi-Inventions (10-31-36)	Oct. 9,'36	11
Legend of the Lei (1-2-37)	Dec. 4,'36	11
Nature's Songsters (9-23-36)	Sept. 4,'36	8
Ornamental Swimming	June 4,'37	10
Songs of the Danube	May 7,'37	9
Sports in the Alps (10-10-36)	Sept.11,'36	9
Symphony in Snow (11-7-36)	Oct. 16,'36	9
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)		19
Amuse Yourself	Nov. 27,'36	20
Any Old Port (1-2-37)	Nov. 6,'36	18
Bashful Ballerina	Sept.17,'37†	
Bashful Buddies	Aug. 7,'36	17
Big Courtship, The	Feb. 19,'37	17
Blue Blazes	Aug. 21,'36	19
Boy, Oh Boy (9-22-36)	Aug. 14,'36	19
Chemist, The (9-24-36)	Oct. 9,'36	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18
Ditto	Feb. 12,'37	17
Freshies	May 7,'37	17
Fun's Fun (2-6-37)	Feb. 5,'37	19
Girls Ahoy!	June 11,'37	17
Hamlet and Eggs	June 18,'37	16
Happy Heels (8-22-36)	Aug. 1,'36	18
He Met Her in Trouble	Sept.10,'37†	
Her Accidental Hero	May 21,'37	17
High-C Honeymoon	Jan. 1,'37	21
His Pest Girl	Apr. 30,'37	18
Hi-ya Doc?	Apr. 23,'37	20
Holding the Bag	May 14,'37	19
Hold It	Jan. 29,'37	17
Jail Bait	Jan. 8,'37	19
Just the Type	Dec. 4,'36	20
Love in Arms	May 28,'37	18
Love Nest on Wheels	Mar. 26,'37	18
Man to Man	Feb. 26,'37	17
Melody Girl	Apr. 16,'37	17
Mixed Magic (12-9-36)	Nov. 20,'36	17
Modern Home (11-28-36)	Nov. 13,'36	19
Montague the Magnificent	Aug. 27,'37†	17
Nervous Ghost, The	Sept.24,'37†	
Off the Horses (4-10-37)	Mar. 5,'37	19
Pixilated	Mar. 19,'37	18
Practically Perfect (1-30-37)	Jan. 15,'37	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36	18
Ready to Serve (4-10-37)	Mar. 12,'37	15
Screen Test, The (12-19-36)	Dec. 13,'36	19
Slacks Appeal	Aug. 13,'37†	
Spring Is Here	Oct. 30,'36	20
Sweeties	Sept. 3,'37†	
That's the Spirit	June 25,'37	17
Transatlantic Love	Dec. 25,'36	20
Wacky Family, The (9-26-36)	Sept. 4,'36	20
Who's Crazy?	Aug. 20,'37†	
Whose Baby Are You? (11-7-36)	Oct. 2,'36	18

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37	10
Busy Spots in Florida	Jan. 20,'37	12
Floridian Curiosities (5-29-37)	Jan. 10,'37	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37	
Sport of Flying	Sept.12,'36	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14-36)	Oct. 10,'36	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37	20
No. 10—It May Happen to You	June 5,'37	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37	9
Floral Japan	July 24,'37	8
Hong Kong, Hub of China (6-26-37)	May 1,'37	8
India on Parade	Feb. 6,'37	9
Oriental Paradise	Nov. 14,'36	8
Picturesque South Africa (2-20-37)	Jan. 9,'37	9
Quaint Quebec	Sept.12,'36	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36	9
Rocky Mountain Grandeur (7-24-37)	June 26,'37	8
Serene Siam (6-26-37)	May 29,'37	9
Yellowstone Park (12-19-36)	Oct. 24,'36	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26-36)	Dec. 12,'36	8
27—Circus Daze	Jan. 16,'37	9
28—Swing Wedding	Feb. 13,'37	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37	8
30—Bosko and the Pirates (5-8-37)	May 1,'37	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	8
32—Wayward Pups	July 10,'37	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage (7-24-37)	June 12,'37	10
Hollywood Extra (11-7-36)	Sept.19,'36	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36	10
How to Be a Detective (1-23-37)	Oct. 17,'36	9
How to Vote (9-5-36)	Sept. 5,'36	10
Romance of Digestion	Mar. 13,'37	11
What Do You Think?	Jan. 23,'37	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19
Hollywood Party (5-8-37)	Apr. 3,'37	21
No Place Like Rome (11-7-36)	Sept.26,'36	19
Some Time Soon (4-10-37)	Mar. 6,'37	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Glove Taps (4-10-37)	Feb. 20,'37	11
Hearts Are Thumps	Apr. 3,'37	11
Night 'n' Gales	July 24,'37	11
Pay as You Exit	Oct. 24,'36	11
Reunion in Rhythm	Jan. 9,'37	11
Roamin' Holiday (7-31-37)	June 12,'37	11
Rushin' Ballet (6-26-37)	Apr. 24,'37	11
Spooky Hooky (3-6-37)	Dec. 5,'36	11
Three Smart Boys (5-8-37)	Mar. 13,'37	11
Two Too Young (11-7-36)	Sept.26,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37	10
Behind the Headlines (9-5-36)	Sept.12,'36	11
Dexterity (2-27-37)	Jan. 16,'37	9
Equestrian Acrobatics	Aug. 14,'37	8
Gilding the Lily	Feb. 6,'37	8
Golf Mistakes (6-26-37)	June 12,'37	10
Grand Bounce, The (6-26-37)	May 22,'37	11
Hurling (1-9-37)	Nov. 14,'36	10
Olympic Ski Champions (11-7-36)	July 3,'37	10
Penny Wisdom (5-8-37)	Apr. 10,'37	10
Pigskin Champions	Aug. 14,'37	
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37	10
Tennis Tactics (5-8-37)	May 1,'37	10
Wanted—A Master (1-2-37)	Dec. 26,'36	10
SPECIAL		
Servant of the People (3-20-37)	Apr. 9,'37	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Bars and Stripes (5-8-37)	Feb. 20,'37	11
Dancing on the Ceiling	Jan. 2,'37	9
Every Sunday	Nov. 28,'36	10
Little Maestro (4-17-37)	Mar. 27,'37	11
Song of Revolt (7-24-37)	May 29,'37	11
Swing Banditry (9-5-36)	Sept.19,'36	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20,'36	7
Ding Dong Doggie	July 23,'37	1 rl.
Grampy's Indoor Outing	Oct. 16,'36	7
Happy You and Merry Me (9-22-36)	Aug. 21,'36	7
House Cleaning Blues	Jan. 15,'37	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37	7
Impractical Joker, The (7-3-37)	June 18,'37	7
Making Friends	Dec. 18,'36	7
Pudgy Takes a Bow-Wow	Apr. 9,'37	7
Pudgy Picks a Fight (5-22-37)	May 14,'37	8
Training Pigeons	Sept.18,'36	7
Whoops! I'm a Cowboy	Feb. 12,'37	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37	7
Car-Tune Portrait, A (7-3-37)	June 25,'37	7
Chicken a la King	Apr. 16,'37	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36	8
Play Safe	Oct. 16,'36	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37	10
Friml Favorites (7-3-37) Rudolf Friml, Jr., and Orch.	June 4,'37	11
Gypsy Revels (8-22-36) Yasha Bunchuk and Orch.	Aug. 7,'36	11
Installment Collector, The Fred Allen	July 24,'37	10
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept.18,'36	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36	10
Night in Manhattan	July 30,'37	10
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36	10
Song Hits on Parade Freddie Rich & Orch.	Jan. 15,'37	10
Star Reporter in Hollywood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37	11
MUSICAL ROMANCE		
(Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37	9
Lover's Paradise	Sept.11,'36	10
Schubert's Serenade	July 23,'37	9
Song of the Islands (5-22-37)	May 21,'37	10
Trees (3-20-37)	Mar. 19,'37	9
Western Sketches	Nov. 20,'36	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37	10
Broadway Highlights, No. 8	Dec. 11,'36	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37	10
Game Trails	Apr. 30,'37	10
It's a Living	Mar. 5,'37	10
Lulu's Love	Aug. 14,'36	10
Nobody Home	Apr. 2,'37	10
Rhythm of the River	Oct. 9,'36	10
Safety in the Air (5-22-37)	May 28,'37	10
Sailor Shorty	Oct. 23,'36	10
Straight As an Arrow (11-21-36)	Sept. 18,'36	10
That's Their Business	Nov. 13,'36	11
Where Champions Meet (2-20-37)	Jan. 8,'37	9
Where Snow Is King	Feb. 5,'37	9
PARAMOUNT PICTORIAL		
No. 1 — What's Afoot — Golden Acres-Don Baker (8-22-36)	Aug. 21,'36	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18,'36	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37	9
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37	9
No. 8 — Tides of Fundy—Home of the Rainbow—Meet the Lorias	Mar.12,'37	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan—Blackie and Brownie	Apr. 9,'37	11
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37	11
No. 11—Fishing Highlights	June 4,'37	11
No. 12—(7-3-37)	July 2,'37	10
POPEYE THE SAILOR		
Hold the Wire	Oct. 23,'36	7
Hospitaliky	Apr. 16,'37	7
I'm in the Army Now	Dec. 25,36	7
Little Swee' Pea	Sept.25,'36	7
Lost and Foundry	July 16,'37	7
Morning, Noon and Night Club (6-26-37)	June 18,'37	7
My Artistical Temperature	Mar. 19,'37	7
Never Kick a Woman	Aug. 28,'36	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36	7
Spinach Roadster, The	Nov. 27,'36	7
Twisker Pitcher, The	May 21,'37	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 1 (8-22-36)	Aug. 28,'36	11
No. 2 (11-28-36)	Oct. 30,'36	10
No. 3	Dec. 25,'36	11
No. 4 (3-2-27)	Feb. 26,'37	11
No. 5	Apr. 30,'37	11
No. 6	July 2,'37	1 rl.
SCREEN SONGS		
I Can't Escape from You Joe Reichman and Orch.	Sept.25,'36	8
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36	7
Twilight on the Trail The Westerners	Mar.26,'37	8
You Came to My Rescue Shep Fields and Orch.	July 30,'37	1 rl.
GRANTLAND RICE SPORTLIGHTS **(NEW SERIES)**		
No. 27—Neptune's Scholars (8-22-36)	Aug. 7,'36	10
No. 28—Lucky Spills	Sept. 4,'36	10
No. 29—Fighting Marlin	Oct. 2,'36	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36	10
No. 31—Chimp Champs	Dec. 4,'36	10
No. 32—Sporting Pals	Jan. 1,'37	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37	10
No. 35—King Soccer	Mar.26,'37	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	10
No. 37—Swing Stars (5-22-37)	May 14,'37	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	

RKO RADIO

Title	Rel. Date	Min.
EASY ACES		
Etiquette	Nov. 29,'36	9
HEADLINER SERIES		
1—Lalapaloosa	Nov. 20,'36	16
2—Singing in the Air	Feb. 19,'37	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37	18
4—Swing Fever	July 25,'37	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37	19
Dumb's the Word	June 11,'37	18
Hillbilly Goat (1-23-37)	Jan. 15,'37	18
Locks and Bonds	Apr. 16,'37	19
Tramp Trouble	Aug. 6,'37	16
Vocalizing (10-10-36)	Oct. 23,'36	20½
MARCH OF TIME		
No. 3	Nov. 3,'36	21
No. 4 (12-12-36)	Nov. 27,'36	22
No. 5	Dec. 25,'36	19
No. 6	Jan. 22,'37	19
No. 7	Feb. 10,'37	21
No. 8	Mar. 19,'37	20
No. 9 (4-17-37)	Apr. 16,'37	21
No. 10	May 14,'37	18
No. 11	June 11,'37	18
No. 12	July 9,'37	18
No. 13	Aug. 6,'37	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4,'36	18
Horse Play (4-3-37)	Mar. 19,'37	18
Who's Looney Now?	Sept. 4,'36	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3-36)	Oct. 9,'36	16
Deep South (1-23-37)	Jan. 1,'37	17
Mississippi Moods (7-31-37)	July 23,'37	17
That Man Samson	May 28,'37	19
RAINBOW PARADE CARTOONS		
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36	7
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18,36	16
Inlawful	Apr. 30,'37	17
So and Sew	Sept.18,'36	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar.26,'37	18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	9½
Big League	May 7,'37	11
Foreign Sports	Apr. 9,'37	10
Goals for Gold and Glory	Oct. 30,'36	11
Golf Timing	July 23,'37	11
High, Wide and Dashing	Sept. 4,'36	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36	11
Pardon My Spray (10-10-36)	Oct. 2,'36	10
Putting On the Dog	Feb. 12,'37	11
Royal Steeds	July 2,'37	10
Saratoga Summers (3-27-37)	Mar. 12,'37	10
Singing Wheels (12-26-36)	Nov. 20,'36	11
STRUGGLE TO LIVE		
Deadly Females	Nov.13,'36	9½
Desert Land	Apr. 16,'37	8
Forest Gangsters (1-23-37)	Jan. 8,'37	9
Jungle Playmate	July 30,'37	9
Swamp Land	Sept.18,'36	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37	19
One Live Ghost	Nov. 6,'36	21
Wife Insurance	July 9,'37	16
Wrong Romance, The	May 14,'37	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37	11
Circus Winter Quarters	May 14,'37	11
Florida Cowboy	June 11,'37	9½
Gold Mania (1-16-37)	Dec. 25,'36	11
Graveyard of Ships (1-2-37)	Nov. 27,'36	11
Heart of the Sierras	Nov. 6,'36	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37	11
Mt. Vernon	Mar. 19,'37	10
Romantic Mexico	Jan. 22,'37	10
Trinidad	Sept.11,'36	10
Washington in Virginia (10-3-36)	Oct. 9,'36	10
Workshops of Old Mexico	July 9,'37	11

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seashore (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13-36)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13,'36	10
Looking for Trouble	Dec. 18,'36	10
Pacing the Thoroughbreds	Sept.25,'36	
Ski Parade, The	Feb. 5,'37	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36	10
MAGIC CARPET SERIES		
Land of Genghis Kahn (2-6-37)	Dec. 18,'36	10
Memories of Spain (10-3-36)	Sept.18,'36	10
Philippine Fantasy (11-7-36)	Sept.25,'36	
Portraits of Portugal (8-7-37)	Aug. 6,'37	10
Touring Brazil (12-18-36)	Nov. 13,'36	10
Western Grandeur (4-3-37)	Feb. 5,'37	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.
SILLY SYMPHONIES		
35. Toby Tortoise Returns (8-22-36)	Sept.23,'36†	8
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	6½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
110. More Kittens (1-9-37)	Mar.27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 27 (10-10-36)	Sept.14,'36	9
No. 28 (10-17-36)	Oct. 19,'36	8
No. 29	Oct. 26,'36	9
No. 30	Nov. 23,'36	10
No. 31	Dec. 21,'36	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37	9
No. 34 (4-17-37)	Mar. 22,'37	8
No. 35 (4-17-37)	Apr. 12,'37	7
No. 36 (5-15-37)	May 10,'37	9½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39	Aug. 23,'37	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37	7
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic	Aug. 16,'37	
Golfers, The (2-13-37)	Jan. 11,'37	8½
House of Magic (2-13-37)	Feb. 8,'37	8
Knights for a Day (1-9-37)	Dec. 28,'36	7
Lumber Camp (3-20-37)	Mar. 15,'37	7
Rest Resort	Aug. 23,'37	
Steel Workers (5-15-37)	Apr. 26,'37	7
Stevedores, The	May 24,'37	7
Turkey Dinner	Nov. 30,'36	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret	Aug. 4,'37	10
Barbecue Revue	Sept.8,'37	
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Fun Begins at Home	Feb. 17,'37	10
Fun in the Fire House (11-7-36)	Oct. 28,'36	10
Gus Van's Garden Party (10-10-36)	Sept. 2,'36	11
It's on the Record	Mar. 17,'37	10½
Musical Airways (10-10-36)	Sept.30,'36	11
Royal Cafe	Nov. 25,'36	10
School for Swing (2-6-37)	Jan. 20,'37	10
Shoes with Rhythm (5-15-37)	June 9,'37	10
Singing Bandit, The (7-3-37)	July 7,'37	10
Television Highlights	Dec. 23,'36	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Beachcombers (10-3-36)	Oct. 5,'36	9
Birthday Party, The	Mar.29,'37	6½
Duck Hunt (3-13-37)	Mar. 8,'37	7
Everybody Sings (1-30-37)	Feb. 22,'37	7
Gopher Trouble	Nov. 30,'36	7
Night Life of the Bugs (10-3-36)	Oct. 9,'36	8
Playful Pup, The (7-31-37)	July 12,'37	7
Puppet Show (10-13-36)	Nov. 2,'36	8
Trailer Thrills (5-15-37)	May 3,'37	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36	8
Wily Weasel, The	June 7,'37	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 27—Novelty	Sept.28,'36	8
No. 28—Novelty (9-24-36)	Oct. 12,'36	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36	10
No. 31—Novelty (1-2-37)	Jan. 4,'37	9
No. 32—Novelty (1-30-37)	Feb. 1,'37	9
No. 33—Novelty (2-13-37)	Mar. 1,'37	9
No. 34—Novelty (4-17-37)	Mar.29,'37	9
No. 35—Novelty (4-17-37)	Apr. 26,'37	9
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug.16,'37	9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Hollywood Screen Test	Aug. 30,'37†	21
King Edward the VIIII	Dec. 14,'36	9½
You Can't Get Away With It	Nov. 30,'36	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Internationals Holtz-Lee	Oct. 17,'36	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36	11
Vaude-Villians Marty May	Dec. 12,'36	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37	11
Bring On the Girls Edgar Bergen	Mar. 6,'37	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10
Nickel Lowdown Charles Kemper	May 1,'37	10
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	

BIG V. COMEDIES

Title	Rel. Date	Min.
Dough-Nuts Yacht Club Boys	Nov. 14,'36	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Rush Hour Rhapsody (9-19-36) Jean Sargent	Sept. 5,'36	19
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard- Robert Norton	Sept.12,'36	21
Backyard Broadcast, The (9-5-36)	Sept.26,'36	21
Say It with Candy Virginia Verrill	Oct. 3,'36	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36	18
Captain Bluebird Georgie Price	Feb. 13,'37	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36	18
Sweethearts and Flowers Regis-Toomey- Preisser Sisters	Nov. 7,'36	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36	21
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28,'36	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36	18
"Give Me Liberty" John Litel	Dec. 19,'36	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon- Hamtree Harrington	Jan. 9,'37	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard- Robert Norton	Feb. 6,'37	21
Captain Blueblood Georgie Price	Feb. 3,'37	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37	18
Hotel a la Swing Eddie Foy, Jr.	Mar.13,'37	20
Mail and Female Ken Murray	Mar.27,'37	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37	21
Movie Mania Dave Apollon	May 8,'37	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20
Day at Santa Anita Sybil Jason	May 22,'37	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	
Rhythm Roundup, The Estelle Taylor	June 19,'37	
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37	
Flowers from the Sky Josephine Huston	July 24,'37	

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11-36)	Sept. 5,'36	10
Colorful Occupations (9-19-36)	Oct. 3,'36	10
Northern Lights	Oct. 31,'36	10
Along the Mediterranean	Dec. 5,'36	10
Hollanders, The (1-23-37)	Jan. 2,'37	10
Nice Work (2-13-37)	Jan. 30,'37	10
Land of the Midnight Sun (3-13-37)	Feb.27,'37	10
Nature the Artist (4-10-37)	Mar.20,'37	10
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	1 rl.
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	

LOONEY TUNES

Title	Rel. Date	Min.
No. 27—Little Beau Porky	Oct. 24,'36	7
No. 28—Village Smithy, The	Nov. 14,'36	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36	7
No. 30—Porky the Wrestler	Jan. 9,'37	7
No. 31—Porky's Road Race	Feb. 6,'37	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8

MELODY MASTERS

Title	Rel. Date	Min.
Clyde Lucas and Orchestra (7-14-36)	Sept. 5,'36	11
Harry Reser and Eskimos	Sept.26,'36	9
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36	10
George Hall and Orch.	Jan. 9,'37	10
Louisiana Kings	Jan. 23,'37	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10
Peter Van Steeden and Orch.	Mar. 6,'37	10
Jacques Fray and Orch. (4-10-37)	Mar.27,'37	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37	11
Rimac Orchestra, The	May 8,'37	1 rl.
Jack Denny and Orch.	May 29,'37	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	
David Mendoza and Orch.	July 31,'37	

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 26—Toy Town Hall (9-19-36)	Sept.19,'36	7
No. 27—Boulevardier of the Bronx	Oct. 10,'36	7
No. 28—Don't Look Now	Nov. 7,'36	7
No. 29—Coocoonut Grove	Nov. 28,'36	7
No. 30—He Was Her Man	Jan. 2,'37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar.27,'37	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10
No. 6—Swimming — Wood Carving	Feb. 13,'37	10
No. 7—Phonograph Records —Lipsticks (4-10-37)	Mar. 20,'37	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	
No. 12—Pianos-Art	July 17,'37	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty—(6-27)	Nov. 21,'36	10
Logging Along	Sept.26,'36	10
Ounce of Invention, An Ray Gross	Oct. 24,'36	10
Oklahoma As Is Cal Tinney	Dec. 19,'36	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37	
Whale Ho (7-14)	Feb. 13,'37	10
Medium Well Done Hardeen	Mar. 6,'37	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	9
Check Your Cash Louis Zingone	May 22,'37	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37	10
Palm Beach Knights Charles Ahearn	July 31,'37	

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10
Men of Ships	Sept.10,'37†	9

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug.28,'37	
Zorro Rides Again 6461	Nov. 20,'37	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36	2 rls. (each)
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37	2 rls. (each)
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†	2 rls. (each)

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	
Shadown of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36	

GB Sets Release Date on Six Films

Four GB pictures are completed and two additional films will be completed within the next two weeks for release during August, September and October.

"King Solomon's Mines," with Cedric Hardwicke, and the new Jessie Matthews musical, "Gangway," are set for August release, with "Dr. Syn," starring George Arliss, and "Non-Stop New York" for September. "The Girl Was Young," featuring Nova Pilbeam, and "Look Out for Love" are set for the October schedule.

Monogram in 10 Circuits

Monogram has closed deals with ten circuits for handling of its product next season. They are: RKO, Omaha; Jack Rose, Chicago; Gibraltar Enterprises, Denver; M. A. Lichtman, Washington; Blumfield, San Francisco; Consolidated Amusements, San Francisco; Tri-States, Portland, Ore.; Public-Great States, Chicago; W. S. Butterfield, Detroit; Warners, Milwaukee.

Monogram has acquired the Hickson Ranch at Newhall, Cal., which will be called the Monogram Ranch and used for the production of westerns.

Novarro to Do 4 Films

Ramon Novarro, who just has completed "The Sheik Steps Out" for Republic, will do four more pictures for the company, Herbert J. Yates, president, announced this week. The former MGM star was given a cocktail party at the Plaza Hotel, New York, and will return to the coast in about a month, following personal appearances and broadcasts.

Mr. Yates will leave for Hollywood August 15th for a month's visit at the studio.

4 MGM Contest Winners Sail

The four winners of MGM's screen talent and essay contests, held in conjunction with the Paris Exposition, have sailed for Paris, *Normandie*-bound, on their prize-winning trips abroad. Writers of the best essays on "What Paris Means to Me" are Helen Jean Coleman, Jamaica Plain, and John B. Moran, Marlboro, Mass., while winners of the talent competition are two Virginians, Gillett Epps, 20, and Betty Ridgwell, 19.

Jeff Lazarus Signs with Paramount

Jeff Lazarus, head of Paramount's editorial board and story department, has signed a new four-year contract which will enlarge his duties to the production field without affecting his supervision of the editorial and story departments.

Mr. Lazarus will start production duties with two assignments, "Men with Wings", to be filmed in Technicolor, and "Midnight", Marlene Dietrich's next starring vehicle.

Set Film Stock Hearing

Hearings have been ordered by the Securities and Exchange Commission for September 2nd on the application of the Los Angeles Stock Exchange for unlisted trading in 19 securities involving common stock of Columbia Pictures, now listed on New York Curb and Stock Exchanges, and common stock of Paramount Pictures and of Twentieth Century-Fox currently listed on the New York Stock Exchange.

MGM Reorganizes Short Subject Unit

Metro-Goldwyn-Mayer has reorganized its short subject department, placing it on a unit basis with Jack Chertok in charge of all productions.

Working under Mr. Chertok will be three individual writing units headed by Basil Wrangell, Arthur Hyman and Joe Sherman.

Richard Goldstone, in addition to being assistant to Mr. Chertok, will handle the Pete Smith short subjects.

Levenson Appointed

Max Levenson has been named to the National finance committee of Allied. The circuit owner is an executive of Independent Exhibitors, Inc.

McCulloch Quits Paramount Post

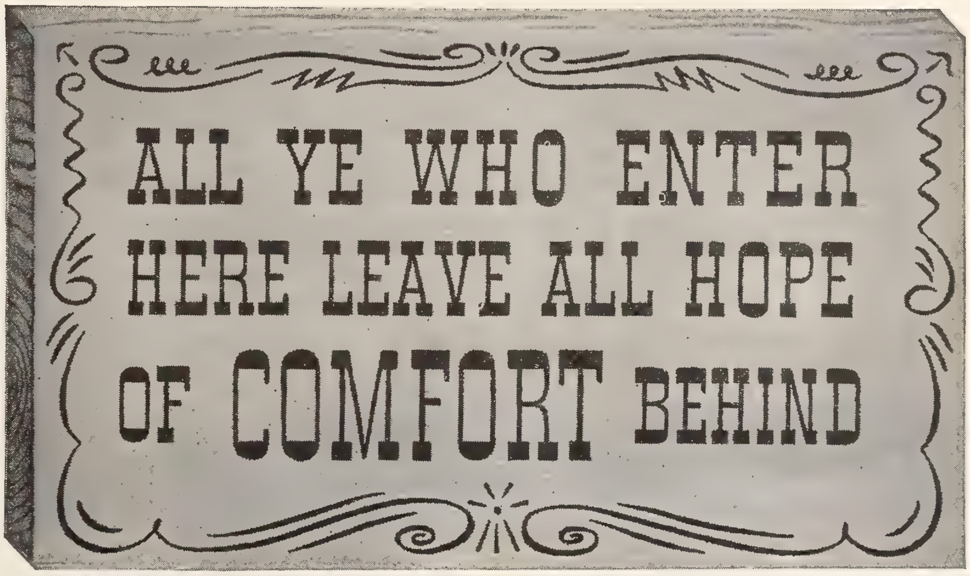
Charles A. McCulloch, Chicago financier, has resigned as a member of the board of directors of Paramount Pictures, reducing the board to a membership of 15.

Mr. McCulloch was elected as a representative of several Chicago banks which were Paramount creditors at the time of the company's emergence from bankruptcy in June, 1935.

Thomas Resigns from Columbia

Bill Thomas has resigned as studio publicity director of Columbia for a position undisclosed. He is succeeded by Fred Stanley.

Does this sign belong on your theatre?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WHAT THE PICTURE DID FOR ME

Columbia

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—Another for a double bill on the weekend. Dix is passe. No one to head a cast and expect business. He has ceased to be of value as a draw name and that tells the story of "The Devil Is Driving."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—An excellent picture that all should see. Our audience liked it very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

First National

CAPTAIN'S KID, THE: Guy Kibbee, May Robson, Sybil Jason—Played with second feature but did only very moderate business. The stars are not very popular in this town. Running time, 73 minutes. Played July 12.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorks, England. General patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—This was a percentage picture, but did not do as well as we had hoped. A swell picture, nevertheless, one you can see over and over and always find something interesting.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

EMPTY HOLSTERS: Dick Foran, Patricia Walthall—A very good western with Dick Foran.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart—Another very vivid and enthralling story, well played, and surely was engaging till the very end. The end was a little unpleasant, but how else could it end? Running time, 96 minutes. Played July 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PRINCE AND THE PAUPER, THE: Mauch Twins, Errol Flynn—The best costume picture we have played in years. As a general rule these do not go, but this, while it did not do any extra business, held the patrons without any undue restlessness till the very end. Running time, 115 minutes. Played July 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TALENT SCOUT: Donald Woods, Jeanne Madden—Too weak for even double feature. No stars, no story, no direction. Photography O. K. Sound fine. The exchange told us how good this was and put it in a higher allocation in order to deliver the pictures in that allocation. Leave it in the can.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

CAPTAINS COURAGEOUS: Spencer Tracy, Freddie Bartholomew, Lionel Barrymore—Very, very good. The direction has done credit to Kipling's story and Spencer Tracy has never had a better role than this or done better work. He really reaches greatness as the Portuguese fisherman. There were some wet eyes in the audience as he was lost at sea. He has a touch of mysticism in his role that is very effective. His soliloquy of the fishermen of Galilee was a beautiful touch.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAPTAINS COURAGEOUS: Spencer Tracy, Freddie Bartholomew, Lionel Barrymore—Excellent production in any spot. Running time, 105 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DANGEROUS NUMBER: Robert Young, Ann Sothern—A waste of film. Running time, 71 minutes. Played July 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Mickey Rooney, Cecilia Parker, Selmer Jackson—Another of those down-to-earth features of a typical American family that is better entertainment than many of the socalled specials. Lionel Barrymore is tops in this one while Mickey Rooney is a close second. That boy will go places. Glad to see Selmer Jackson in movies as I saw him in stock a number of years ago and consider him very good. Leo can well afford to crow—or growl—over this one. Running time, 69 minutes. Played July 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GOOD OLD SOAK, THE: Wallace Beery, Una Merkel, Eric Linden—This was easily up to standard of the late Beery pictures, all of which have been box office attractions for us. This is the type of story that goes in this community. Running time, 77 minutes. Played July 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—Not up to the usual MGM standard. My patrons were puzzled when they left the show, as they were when they came in. Fortunately I had a second feature which helped the show out. Business below average. Running time, 50 minutes. Played July 19.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorks, England. General patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—Certainly not a drawing card, but what a picture! Think it pleased about 50-50 with our patrons. We thought it a grand picture with a most unusual story and two or three unsurpassable characterizations. Don't give us any more, though, as it certainly was not box office. Running time, 115 minutes. Played July 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NOBODY'S BABY: Patsy Kelly, Robert Armstrong—Here is a little picture that we sold strong and boosted box office above the average. It is a real picture for a small town. Had more good comments on it than all the other Hal Roach features we ever played. Patsy will be tops for comedy from now on in my town.—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

PICK A STAR: Jack Haley, Patsy Kelly—Good programmer. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SARATOGA: Jean Harlow, Clark Gable—A splendid picture. Great entertainment. A real story and picture. A fitting finale to Jean. Running time, 94 minutes. Played July 25-27.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SINNER TAKE ALL: Bruce Cabot, Margaret Lindsay, Joseph Calleia—Fine program picture. Did well above average business despite hot spell of weather experienced while running this show. All patrons left in good spirits and all remarking on how well they had enjoyed the program. Running time, 74 minutes. Played July 15.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorks, England. General patronage.

THIRTEENTH CHAIR, THE: Madge Evans, Dame May Whitty—Passable programmer. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Paramount

ARIZONA MAHONEY: Joe Cook, Larry Crabbe—We played this to the smallest group of patrons the Strand has ever seen. They didn't like it, so I guess it is for the best that more of our good patrons didn't turn out to see it. We can't understand why Paramount makes pictures like these. Oh, well.—Jack Farr, Strand Theatre. Small town patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns and Gracie Allen—A good picture of its kind. Should please 100 per cent. Some lines not so good, but in the excitement they'll pass without being noticed much. Running time, nine reels. Played July 25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAKE WAY FOR TOMORROW: Victor Moore, Beulah Bondi—Couldn't get 'em in for this, but those who came remarked about how good it was. Several of the older people in town came for the first time to see this. A very good picture and full of truth. Running time, 89 minutes. Played July 27.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MAKE WAY FOR TOMORROW: Victor Moore, Beulah Bondi—Passable programmer. Use action picture with it. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern, Fred Stone—Here is a picture that will please them all if you can get them in. Good Friday and Saturday picture. Francis Lederer is one great actor and he proves his ability in this picture. The photos don't give the picture a chance because of the Duke's dress suit in military style and pomp. It's more western than anything else, but good story. Running time, eight reels. Played July 27-28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby, Francis Farmer—Here is a very good drawing picture. Did better than "Texas Ranger" to my surprise. I only wish we could have more like this.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—We played this kinda late, but it broke all house records for us. Martha Raye will fill my house any day in the week. Played on a Thursday and Friday.—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Martha Raye, Bob Burns, Shirley Ross—Did an excellent box office gross for us, but many of our patrons said it was not as good as they had expected. We thought the music was swell and Bing didn't take up too much of the footage. Why not try Burns in one of those Rogers type of pictures? Running time, 90 minutes. Played July 25-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

QUALITY STREET: Katharine Hepburn, Franchot Tone—Well, the great Hepburn has been here and gone and may she never return. Except for the hoi polloi, who were few, the rest of my lowbrow crowd wondered why I inflicted this picture on them and me. I could not apologize for I had to run it or pay it. I know now that I had better have paid the score or washed it out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Twentieth Century-Fox

AMBASSADOR BILL: Will Rogers, Marguerite Churchill—Just a typical Rogers picture. Lots of laughs and some good acting by Bill. Too bad he is gone, but the reissues don't get them in so hot for us. Our small community won't stand for any reissue and rerun picture regardless of quality. Running time, eight reels. Played July 23-24.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—This clever little girl is growing up. The picture is the usual kind. The lead all to Jane. The kids go for her, but we note a slacking on the adult business done, except for those that have families to bring. Some action to the picture and rather a "hokum" story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie

Weaver—Wasn't at all what we expected. Didn't please us or patrons. Double featured it with a good comedy the second night, so got by. Running time, 60 minutes. Played July 30-31.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GENTLE JULIA: Jane Withers, Tom Brown—Here is a fine picture that drew almost as well as a Shirley Temple. Young and old came to see it and from the hilarious laughing I heard from the box office, I think they all enjoyed it.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

KING OF THE ROYAL MOUNTED: Robert Kent, Rosalind Keith—Good story, good cast and beautiful scenery make this one very satisfactory feature. Running time, 58 minutes. Played July 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane, Slim Summerville—Take our advice and don't play this unless you have to. Nothing to it. No one liked it. Slim Summerville must have been sick when he made this one. We were sure sick after we played it.—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

RAMONA: Loretta Young, Don Ameche—Did above average business. No regrets, as Fox gave us a break on this, for which we were very grateful.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SING AND BE HAPPY: Anthony Martin, Dixie Dunbar, Leah Ray—Good programmer. Running time, 64 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SLAVE SHIP: Warner Baxter, Wallace Beery—Good at box office and good from the point of our patrons. Picture was enjoyed by all. Running time, 92 minutes. Played August 1-2.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Patsy Kelly, Alice Faye—Here is one that is good in any spot. It outgrossed "Waikiki Wedding," setting a new record for my Sunday and Monday. It sure did draw them in. We would like to see Fox give us more like this one for the bad ones they have given us in the past. Come on, Fox—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Jack Haley, Alice Faye, Patsy Kelly—Very good for its kind. Splendid entertainment. Pleased all.—Running time, 91 minutes. Played July 16-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

United Artists

COME AND GET IT: Edward Arnold, Frances Farmer, Joel McCrea—Played July 4-5th with Louis-Braddock fight picture. Practically played to an empty house on the 4th and a full house on the 5th, but "Come and Get It" is not a Sunday picture. However, it is better than some of the big pictures that United Artists has made in the last year. We think that United Artists is kinda slipping. Take our advice and pay no more than five bucks for the Louis-Braddock fight. It won't draw in Texas.—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—We were afraid this would be too high-class for our people, but they seemed to get out in normal numbers and appreciate the picture to the extent that there were no walkouts, even from the hard-boiled western lovers.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino—If you have a small town that likes westerns with singing and comedy don't fail to play this one. If you have Mexicans in your town, get out a special handbill on this in Mexican and you will fill your house. Good comedy and singing all the way through. Try it.—Jack Farr, Strand Theatre, Yorkton, Texas. Small town patronage.

I STAND CONDEMNED: Harry Baur, Laurence Olivier—Here is a sleeper. Tried this one on a single bill to my deepest regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEN ARE NOT GODS: Miriam Hopkins, Gertrude Lawrence—This is a fine picture, well acted and well produced, but did not draw well enough for us and there was an opening long speech in English dialect, some English critic dictating to his stenographer, Miriam Hopkins, that we westerners could not get head nor tails to, and it resulted in many walking out on the picture from the very start and having considerable to say derogatory to the kind of pictures we play.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—Color very fine. Story very ordinary. Acting good. On the whole, not up to expectations. Running time, 108 minutes. Played July 18-22.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PICTURE RUNS TOO FAST, PATRON SAYS

After years of research and experiments, the speed at which pictures are projected onto a screen has been standardized by the industry but C. M. Sanders of Stratford, North Carolina, has risen to enter a protest. The speed, he contends, should be reduced at least one-third.

The objection and suggestion were contained in a letter to Ben G. Reeves, manager of the Spartan Theatre, Sparta, North Carolina.

"Please pardon me," Mr. Sanders wrote, "but it seems to me that I owe you and the public a duty. I was at your theatre last night. The picture would have been O.K. but you ran it so fast that no normal person could keep up with the drift. In my opinion you will do the public and yourself a favor to cut down the speed of your machine at least one-third.

"I might have thought I was just too slow, but talked to some young people about the speed of your machines and each of them told me they would go more if it were not for that —the speed."

Universal

EMPTY SADDLES: Buck Jones, Louise Brooks—The same old story, S. R. O. Everybody happy. We are sorry Buck Jones is only making four westerns this year. He's been a natural in our situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

ANOTHER DAWN: Kay Francis, Errol Flynn—When I get a cast headed by Kay Francis and a star of the calibre of Flynn, maybe I expect too much, but for some reason the picture failed to draw. It was slow in tempo and perhaps too much of love angle in the picture for any except sophisticated clientele.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—Here is another fine picture for a small town. I saw a number of criticisms of the picture and put it off, put it off till actually forced to play it. Then was most agreeably surprised to find it drew and pleased.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

FLY-AWAY BABY: Glenda Farrell, Barton MacLane—Good story, good people, but it did not click. Think it was poor direction.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—So old that we put it in on a bank night, but it pleased everyone. I consider it a fine picture of real people in an ordinary small town like ours, comedy, pathos and everything mixed up just as it is in real life.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

KING AND THE CHORUS GIRL, THE: Fernard Gravet, Joan Blondell—Very good. Fernard Gravet gives an excellent performance and, something very unusual for a foreign star, speaks very distinctly. This is Joan Blondell's best picture. A very satisfactory production. Running time, 95 minutes. Played July 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

POLO JOE: Joe E. Brown, Carol Hughes—Played this one in front of the local holidays and did above average business. Joe is not very popular here, but still they come to see him. His comedy is clean and wholesome, which may account for the business we did, but this is definitely not up to his usual standard. Running time, 65 minutes. Played July 22.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorks, England. General patronage.

SLIM: Pat O'Brien, Henry Fonda, Margaret Lindsay, Stuart Erwin—Right down the alley for a weekend date. The kind that keeps 'em right on the edge of their seats and brings them back for more. The irony is that these socalled program pictures that have action and some degree of intelligent direction, with a definite story to go, will outgross the big specials, and I think that all small town exhibitors will bear out this. I am willing to run some prestige pictures, but there have been too many of them this season and with the high rentals there is less money in the till at the close of the engagement.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Short Features

Columbia

STORK TAKES A HOLIDAY, THE: Color Rhapsodies—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa.— General patronage.

GRIPS, GRUNTS AND GROANS: Broadway Come-

Ramon
NOVARRO
in
The SHEIK
STEPS OUT
with LOLA LANE · GENE
LOCKHART · KATHLEEN
BURKE · STANLEY FIELDS
and BILLY BEVAN . . .
directed by Irving Pichel · original story and
screen play by Adele Buffington
Associate Producer Herman Schlom
REPUBLIC

dies—One of the best Stooge comedies. This is a riot. Give it your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

FUN'S FUN: Two-Reel Comedies—A good two-reel comedy with girls and music.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOTEL ANCHOVY: Coronet Comedies—A reissue of the Ritz Bros. slapstick comedy. O. K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MECHANICAL COW, THE: Terry-Toons—Clever and enjoyed by young and old. Our patrons like these shorts that deal with things that are familiar to them. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

OZZIE OSTRICH COMES TO TOWN: Terry-Toons—Entertained the kids and that's about all. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

BARS AND STRIPES: Tabloid Musicals—Not as good as some. Would expect better than this from Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CINEMA CIRCUS: Musical Comedies—Two reels packed full of entertainment. Beautiful color, a number of good acts and plenty of stars. Better than some features. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FLORAL JAPAN: FitzPatrick Travel Talks—Very colorful and picturesque.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ON THE WRONG TREK: Charley Chase—By no means one of his best. Running time, 18 minutes.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorks, England. General patronage.

PERFECT SETUP, THE: Crime Doesn't Pay Series—Another of the "Crime does not pay" series. Interesting and entertaining. My patronage eat these up. Containing all the humor and thrill of a feature picture in twenty minutes. Running time, 20 minutes.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorks, England. General patronage.

TINTING NAMED "METRO COLOR"

Metro-Goldwyn-Mayer has named its new tinting process "Metro Color" and is planning to equip a laboratory to handle the stock. While, according to present plans, none of the films to be released in the 1937-'38 season are to be done in color, several will be tinted. In this group is "The Firefly." The tinting will be in the finished prints and not the negatives.

In connection with tinting, Hunt Stromberg, production executive, said that in about a year a majority of MGM's films will be made with tinting and toning. Comparing the process with color, Mr. Stromberg said tints and tones afford softer effects which seem to suit audiences.

NATION-WIDE
AIR EXPRESS
NORTH-SOUTH
EAST-WEST

AIR EXPRESS, the one complete, super-swift, nation-wide way to ship. Delivers day and night in the United States and Canada. Also to Honolulu, Latin-America and the Far East. Cost low. Prompt pick-up and delivery. For service or information, 'phone RAILWAY EXPRESS AIR EXPRESS Division

AIR EXPRESS
DIVISION
RAILWAY EXPRESS AGENCY, INC.

PICTURESQUE SOUTH AFRICA: FitzPatrick Travel Talks—A very beautiful travel talk in color. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WANTED—A MASTER: Pete Smith Specialties—A very good dog picture. This dog's acting was exceptionally good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

AVIATOR SHORTY: Paragraphics—Very good. This Shorty is one clever fellow. Almost human. Everyone gets a kick out of him. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BROADWAY HIGHLIGHTS: Paragraphics—This is a musical and comical filler mostly played on stage. Brings lots of laughs. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DING DONG DOGGIE: Betty Boop Cartoons—These have been improving until they are one of the real cartoons. However, this one is a disgrace to Betty.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FRIML FAVORITES: Headliners—A very fine band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INSTALLMENT COLLECTOR, THE: Headliners—By the looks of the clothes, evidently an old timer reissued and put on the release sheet to help complete it. Our audience very bored.—C. L. Niles, Niles Theatre, Anamosa, Iowa.—General patronage.

IT'S A LIVING: Paragraphics—A dandy colored reel giving unusual things such as glass eyes, tuna fishing, etc.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUSIC OVER BROADWAY: Headliners—A good musical filler. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PARAMOUNT PICTORIAL, No. 11: Was enjoyed by all. Wish we could get more shorts that deal with fishing and with water. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PARAMOUNT PICTORIAL, No. 11—An excellent pictorial.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

DIONNE QUINTUPLETS: These two reel shorts always do business for us. We still can't understand how it was possible for five such cute kids all to be born to one mother at one time. They sure are darlings. May they never become self-conscious. Running time, 18 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MARCH OF TIME, NO. 12: Not much to this one. Recording bad in spots but second run was somewhat clearer. Maybe too old print on this run or too new, and the wear on the film might have made the difference. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHO'S LOONEY NOW?: Radio Flash Comedies—One of the best of the slapstick comedies. Great for the kids, and don't think the grownups don't like it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

LITTLE HIAWATHA: Silly Symphonies—A very fine Silly Symphony. An excellent Sunday cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THRU THE MIRROR: Silly Symphonies—Received a big hand. Well enjoyed by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

EGGHEAD RIDES AGAIN: Merrie Melodies—Very clever cartoon in color. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THAT'S PICTURES: Jay C. Flippen—Good Broadway Brevity. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

UNDER SOUTHERN STARS: Broadway Brevities—A very good two-reel war drama with a couple of songs. Built in memory of Stonewall Jackson. Just fair audience value in the north.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Miscellaneous

LOUIS-BRADDOCK FIGHT FILM: This picture lacked action and was really a joke. Nothing like the Schmelling-Louis pictures. If Braddock fought any it was not in these pictures.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Ed Hurley, former film executive, has resigned as radio script writer to join Paul Whiteman's publicity staff.

Modern To Distribute Japanese Picture

Modern Film Corporation has acquired the United States distribution rights to the Japanese talking picture, "Daughter of Samurai," which also is known as "The New Earth."

Setsuko Hara and Sessue Hayakawa are starred in the film, which will be released early in the fall.

Loew's, Fay Are Partners

A partnership arrangement between Loew's and Ed Fay, for the Carlton Theatre, Providence, is to take effect within the next week. Either "Stella Dallas" or "The Good Earth" will be the first picture shown under the agreement.

Bondholders Get Notices

Following receipt of funds from the estate of Skouras Brothers Enterprises, trustees for Central Properties Corporation, a subsidiary of Skouras Brothers, have sent notices to bondholders that an additional $6.70 per $100 is ready for distribution.

Filmack Signs Stowell

Henry Stowell, associated with the title and special effects department at Paramount, has joined Filmack Trailer Company as production manager.

Tom Mix Returns to Films

Tom Mix, former cowboy star, will make a series of westerns for Twentieth Century-Fox, following conclusion of his current tour with his own circus. He made his latest picture in 1935.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

TOMORROW, IT IS

The Big Day for you, for you, for you and for you. That's tomorrow.

Yes, folks, no matter what happened yesterday and regardless of what occurred today, the sun is going to shine again and Fortune will smile her sweetest—tomorrow.

Tomorrow's the day for that long expected promotion, that salary rise, that certain something you've been nursing to bring you out of the red and into the clear.

For were there no tomorrows, if there was nothing shining ahead to keep folks pecking away at the job in anticipation of bigger and brighter days to come, then we'd all say to hell with it and go fishin'.

But there is and that's why alarm clock manufacturers still pay dividends.

Today may be the tomorrow you worried about yesterday. But for the man who keeps his chin up and a deep abiding faith in his ability to be ready when it comes, tomorrow marks the spot from which he takes off to wherever his goal might be.

△ △ △

QUITE RIGHT, MR. KELLEY

From time to time, we have indicated on this page the box-office advantages to be had by sending theatremen to Hollywood for a closeup inspection of studio operation and study of coming product. Among others who also think so may be listed the able Andrew R. Kelley, Washington Times drama critic who writes as follows in his widely-read "Kellegrams" column:

"If I were running a chain of theatres I think I would insist that those who were directing the local sales campaigns for motion pictures, should know more about the product they're selling to the public. There is no better way of knowing than by personal inspection and publicity executives should also have a look at the general setup for national propaganda at Hollywood headquarters."

Isn't it sensible to suppose that the man responsible for the profitable retail merchandising of a product will do a better job if he is allowed to learn as much as he can in advance about its manufacture?

THEY GO TOGETHER

It happens rather frequently. A manager comes to a new spot, gets himself together, begins to take hold. You find the showman at lunch club meetings, cooperating in civic drives, prominent in every worthy movement to the extent that when he leaves for another situation, the press invariably breaks out with wide editorial encomiums on his going. It happened to Walt Jancke on his transfer from Golden, Colo., to Brighton, in the same state, the local paper indicating the Round Tabler's position in the community by bidding him flattering editorial farewell.

In any analysis of theatremen's accomplishments, the majority of instances will show that the manager who is doing his part in the promotion of civic activities is also doing a successful job of promoting his theatre's interests.

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AMONG THE PIONEERS

The smart campaigning being done by theatremen in various parts on the heftier Univesal releases, most recently on "Road Back," marks up another score to emphasize the earnestness of the home office advertising departments in seeking to cooperate with the exhibitor for the betterment of his grosses.

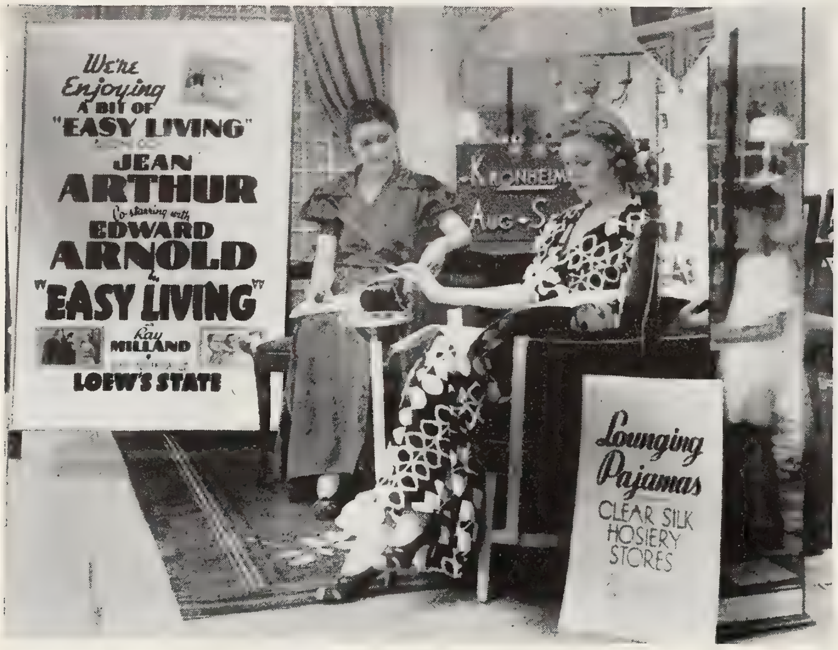
Among the earliest of the exploitation pioneers, the Universalites, headed by P. D. Cochrane, are to be ranked with those who over a long span of years have been on the firing line in the presentation of box-office pressbook material and in making available the services of exploiteers to work with the man in the field.

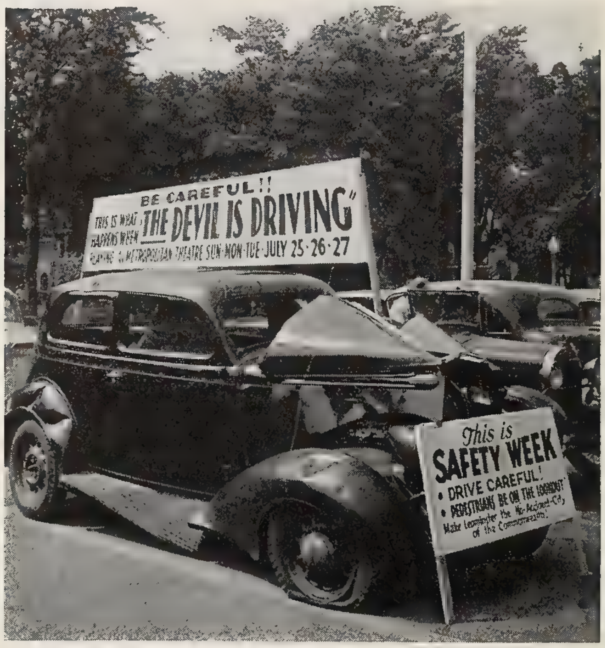
△ △ △

Notes Here and There: In a newspaper coloring contest put over for the date on "Wee Willie Winkie" at the Hippodrome, in Cleveland, by Warnerites Dannenberg, Pearlstein and Miller, first prize of a Temple doll was won by a nine-year-old boy. And in Atlanta, according to Earle Holden, there is an ordinance still on the books making the manager liable if women patrons fail to remove their hats. The law calls for a fine of $100 or 30 hard days in the clink.

A-Mike Vogel

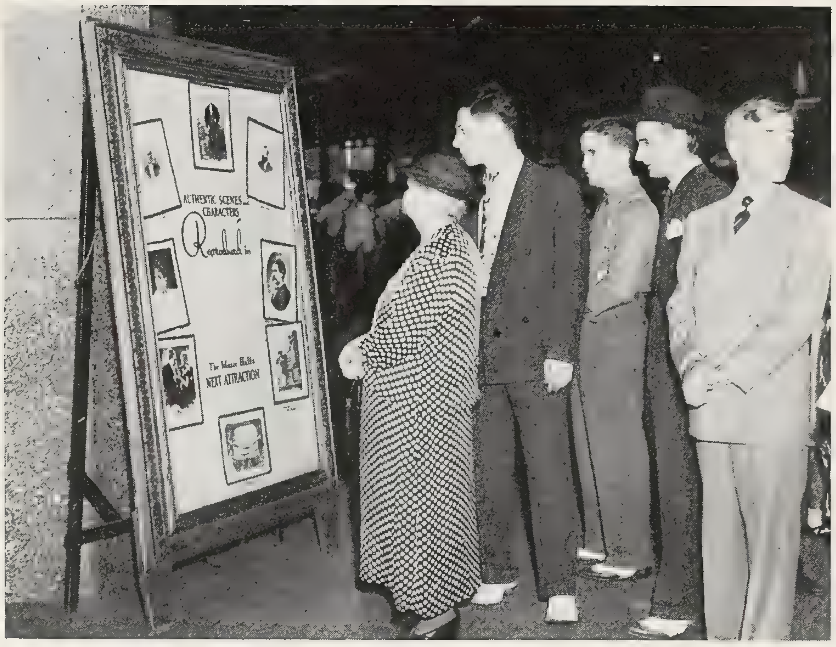
Round Table In Pictures


We're Enjoying A BIT OF "EASY LIVING"
JEAN ARTHUR
Co-starring with
EDWARD ARNOLD
in
"EASY LIVING"
Ray MILLAND
LOEW'S STATE
KRONHEIM
Lounging Pajamas
CLEAR SILK HOSIERY STORES


BE CAREFUL!!
THIS IS WHAT HAPPENS WHEN THE DEVIL IS DRIVING
PLAYING the METROPOLITAN THEATRE SUN-MON-TUE-JULY 25-26-27
This is SAFETY WEEK
• DRIVE CAREFUL!
• PEDESTRIANS BE ON THE LOOKOUT

↖ ↑

Tieing in the date to a local Safety Week drive in the manner illustrated above proved one of the highlights of the campaign on "Devil Is Driving," at the Metropolitan, Leominster, Mass., by Moe Jaffee. Promotion also included theatre panel on damaged car in downtown parking space. . . Living easy in this furniture window arranged by Milt Harris for date on "Easy Living" Loew's State, Cleveland, two attractive girls attired in lounging pajamas relaxed while partaking of luncheon, all of which was promoted by the Loew zone publicist.

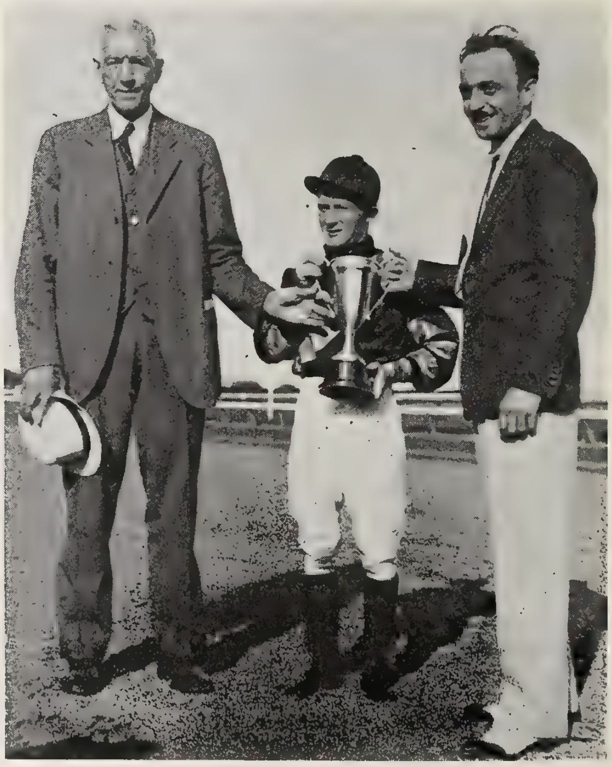

AUTHENTIC SCENES... CHARACTERS
Reproduced in
The Music Hall's NEXT ATTRACTION

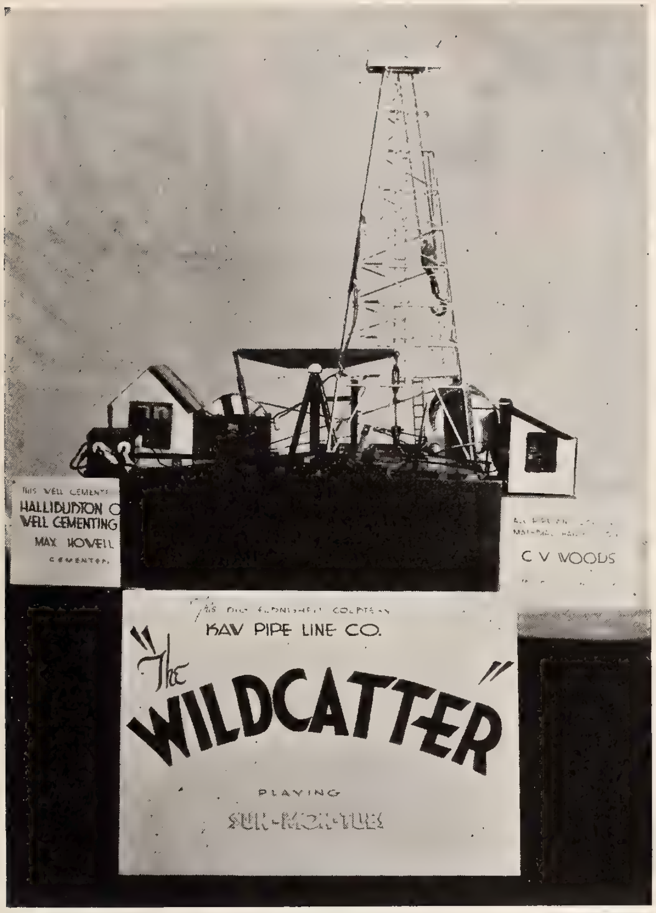
↑

Unusual display panel in the lobby of Radio City Music Hall for the date on "The Toast of New York" included rare old photos of actual scenes and characters reproduced in the picture, having to do with the life and time of Jim Fisk. Same idea was carried out for window displays with reproductions of the idea being made available for dates in other spots.

→

Officials of the Delaware Race and Steeplechase Association, operators of the new racetrack in Wilmington, Del., cooperated with Manager Roscoe Drissel by listing important stake as Clark Gable Handicap for tiein on "Saratoga" at Loew's Parkway. At conclusion of the race, Drissel, right, presented special trophy to the winning jockey and trainer.

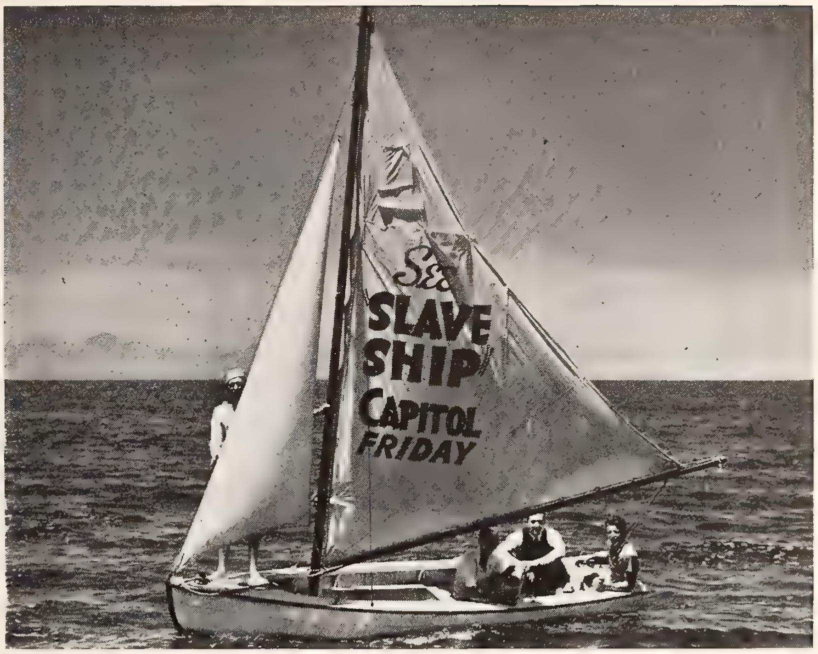



THIS WELL CEMENTED
HALLIBURTON O
WELL CEMENTING
MAX HOWELL
CEMENTER
C V WOODS
KAW PIPE LINE CO.
"The WILDCATTER"
PLAYING
SUN-MON-TUES

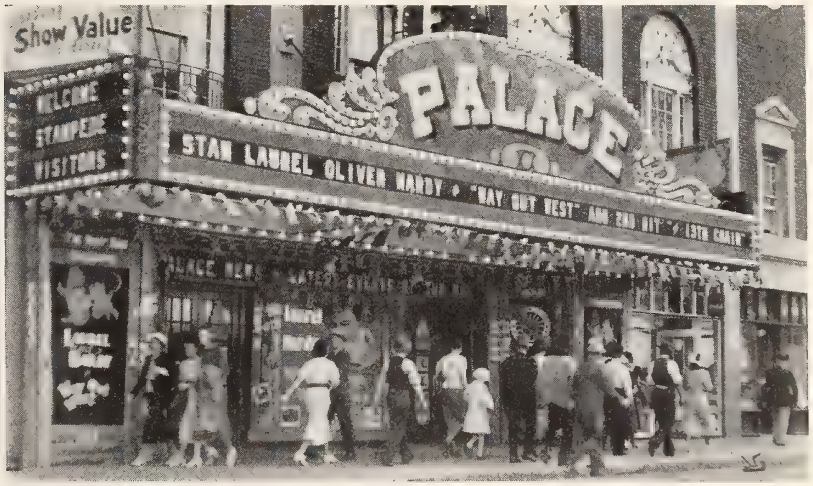
Working model of oil rig similar to those used in that sector was promoted by Manager B. K. Brown, for his date on "The Wildcatter" at the Dickinson, Great Bend, Kans. Brown also arranged with equipment company to banner all trucks going into the oil fields and further exploitation was distribution at theatre of imprinted envelopes containing sample of actual oil sand.

Famed for its annual Stampede, Calgary, Alberta, Canada, plays to thousands of visitors which allows Pete Egan at the Palace to tiein in on the big event for a lot of good publicity for his house. Egan goes strong for fronts at this time and for this year worked out an arrangement of wood slabs. In addition, he also put on a daily performance each morning in front of the house with the participation of 100 competing cowboys and girls.

The beaches of Atlantic City prove one of Sid Blumenstock's best publicity and exploitation bets during the summer which is indicated by the crowds of bathers on hand to witness presentation put on for "New Faces" at the Warner. Girls wearing lettered swim suits danced, played ball, and with the aid of a mechanical man doing a "Joe Penner," duck and all, Blumenstock reports quite a bit of traffic congestion as a direct result.


See
SLAVE SHIP
CAPITOL
FRIDAY

Top outside stunt put across by Manager Charley Pincus, at the Capitol, Salt Lake City, on "Slave Ship" was bannered sailboat used ahead and currently at all nearby beaches, resorts and amusement parks along the Great Salt Lake. Six-day serialization was another publicity promotion found effective in putting over the date.


Show Value
WELCOME
STAMPEDE
VISITORS
PALACE
STAN LAUREL OLIVER HARDY • "WAY OUT WEST"

QUICK REPORTS FROM THE FIELD

Displays

On "Cafe Metropole," Harry Kreigsman, Oasis Theatre, Brooklyn, constructed an atmospheric shadowbox in lobby measuring 10 by 10 feet, suggesting front and interior of a cafe. Background consisted of six sheet cutout figures of the stars to the right of which was set up a miniature bar with bartender serving drinks to woman seated in front. Cutout figures of girls were also seated at table on which were cigarettes, drinks, etc, all of which was promoted from local merchant. Compo doorman figure was placed on step leading to display holding playdate card, title was transparent in flickers on an overhanging awning and entire setpiece was decorated with plants, shrubs, etc.

Stunts

Publicist Ray Bell of Loew's Washington Theatres drafted a special "Award of Excellence," which he persuaded officers of the Washington Advertising Club to present to MGM for the "creativeness, inspiration and high standard of Captains Courageous." Scroll was presented by Club's president and received many photographic and news breaks.

Also effective was another novelty Ray planted—a "recording laboratory" in the theatre lobby consisting of a microphone and a recording outfit over which an expert presided. Patrons were asked to have their voices recorded, with attendant asking leading questions about "Courageous." Recordings were broadcast over WRC.

Contest

Newspaper aided Dick Brown, Rowland Theatre, Pittsburgh, Pa., running a coloring contest, tickets going to the ten best coloring jobs of scenes from "God's Country and the Woman." Bookmarks were inserted in all books leaving public library and special display was planted in all branches.

Fireworks

Playing "Slave Ship" over the Fourth of July week-end, Tom Reilly, Bay Theatre, Green Bay, Wis., distributed cards on streets with cut of Beery and Mickey Rooney reading "warning, not for the scary or nervous but for stark, roaring drama see," etc., etc. Small firecracker was attached to the warning copy.

NEWS BROADCAST PUT ON BY MOSS

For the convenience of patrons attending the earlier performances and who have not had time to read or hear the late news announcements, Dick Moss, Fox Boulevard Theatre, Los Angeles, Cal., has arranged a nightly news broadcast. The program is featured just before the evening show and projected over the house p.a. system.

Tieups

Large shadow box entirely surrounding ticket vending weighing machine at nearby five-and-ten was planted by Wally Caldwell, Loew's Valentine, Toledo for "Maytime," store offering guest tickets to those weighing the same as either star in the picture. Tieup remained throughout two week engagement of the date. MacDonald fashion window was promoted from leading department store, mounted star stills with title, playdates, etc., were planted in various stores. Cards were sent to mailing list from New York advising locals that sender had just witnessed the film at the Capitol and not to miss it when it hit Toledo. Newspaper coverage included six candid shots of "Maytime" in the making.

Window Artist

The fact that one of Guy Martin's ushers at the Colfax, South Bend, Ind., is studying art was sufficient for Guy to plant the boy in window of local store three days ahead painting lobby display for "Shall We Dance." Artist completed his work opening day and drew large crowds to the window which was properly bannered.

Dance remembrance contest was sponsored by local daily, prizes going to those correctly identifying Rogers-Astaire pictures in which various dance sequences originated. Candid cameraman was at work on streets, shots on display in photographer's window and tickets given to those recognizing themselves.

Theatre Party

Additional interest on "Libeled Lady" was built up by Harland Rankin, Plaza, Tilbury, Ontario, with a theatre party given by leading tailoring establishment, which also sponsored a fashion show in conjunction.

Resemblance

Recommended by Dick Wright, Warner's Cleveland theatres is the resemblance contest recently put on to tie in with Shirley Temple. Children were requested to register in advance and given card to admit them to stage on day of contest. Hundreds of entrants are reported.

Candy, ice cream, star photos and buttons were found to offer the most attraction. Wright also recommends contacting magazine distributors for supply of back numbers of movie or kid magazines for giveaway.

Wedding

Congratulations signed by Martha Raye and Bob Burns were mailed to all newlyweds of Hobart, Okla., as part of Joe Stribling's "Waikiki Wedding" date at the Kiowa Theatre. Mailing list was covered with announcement cards calling attention to the wedding of mirth and romance and urging that recipient see the show. Postcards were also mailed attached to which were small feathers, copy reading "If you think this feather will tickle you, wait till you see," etc., etc.

For street bally boy and girl dressed as bride and groom drove an old model T Ford painted with picture title, playdates, trick copy, etc. Tin cans and shoes were attached to the car and couple stopped around town distributing the feather cards. For his front, Joe used prairie hay to simulate a grass hut, and center piece was cut out of animated hula hula dance.

Model Planes

Model plane contest was the topper in Bill Hendrick's campaign on "Wings Over Honolulu" at the Granada, Santa Barbara, Cal. Featured was personal appearance of Reginald Denny who came up from Hollywood to judge the entries. Winning youngsters were given air trip to Hollywood, visit to the Universal Studios and other entertainments.

Fights

Facsimile fight tickets were distributed on "Kid Galahad" by Irving Dashkin, Savoy, Jamaica, L. I., at local fight arena. Complimentary tickets were also presented to all contestants while in the ring at the finish of each fight, theatre receiving a plug at each presentation.

Quigley Awards Information

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

△

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

△

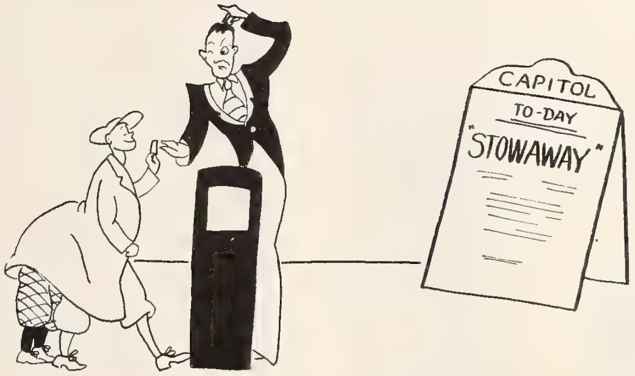
All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do".

△ △ △

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

SHOWMEN'S LOBBY LAFFS!

CAP' LOBBYLAFF



This cartoon was created by Walt Davis, Captol, Regina, Sask.

Early Bird Matinee For "Saratoga"

Sacrificing an extra hour's sleep in the morning, girls of Omaha flocked to accept Eddie Forrester's invitation to attend a seven A. M. matinee of "Saratoga" at the Omaha Theatre. Breakfast consisting of orange juice, coffee and toast was served gratis and papers came through with a five-column cut showing the crowds gathered at the theatre.

"Tell Us What You Did"

Ace Campaign Given "Road Back" Dates

Much activity is evidenced in recent campaigns reported on dates for Universal's "Road Back." For advance at the Pantages in Hollywood and the RKO Hillstreet, Los Angeles, supervised by Rodney Pantages and Jack Gross was inaugurated with Goodyear blimp flying giant banner over the metropolitan area and beaches before opening. Also utilized was illuminated 48-sheet truck with giant letters, window displays in prominent spots and radio broadcasts were numerous. Heavy newspaper campaign was used in 10 foreign weeklies in addition to the local dailies, illustrated on following page. Foreign display cards and heralds were also distributed. Ads were placed in local American Legion weekly and multigraphed copies of the letters in Universal's pressbook were sent to post commanders and county council executives.

In Louisville, Ky., for the date at the Strand, A. L. Kalberer reported to be the first local theatremen able to arrange special cut rate tickets through military channels for use of soldiers in nearby Ft. Knox Barracks.

San Francisco in the hands of Hal Neides at the Orpheum was also featured by a strong newspaper campaign highlighting reviews of leading radio commentators, columnists and picture critics. Neides also took space in the foreign language newspapers.

Gooch Sells "Cloistered" On Class Campaign

Selling his date on "Cloistered" to special groups, Francis Gooch at the Columbia, Bath, Maine was able to secure a page one story day before and an editorial emphasizing the unique quality of the attraction. On the day ahead, Gooch arranged screening for Sisters of Mercy from local convent who secured special permission to attend and praised the picture to the students.

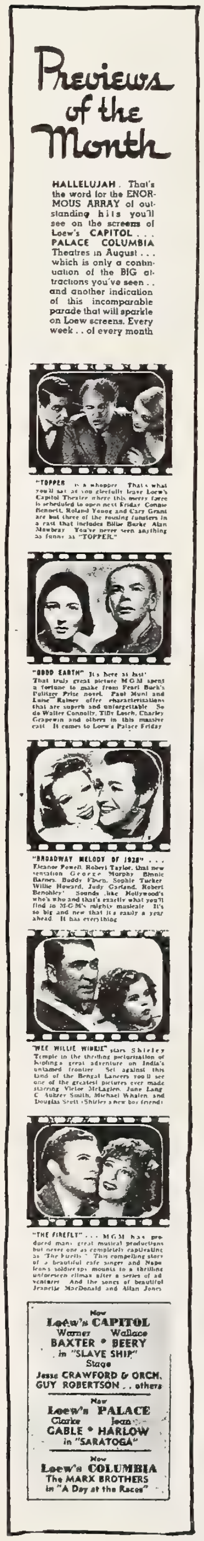
Personal contacts were made by the Round Tabler with the priest at the local Catholic Church and letters on the picture from Gooch were read by clergymen before their congregations before the opening of the production at the Columbia.

ADS ON NEXT PAGE AND THEIR AUTHORS

One-column full, "Previews of the Month," Loew Washington Theatres, Ray Bell; "Film Foto" strip, Loew's Poli, Bridgeport, Matt Saunders; two-column "Swelteritis," Wometco Theatres, Miami, Hal Kopplin; four-column, "Zola," S. Charles Einfeld, Warner Pictures ad and publicity director.

Two-column "Road Back" holdover, Orpheum, San Francisco, Hal Neides; two-column "The Girl Said No," Shubert, Boston, Ed Finney, Grand National advertising and publicity director; two-column Wallace Beery, Request Week, Charles Pincus, Capitol, Salt Lake City; two-column "Topper," Capitol, Concord, N. H., Frank Eldridge and two-column "Road Back" Pantages-Hollywood and RKO Hillstreet, Los Angeles, by Rodney Pantages and Jack Gross.

REPRESENTATIVE NEWSPAPERS ADS



Previews of the Month

HALLELUJAH. That's the word for the ENORMOUS ARRAY of outstanding hits you'll see on the screens of Loew's CAPITOL . . . PALACE COLUMBIA Theatres in August . . . which is only a continuation of the BIG attractions you've seen . . and another indication of this incomparable parade that will sparkle on Loew screens. Every week . . of every month

"TOPPER" is a whopper. That's what you'll say as you gleefully leave Loew's Capitol Theatre where this merry farce is scheduled to open next Friday. Connie Bennett, Roland Young and Cary Grant are but three of the rousing funsters in a cast that includes Billie Burke, Alan Mowbray. You've never seen anything as funny as "TOPPER."

"GOOD EARTH" It's here at last! That truly great picture M-G-M spent a fortune to make from Pearl Buck's Pulitzer Prize novel. Paul Muni and Luise Rainer offer characterizations that are superb and unforgettable. So do Walter Connolly, Tilly Losch, Charley Grapewin and others in this massive cast. It comes to Loew's Palace Friday

"BROADWAY MELODY OF 1938" . . . Eleanor Powell, Robert Taylor, that new sensation George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Willie Howard, Judy Garland, Robert Benchley! Sounds like Hollywood's who's who and that's exactly what you'll find in M-G-M's mighty musicale. It's so big and new that it's easily a year ahead. It has everything

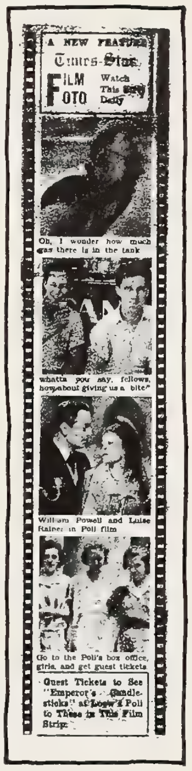
"WEE WILLIE WINKIE" stars Shirley Temple in the thrilling pictorization of Kipling's great adventure on India's untamed frontier. Set against this land of the Bengal Lancers you'll see one of the greatest pictures ever made starring Victor McLaglen, June Lang, C. Aubrey Smith, Michael Whalen, and Douglas Scott (Shirley's new boy friend)

"THE FIREFLY" . . . M-G-M has produced many great musical productions but never one as completely captivating as "The Firefly." This compelling story of a beautiful cafe singer and Napoleon's soldier-spy mounts to a thrilling unforeseen climax after a series of adventures. And the songs of beautiful Jeanette MacDonald and Allan Jones

Now
Loew's CAPITOL
Warner Wallace
BAXTER • BEERY
in "SLAVE SHIP"
Stage
Jesse CRAWFORD & ORCH.
GUY ROBERTSON . . others

Now
Loew's PALACE
Clarke Jean
GABLE • HARLOW
in "SARATOGA"

Now
Loew's COLUMBIA
The MARX BROTHERS
in "A Day at the Races"



A NEW FEATURE
Times-Star
FILM FOTO
Watch This Strip Daily

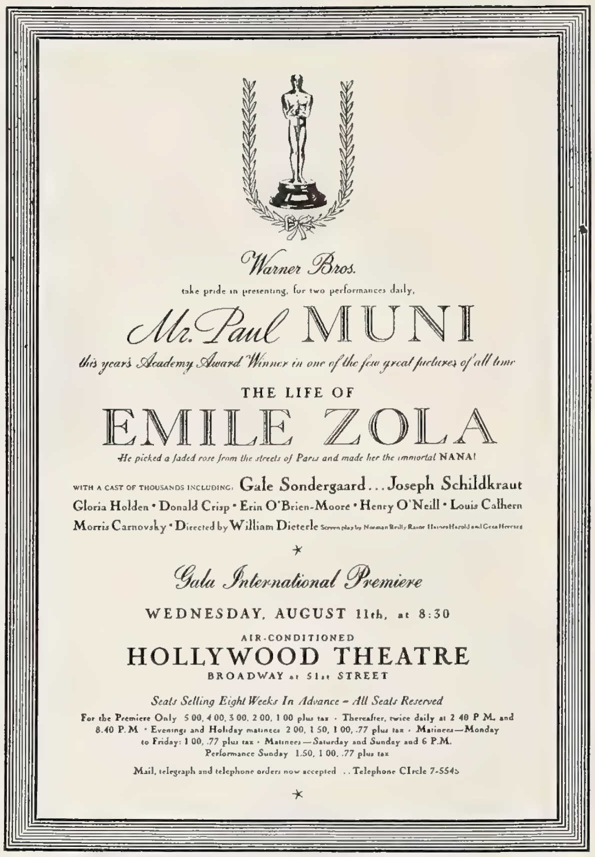
Oh, I wonder how much gas there is in the tank

whatta you say, fellows, how about giving us a bite?"

William Powell and Luise Rainer in Poli film

Go to the Poli's box office, girls, and get guest tickets

Guest Tickets to See "Emperor's Candlesticks" at Loew's Poli to Those in This Film Strip.



Warner Bros.
take pride in presenting, for two performances daily,

Mr. Paul MUNI

this year's Academy Award Winner in one of the few great pictures of all time

THE LIFE OF
EMILE ZOLA

He picked a faded rose from the streets of Paris and made her the immortal NANA!

WITH A CAST OF THOUSANDS INCLUDING: Gale Sondergaard . . . Joseph Schildkraut
Gloria Holden • Donald Crisp • Erin O'Brien-Moore • Henry O'Neill • Louis Calhern
Morris Carnovsky • Directed by William Dieterle Screen play by Norman Reilly Raine, Heinz Herald and Geza Herczeg

*

Gala International Premiere

WEDNESDAY, AUGUST 11th, at 8:30

AIR-CONDITIONED
HOLLYWOOD THEATRE
BROADWAY at 51st STREET

Seats Selling Eight Weeks In Advance – All Seats Reserved

For the Premiere Only 5.00, 4.00, 3.00, 2.00, 1.00 plus tax · Thereafter, twice daily at 2.40 P.M. and 8.40 P.M. · Evenings and Holiday matinees 2.00, 1.50, 1.00, .77 plus tax · Matinees—Monday to Friday: 1.00, .77 plus tax · Matinees—Saturday and Sunday and 6 P.M. Performance Sunday 1.50, 1.00, .77 plus tax

Mail, telegraph and telephone orders now accepted . . Telephone CIrcle 7-5545

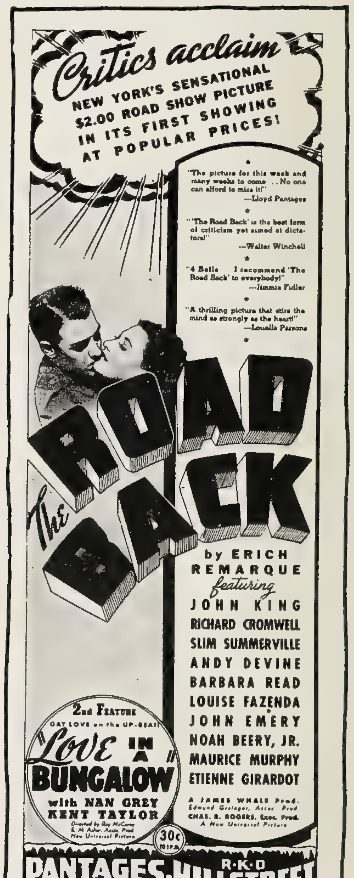
*

Now — Again On The Subject of
GHOSTS
It is our belief that there are two distinct types—
VISIBLE and INVISIBLE

The Invisible, you read about—they are dull, morose, seldom seen, and in general a stupid lot——

THE VISIBLE GHOST—is the direct opposite—Here we have something really enchanting — not the least bit scary, in fact noted for its fine sense of humor, — its happy faculty of keeping one in CONTINUOUS LAUGHTER.

VISIBLE GHOSTS ARE THE TYPE FEATURED
in
"TOPPER"
with
Constance Bennett — Cary Grant — Roland Young
Playing At The
CAPITOL
This Week — Friday and Saturday



Critics acclaim
NEW YORK'S SENSATIONAL $2.00 ROAD SHOW PICTURE IN ITS FIRST SHOWING AT POPULAR PRICES!

"The picture for this week and many weeks to come . . No one can afford to miss it!"
—Lloyd Pantages

"'The Road Back' is the best form of criticism yet aimed at dictators!"
—Walter Winchell

"4 Bells . . I recommend 'The Road Back' to everybody!"
—Jimmie Fidler

"A thrilling picture that stirs the mind as strongly as the heart!"
—Louella Parsons

The ROAD BACK

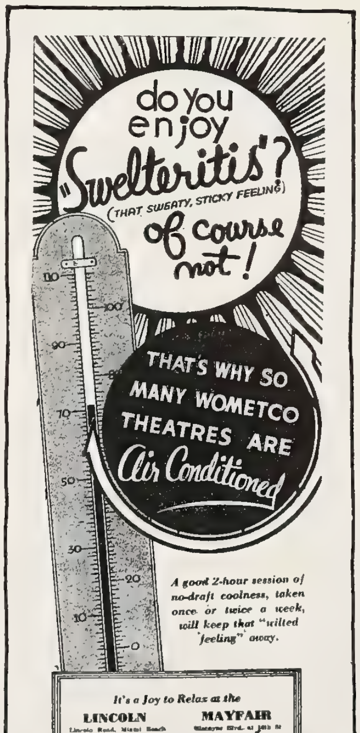
by ERICH REMARQUE
featuring
JOHN KING
RICHARD CROMWELL
SLIM SUMMERVILLE
ANDY DEVINE
BARBARA READ
LOUISE FAZENDA
JOHN EMERY
NOAH BEERY, JR.
MAURICE MURPHY
ETIENNE GIRARDOT

A JAMES WHALE Prod.
Edmund Grainger, Assoc. Prod.
CHAS. R. ROGERS, Exec. Prod.
A New Universal Picture

2nd FEATURE
GAY LOVE on the UP-BEAT!
"LOVE IN A BUNGALOW"
with NAN GREY
KENT TAYLOR
Directed by Ray McCarey
E. M. Asher, Assoc. Prod.
New Universal Picture

30¢ TO 5 P.M.

PANTAGES HOLLYWOOD • R-K-O HILLSTREET
HOLLYWOOD BLVD NEAR VINE • HO 2211 EIGHTH AND HILL STREETS • TR 6461



A good 2-hour session of no-draft coolness, taken once or twice a week, will keep that "wilted feeling" away.

It's a Joy to Relax at the

LINCOLN
Lincoln Road, Miami Beach

MAYFAIR
Biscayne Blvd. at 18th St.

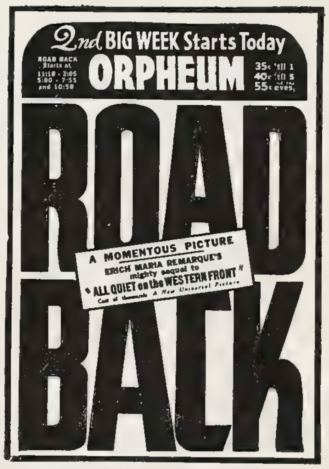
CAPITOL
S. Miami Ave., Downtown

STATE
E. Flagler St., Downtown

ROSETTA
N. E. 2nd Ave. at 79th St.

All double checked for air-conditioned comfort and entertainment . . . and all are WOMETCO Theatres!

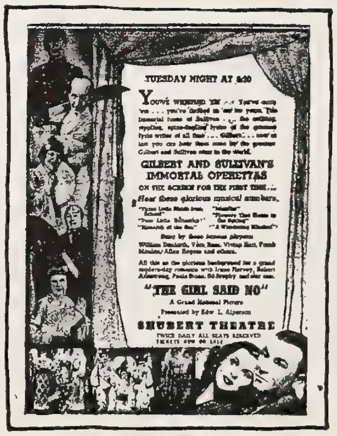
SUNDAY SUNDAY



2nd BIG WEEK Starts Today
ROAD BACK Starts at 11:10 - 2:05 5:00 - 7:55 and 10:50
ORPHEUM
35¢ 'till 1
40¢ 'till 5
55¢ eves.

ROAD BACK

A MOMENTOUS PICTURE
ERICH MARIA REMARQUE'S mighty sequel to
"ALL QUIET on the WESTERN FRONT"
Cast of thousands A New Universal Picture



TUESDAY NIGHT AT 8:30

YOU'VE WHISTLED 'EM . . . You've sung 'em . . . you've [illegible] for years. The immortal tunes of Sullivan . . . the [illegible] lyrics of the greatest lyric writer of all time . . . Gilbert . . . now at last you can hear them sung by the greatest Gilbert and Sullivan stars in the world.

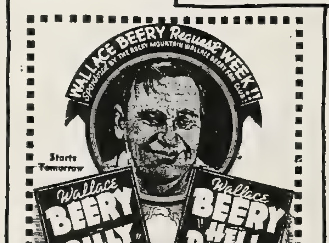
GILBERT AND SULLIVAN'S IMMORTAL OPERETTAS
ON THE SCREEN FOR THE FIRST TIME . . .
Hear these glorious musical numbers,

"Three Little Maids from School"
"Poor Little Buttercup"
"[illegible] of the Sea"
"[illegible]"
"Flowers That Bloom in the Spring"
"A Wandering Minstrel"

Sung by these famous players
William Danforth, Vera Ross, Vivian Hart, Frank Moulan, Allan Rogers and others.

All this as the glorious background for a grand modern-day romance with Irene Hervey, Robert Armstrong, Paula Stone, Ed Brophy and star cast.

"THE GIRL SAID NO"
A Grand National Picture
Presented by Edw. L. Alperson
SHUBERT THEATRE
TWICE DAILY ALL SEATS RESERVED
TICKETS NOW ON SALE



WALLACE BEERY Request WEEK!!
Sponsored by THE ROCKY MOUNTAIN WALLACE BEERY FAN CLUB
Starts Tomorrow
Wallace BEERY "BILLY THE KID" JOHNNY MACK BROWN KAY JOHNSON
Wallace BEERY "HELL DIVERS" CLARK GABLE
COOL
WAS. 7056

LAST DAY | JOE E. BROWN IN "RIDING ON AIR" 2nd HIT—"YOU CAN'T BEAT LOVE"

• personalities

CRESSON SMITH, JR.
manager of Warner's Ritz, Pittsburgh, Pa., has resigned that post to enter other fields.

▽

TOM WILHEIT
owner of the Princess, Springfield, Mo., has purchased the Waemore at Plattsburgh, Mo.

▽

E. B. STURDEVENT
has leased the Carlsbad Theatre, Carlsbad, Cal.

▽

PETER GARRETTE
has reopened the Yolo Theatre, Woodland, Cal.

▽

DICK LUMUCCHI
has been made manager of the Arvin Theatre, Arvin, Cal.

▽

RAY MILLER
has taken a lease on the Mida Theatre, Kansas City, Mo. House will be renamed the Ritz on opening.

▽

DUDLEY WINSCOTT
has resigned as manager of the Dubinsky Electric Theatre, St. Joseph, Mo.

▽

JOHN MALONEY
has been named manager of the Hamilton, Chicago, succeeding JOHN O'CONNELL, retired, and EDWIN SEDLACK has been named assistant of the Grove, succeeding Maloney.

▽

WALDON RYAN
goes into the Jeffrey, Chicago, as assistant, and JOE REAL succeeds SEDLACK at the Symphony.

▽

TRUMAN RANDALL
has been named assitant at the Hamilton, Chicago, and CLIFFORD FARMER goes to the Lexington as assistant, with JAMES McNAMARA, chief of service at the Ogden, becoming assistant at the Oakland Square.

▽

LEWIS CARROLL
manager of Warner's Majestic, Hornell, N. Y., has resigned to become manager of the State in Hartford, Conn.

▽

DOC ELLIOTT
has been promoted to post of Warner city manager, handling the houses in Lima, Ohio.

▽

W. P. NEEL, JR.
is now assistant manager of the State and Ritz Theatres, Tallahassee, Florida.

▽

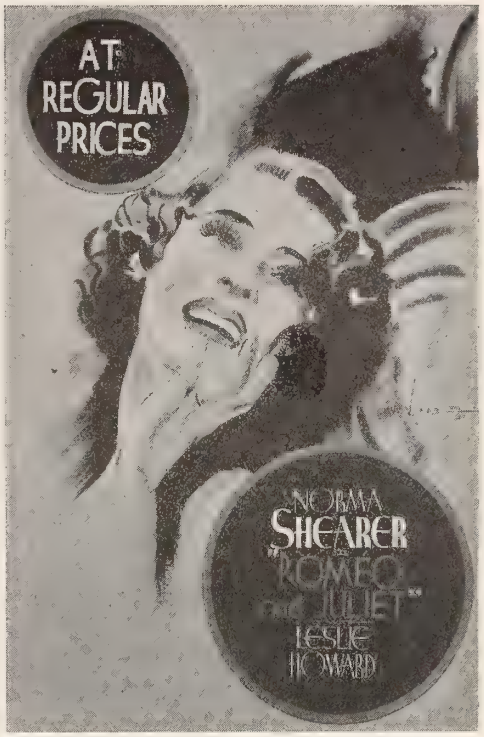
W. C. PATE
has been appointed manager of the Majestic, Detroit, succeeding ARTHUR PROCK, resigned.

▽

SAM CARSON
has succeeded JACK DALY as manager of the Forest Theatre, Detroit.

▽

A. L. MEININGER, JR.
has been appointed assistant manager of the B & K Manor, Chicago, with NORMAN BROWN, whom Meininger succeeded, going over to the United Artists Theatre.



Done in oils and pastels on velour is Bill Venable's lobby poster for "Romeo and Juliet" opening at the Paramount Theatre, Hot Springs, Ark.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below a request is made for the information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Sam Pearlman
Ernest C. Pearson
John Pekras
Murray Pennock
Wayne R. Perkins
William L. Perley
Clement Perry
John R. Peters
Harry J. Petersen, Jr.
Charles R. Petkowitz
Jack E. Pfeiffer
Joseph Phelps
R. L. Phillips
John R. Pickett
Milton Pickman
Tom Pierce
Norman R. Pilegard
Adolph Pincus
A. W. Pinkham
C. C. Pippin
James V. Pisapia
Walter J. Plimmer
Joseph Porte
Jack Porte
Ray V. Powell
Clyde M. Pratt
Glenn Pratt
Ben Preciado
William Preston
Al Price
Burton L. Prince
Ed Pritchett
Mike Purcell
E. C. Qualls
Thomas Quinn
William X. Quinn
Arthur D. Rabe
Seth Raisler
E. A. Bambonnet
Jack Rantz
Fred Rapport
Morris D. Rauer
Bob Ray
Gordon W. Reap
Howard Reckefus
John D. Redmond
Edward Reed
Edward L. Reed
Kenneth A. Reid
William J. Reilly
Jack Reis
M. E. Remley
C. E. Re Qua
William Resnick
Jack Retlaw
Arthur L. Reuter

RALPH DAVES
has been appointed manager of the State, Lexington, Va.

▽

A. D. TIPPINS
formerly of Anderson, S. C., is now managing the new Erin in Tennille, Ga.

▽

NORRIS NELSON
in now managing the Stanley Theatre in Baltimore, Md.

▽

GRATTON JOHNSON
formerly at the Lyric, Portsmouth, Ohio, has been named manager of the Sigma Theatre, Lima.

▽

JOHN LA DUE
has replaced HARVEY COCKS as manager of the Strand, Akron, O.

▽

SAM LEFKOWITZ
has been named general manager of the Prudential Playhouses, New York.

▽

CHARLIE KURTZMAN
former F & M executive in St. Louis joined the Loew circuit where he will manage the Capitol in Washington, D. C.

▽

A. C. STALSUP
former city manager in Tyler, Texas, is now in Greeley, Colo., working for Westland Theatres in the same capacity.

▽

R. L. COLLINS
has leased the Serf Theatre, Denver, Colo.

▽

ELMER BILLS
of Salisbury, Mo., has taken over the Electric at Glasgow, Mo., from E. B. RAINES.

▽

TOM BROWN
has resigned as manager of the Broadway, Lawrence, Mass., to go to the coast.

▽

KERMIT STENGEL
has purchased the Franklin Theatre, Russellville, Ala.

▽

S. D. METCALFE
has purchased the Cozy, Lockwood, Mo., from CLIFF WORKMAN.

▽

A. G. IMPSON
has opened the Mulvane, Mulvane, Kan., which has been dark.

▽

BILLINGS BOOTH
is in Batavia, N. Y., as city manager, headquartering at the New Family Theatre.

▽

WILLIAM SAXTON
Loew's, Baltimore, has been appointed by Gov. Nice as a meber of the Commission to represent the State of Maryland at the New York World Fair.

▽

BOB WINTERSTEEN
is the new assistant manager of the Orpheum, Lincoln, Neb.

▽

CLIFFORD ANDERSON
manager of the Lomar, Lohrville, Ia., has started construction on a new house to be opened in the fall.

YOU ARE INVITED TO JOIN UP

PAUL KESSLER

manages the Suffolk Theatre, Holyoke, Mass., for the Holyoke Enterprises, Inc., and in addition to bidding him welcome in the club, we extend a cordial invitation to him and the rest of our membership that might be trekking New Yorkway to stop in and get personally acquainted.

▽

JOSEPH D. KOWALKOWSKI

manages the Grand Theatre, St. Cloud, Minn. Joe started ushering in 1930 at the Paramount Theatre while attending college. A year later he became assistant manager under Manager Fred Larkin, at which spot he remained until going into the Grand as manager. St. Cloud has been well represented in our pages and with this newcomer, we know we shall be hearing still more from that point.

▽

C. L. HOLLISTER

is the assistant at Warner's Palace Theatre in Jamestown, N. Y., and his first theatrical experience was in an act of George Jessel's at the Selwyn, Chicago. Later Hollister managed roadshow units for WLS National Barn Dance, Radio Units from WLS, Chicago, and left that spot to become assistant. At the moment Hollister is doing managerial relief for Warners' Haven and State in Olean, N. Y., during Doc Westfall's vacation.

▽

JOSEPH MICHAEL BAISCH

in Green Bay, Wis., is assistant at the Standard-Fox Bay Theatre to Tom Reilly, who proposes him for membership and forwards a full column novelty ad which Joe sold the local merchants. With such a sponsor, Baisch, there's no reason why you shouldn't go far in showbusiness, and as you go here's hoping you'll keep in touch and let us know what you are doing to keep the sheckels coming into the boxoffice.

▽

REX M. BELL

manages the State Theatre for the Kaplan Circuit in Waterloo, Ia. Formerly was in the newspaper business and decided to enter showbusiness; obtained a job as assistant manager of the Capitol under the direct supervision of Mr. Kaplan. Theatres that Bell has been at include the Capitol, Waterloo, State, Mason City and his present assignment.

▽

JAMES T. BARNETT

is at the Community Theatre in Miami Beach, Fla., managing that house for Paramount. Jim started as usher at the Rosetta in Little River, Fla., and from there went to the Fairfax, where he became chief usher. Later went to West Palm Beach as assistant manager, returning to the Rex in the same capacity, and after two years there was transferred to the Colony at Miami Beach and from there to the Sheridan when it opened last year, from which spot he was promoted to manager of the Community.

JOE E.
BROWN
RIDING On AIR
GUY KIBBEE
FLORENCE RICE
RKO Radio

Above poster was created by Artist Archie Clark at the Liberty Theatre, Horton, Kansas, for the engagement of "Riding on Air."

▽

RAYMOND M. HAY

down in Houston, Texas, is the manager of the Tower Theatre and the latest recruit from the Interstate Circuit to join our ranks. Raymond has been assistant manager at the Metropolitan and Majestic Theatres, both in Houston, before assuming his duties at the Tower. And with so many brother-members from Interstate so active in our section, we anticipate timely and frequent contributions from Hay so that we may reproduce them in our pages for the rest of the boys to cash in on.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....
(PRINT)

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

LLOYD M. MILLS

manages the Centre Theatre, London, Ontario, for Twentieth Century Theatres, Ltd., and served his apprenticeship under Fred Fish, formerly of the Tivoli Theatre in St. Thomas and our good friend Jack Purves. Mills has managed the Tivoli in St. Thomas, Granada, and assistant manager of the Grand in Sudbury. Relief manager for Hanson Theatres at Rideau, Ottawa, also at the Opera House in Orillia, Patricia Theatre in London, Granada in St. Catharines, Oxford Theatre in Toronto and left Hanson circuit this year to join his present outfit.

▽

MAURICE A. LOVE

is the general manager of the Hollywood Theatre, an independent in Buffalo, New York, and with so many Round Tablers active in the club from that fair city, we are looking forward to hearing from Maurie, telling us how he is putting his shows over to buck competition there.

▽

DAN E. ANDERSEN

is the assistant manager of the Noe Theatre, San Francisco, Cal., working for Starr A. Deuel, old-time Round Tabler. Andersen went to San Francisco last year and immediately joined the Golden State Theatre Corporation, previous to that Dan worked for Mike Barovic in Tacoma, Wash. Remember joining the club just starts your obligation, we expect that you will keep us posted.

▽

WILLIAM MARSHALL REDMOND

manages the Rose-Uptown Theatre, Glendive, Mont., and says he started his career in showbusiness by having a small theatre in the basement of his own home. Later entered the theatre as usher, operator, helper, sign man and then on to manager. Bill says so far as he can discover, he is the youngest manager in his territory, and has worked for the Vallancey and Joe B. Moore Theatres.

▽

LEONARD TUTTLE

in Watertown, Mass., manages the Watertown Square Theatre for E. M. Loew. Len started his career at Old Orchard Beach working for Mrs. Hoffman at the Capitol as parttime usher. From that he was promoted to doorman and then left to go to Boston at the Globe. After a flyer out of showbusiness, Tuttle decided to return and joined the Loew Circuit as assistant manager of the National from which spot he was promoted to his present assignment.

▽

GEORGE L. ALLEN, JR.

joins the club from Miami Beach, Fla., where he is the assistant at the Community Theatre. George started as usher at the Colony Theatre there and was then promoted to doorman from which point he went over to his present theatre as chief of service, then back to the Colony before assuming his present job as assistant to James Barnett. With these two men as members of the club we shall be looking forward to frequent contributions.

J. C. JENKINS—HIS COLYUM

Bad Lands of South Dakota

Dear Herald:

A lot of you no doubt have heard of the Bad Lands, but a lot of you never have seen them and therefore can't appreciate just what a wonderful sight they are. In extent the Bad Lands cover something like ten thousand acres of land that have been correctly named.

When you go there don't think you will get to the "movies," for there isn't a theatre within a hundred miles. You won't even see a grasshopper, for there is no life in the Bad Lands. When you go there take along some drinking water, and it might be well to notify your folks where you are going. Nevertheless, the Bad Lands are one of the scenic spots of South Dakota. You ought to see them.

▽

Lead is where the Homestake mining company gets enough gold out of the mountains to pay a whole lot of the national debt, but it is our thought that we of the common herd are required to liquidate the most of it.

The Homestake company erected a very fine recreation building for its employees and this building is managed by our old college chum, M. C. Kellogg. It has as fine a theatre as there is west of some place east and east as some place west, and this theatre shows the cream of the Hollywood product besides bringing in some of the best road attractions, all for the entertainment of the Homestake employees. Besides the theatre in the recreation building there are a large library, writing desks, pool and billiard tables, bowling alleys and a large swimming pool in the basement. (Note: We were told that M. C. takes a bath there every once-in-a-while.) If you ever go to Lead, and you should go there, be sure to go to this recreation building and meet M. C. and have him show you this theatre. It's worth a trip through the Bad Lands on foot.

We have just received a letter from the manager of the Strand theatre at Mumford, Maine, enclosing a theatre pass for Miss Gertrude Merriam of the Herald, and he winds up his letter by saying, "I would not miss reading your Colyum on a bet." It beats all how these theatre boys will waste time that way instead of pulling weeds out of the onion patch.

Then we also received a pass for Miss Merriam from Miss Margaret Vandenburg, of the Crescent theatre at Grand Haven, Michigan. We have never been in Mumford, but we have been in Grand Haven, and, as we remember it, it is a mighty good town. Anvway, we desire to thank these managers for these passes for Miss Merriam.

▽

Then there were Leo Peterson of the Elks theatre at Rapid City and Clint and Bessie Robbins of the Hot Springs theatre at Hot Springs (Bess insists that we spell Robbins with two B's), but we have told you about them before. And now comes one from R. R. Johnson of the Orpheum at Nipawin, Saskatchewan.

▽

We wish that boy Klein of the Pace theatre at Chadron, Nebraska, would stay at home when we call. Both times he was off billing the show and we didn't get to see him.

▽

We stayed over night at Valentine, Nebraska, and went to call on Harold and Hazel Dunn of the Valentine theatre and were told that they had gone to Grand Island, Nebraska. Doggone the doggone luck anyhow.

The other night we saw a trailer purporting to show some of the scenes of a coming attraction. This is said to be a states right picture and "very educational." Well, maybe it is; we never saw it.

We may be classed as "an old fogy" and maybe we are; in fact we will admit it to save any argument, but we are one who still believes that decency and morality are not entirely dead virtues in this country yet despite the many happenings that would make a cynic shout otherwise.

IN THE NEWSREELS

MOVIETONE NEWS—No. 94, Vol. 19.—Soviet North Pole flyers get typical Broadway welcome....Engineers blast road through a mountain....Elephants mow down trees like grass....Marian Dolan wins Coney Island beauty contest....Lew Lehr....Rubinoff elected Mayor of Fiddletown, Calif....Ranger wins in America's Cup race....Business girls have target practice....Marzy, of Italy, wins fencing competition....Aquaplaning.

MOVIETONE NEWS—No. 95, Vol. 19.—Civil war in Spain....Monument for World War dead dedicated at Montfaucon....Society attends horse show....Egypt has new king....Boy Scouts gather in Holland....King and Queen in Belfast....Duke and Duchess of Windsor....Seabiscuit wins....Davis Cup squad returns....Four straight for Ranger....Lew Lehr.

NEWS OF THE DAY—No. 292, Vol. 8.—New world wonder in South Dakota nears completion....Aquaplaners speed in longest race....Yacht race classic filmed in clouds....North Pole heroes welcomed in Moscow....Madame Chiang Kai-Shek....How to take care of babies during hot weather days....
"The Big Apple" is newest dance craze....Runaway monks become flagpole sitters.

NEWS OF THE DAY—No. 293, Vol. 8.—U. S. raises mighty peace memorial as World War shrine....Ranger wins four straight races in America's Cup competition....Seabiscuit wins....Threats fail to halt King George's visit to Ireland....The Woman's Page ....Holland's queen opens Boy Scout jamboree.

PARAMOUNT NEWS—No. 1.—Henry Ford reaches 74th birthday....U. S. sees art treasures of the last czar....Monkey horde gets loose on Long Island....Society takes over Newport during races....Hail Gehrig, batting 'em since 1925....New dance "Big Apple" sweeping up from south....New Orleans where it started.

PARAMOUNT NEWS—No. 2.—Society turns out for own horse meeting....Mrs. Theodore Roosevelt, Sr., 76 years old....Endeavour's defeat stirs yacht debate ....Egypt crowns young ruler, King Farouk....Davis Cup squad returns, rush into action....Japan clamps a closer grip upon China....Windsors go for a swim in Venice....Water clowns perform at big exposition.

PATHE NEWS—No. 5, Vol. 9.—Japan raids China....Coast Guardsmen celebrate 147th birthday with race ....World's highest corn....Fall fashion hints....Shepherds flee drought....Army tests pursuit planes ....Baseball fans hail DiMaggio as new successor to Babe Ruth.

PATHE NEWS—No. 6, Vol. 9.—Mid-summer ice show ....Ranger wins for America....28 die in train wreck ....Planes land "blind"....Scouts in world conclave ....Mrs. Theodore Roosevelt celebrates birthday....Explosion rocks Jersey....Pershing warns Europe....Roaring road racers....Future baseball stars.

UNIVERSAL NEWSPAPER NEWSREEL—No. 586, Vol. 9.—Ranger outclasses opponent....Pole fliers welcomed home....Push-pull gee-gees popular....Aquaplaners buck channel....Spots 'em spots but wins....Modern venus chosen....Truck strike limits food....Tarheel stomp sweeps north....Soapboxers bent for glory....Lion goes on a surfboard ride....2,000 kids on beach jaunt.

UNIVERSAL NEWSPAPER NEWSREEL—No. 587, Vol. 9.—Ranger wins four straight....Great war shaft dedicated....Team brings Davis Cup home....Movies get "Charlie McCarthy"....Couple wed beneath falls ....30 killed in French wreck....Fotogs still haunt Windsor....Bumper crop follows drought....New monarchs visit Ulster....Seabiscuit wins big race.

St. Francis, Sioux Reservation

Maybe a lot of you don't know where the Sioux Reservation is. Some call it Sioux Reservation and some call it The Rosebud Reservation.

They haven't found any oil on the Sioux Reservation yet, but they have founded a Catholic school and mission at St. Francis and the Rev. Father Connell is in charge of the various activities.

In addition to the church and school, Father Connell established a moving picture theatre for the entertainment of the people of St. Francis. The Indians like moving pictures, especially the "cowboy" and "shoot-'em-up" kind, and he doesn't fall for the sophisticated stuff. Father Connell is doing a great work among the Sioux.

▽

We have received letters from the boys in Nova Scotia, Australia and England, and we surmise they are not much different from the boys here in the States, except that some of 'em down here are entirely too negligent about reporting to the department "What the Picture Did For Me." But then maybe some of 'em were too busy fishing and some were busy killing grasshoppers.

▽

As man to man and as woman to woman, we'd like to ask you a plain question. If you had been prostrated with the heat last summer, and if you were trying to fill this page with something worth while and it was 102 in the shade and hardly a breath of air stirring, would you stop or would you ramble on? You'd stop, would you? Well, so would we, and your judgment being pretty good, we are going to accept it without question. Auf wiedersehen.

COLONEL J. C. JENKINS

The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

Says Poll Favors Anti-Hitler Film

Production of "Never to Be Forgotten", an anti-Hitler film, will start in September by New Era Productions, on the strength of the first returns of a nation-wide poll which is attempting to seek public reaction to the idea, according to Al Rosen, producer of the picture. Of the 82,000 cards mailed, 27,000 were returned and of these 82 per cent favored the project. A total of 300,000 cards will be dispatched before the survey is completed.

Names are selected at random from the telephone directories in key cities, providing a mailing list, and several Catholic papers are cooperating in the conduct of the poll. Enclosed with the cards is a synopsis of the script, written by Herman Mankiewicz, Lynn Root and Mr. Rosen.

Western Electric Sales $97,355,000 for Six Months

Western Electric announced its sales totaled $97,355,000 for the first six months of this year.

The figure represents a 48 per cent increase over the corresponding period of 1936. The total last year was $65,651,000.

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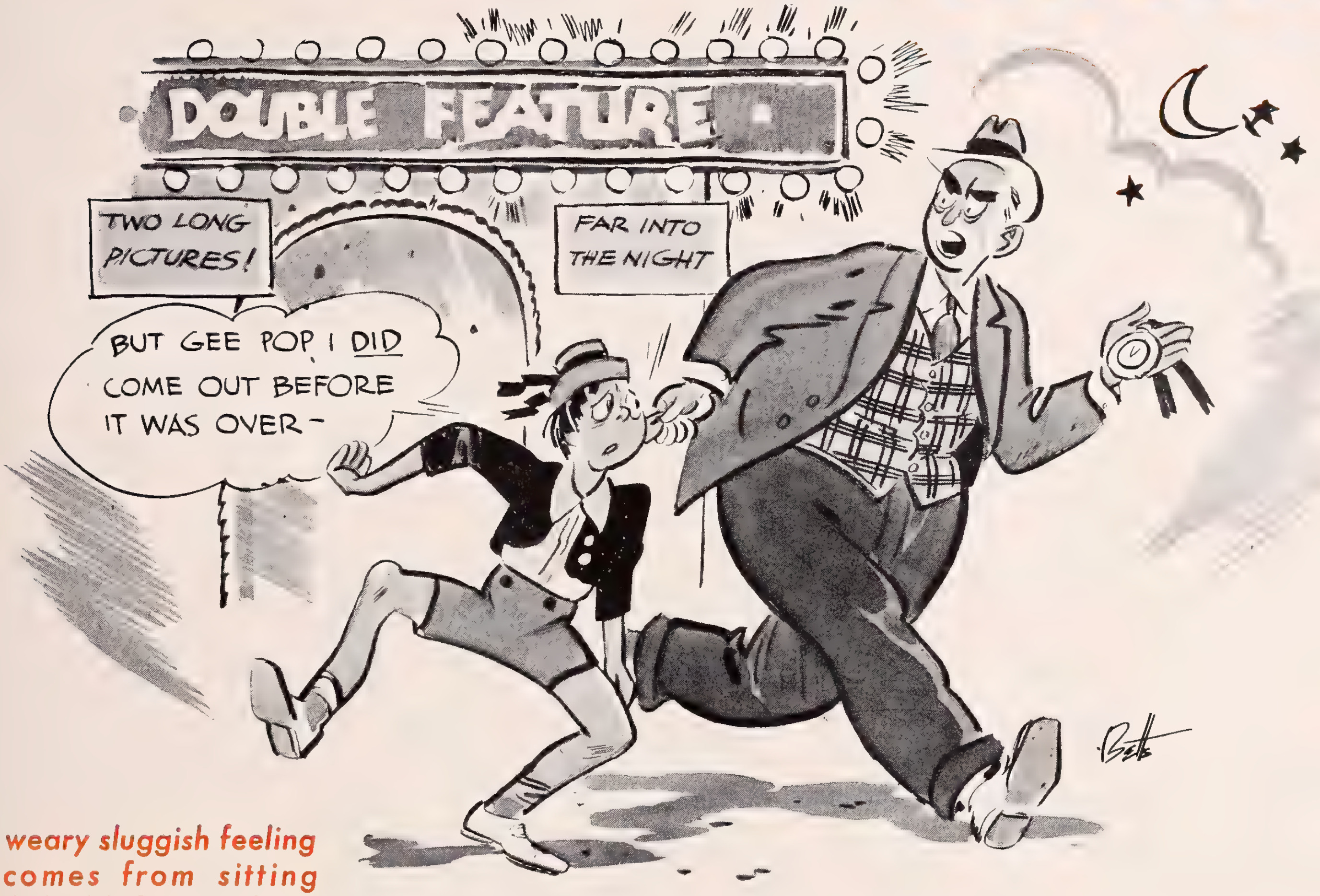
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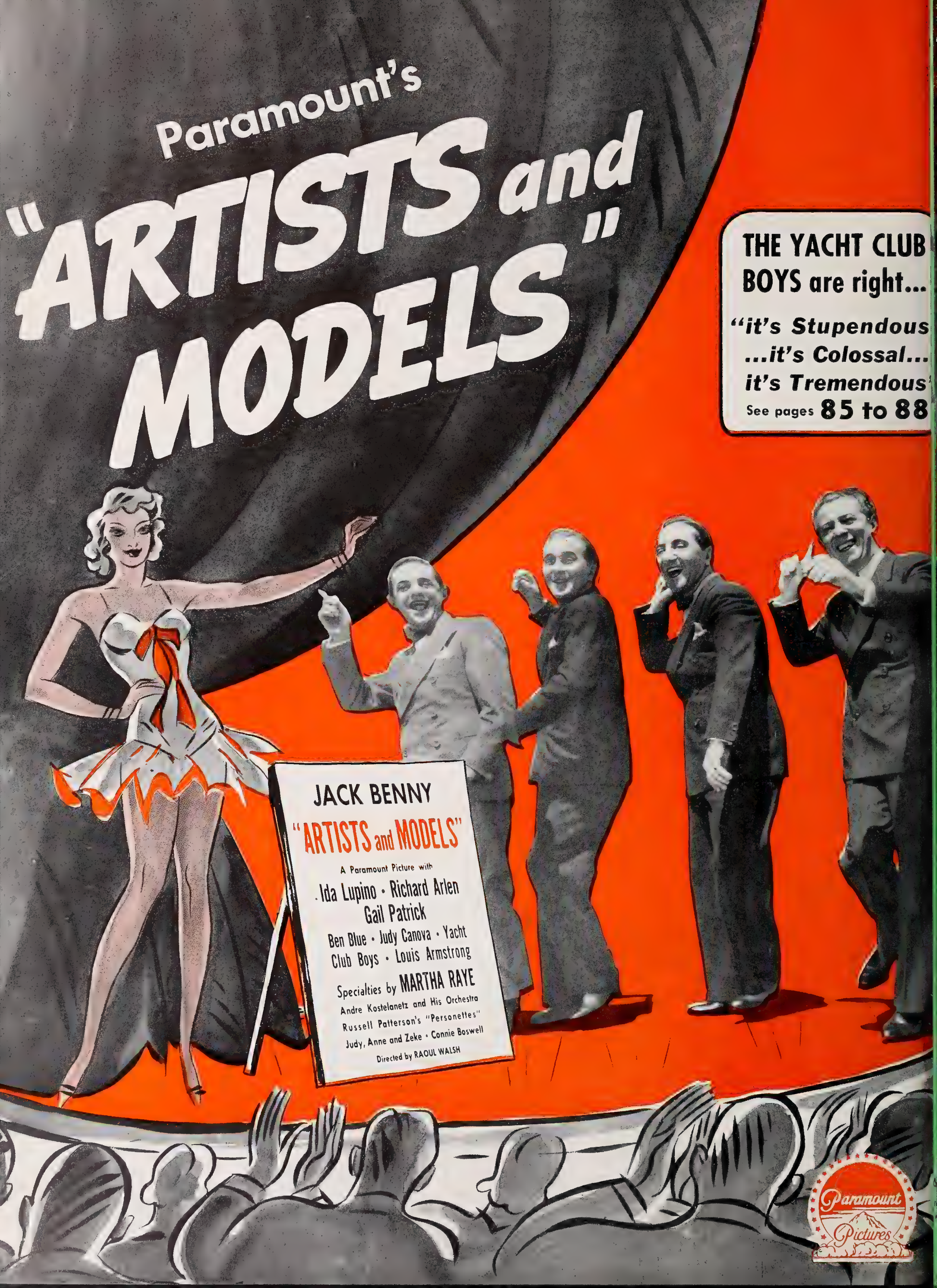
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See pages **85 to 88**

MOTION PICTURE HERALD

Better Theatres

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SEE PAGE 13

Also in this issue:

- Personal Liability in Signing Contracts
- Economical Sound System Modernization
- Choice and Location of Acoustic Materials
- Two Theatres Seating 600

AUGUST 21, 1937
Two Sections — Section 2

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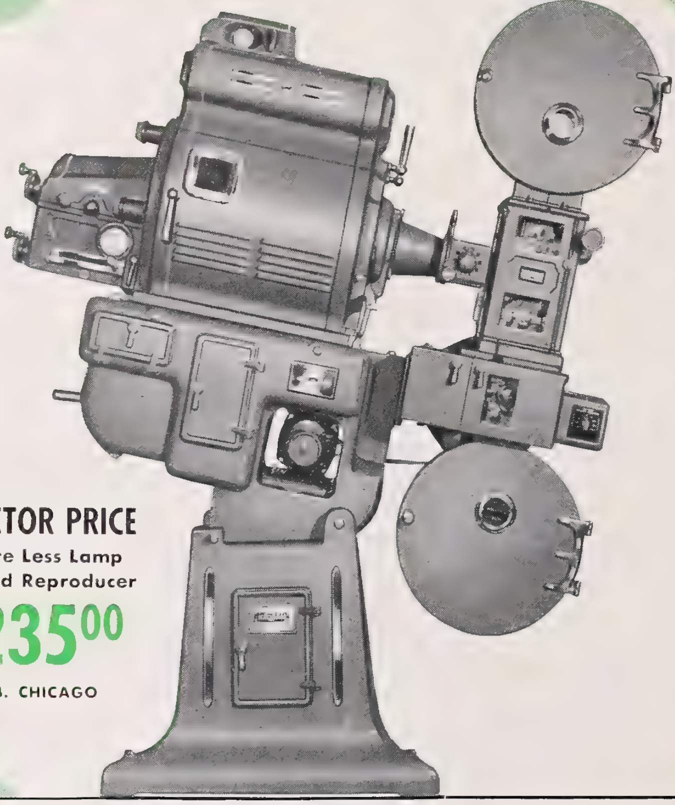

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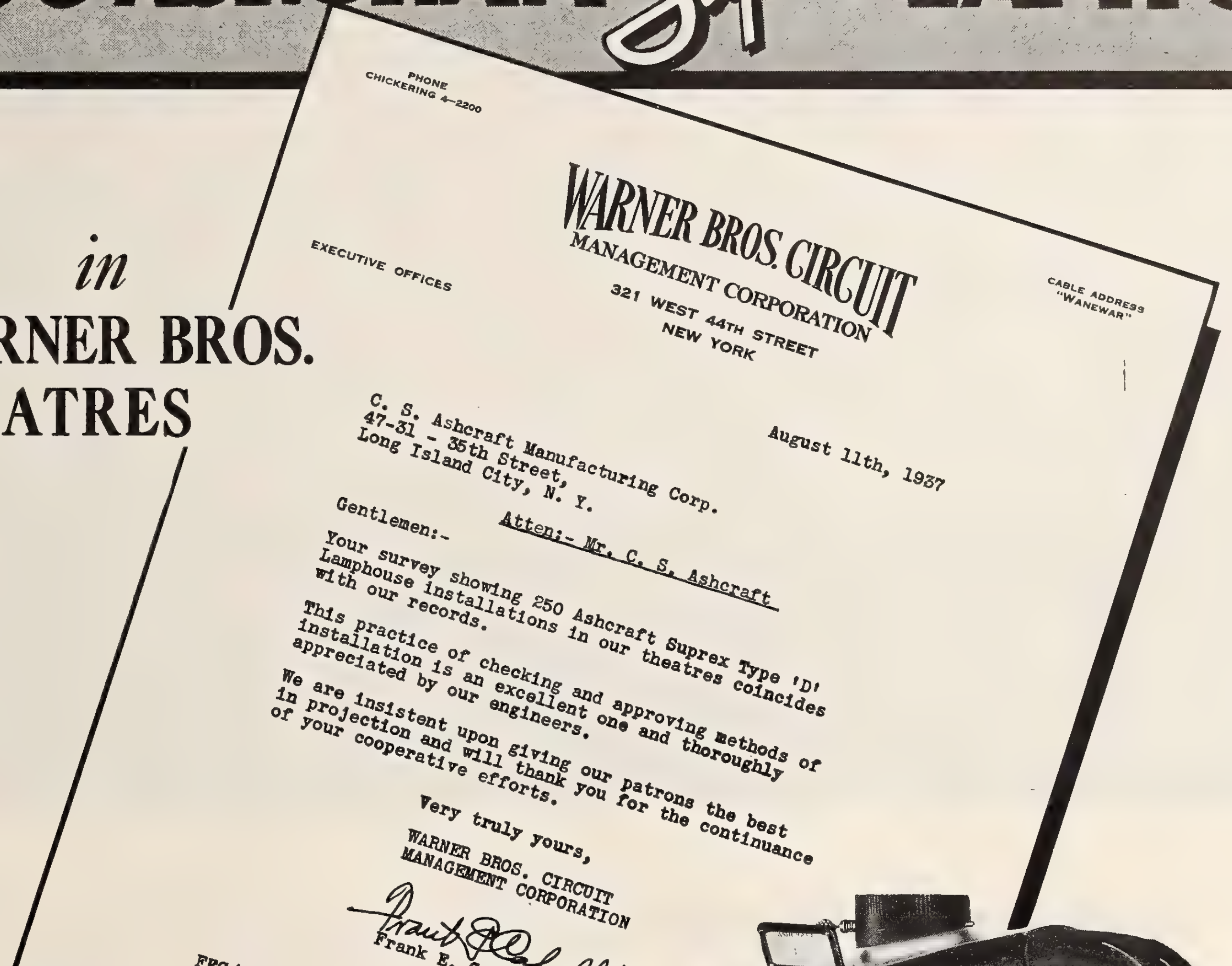

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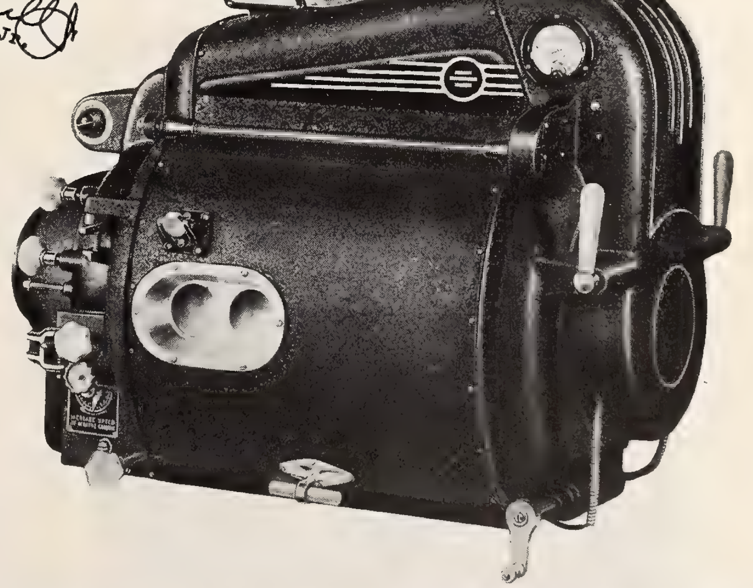

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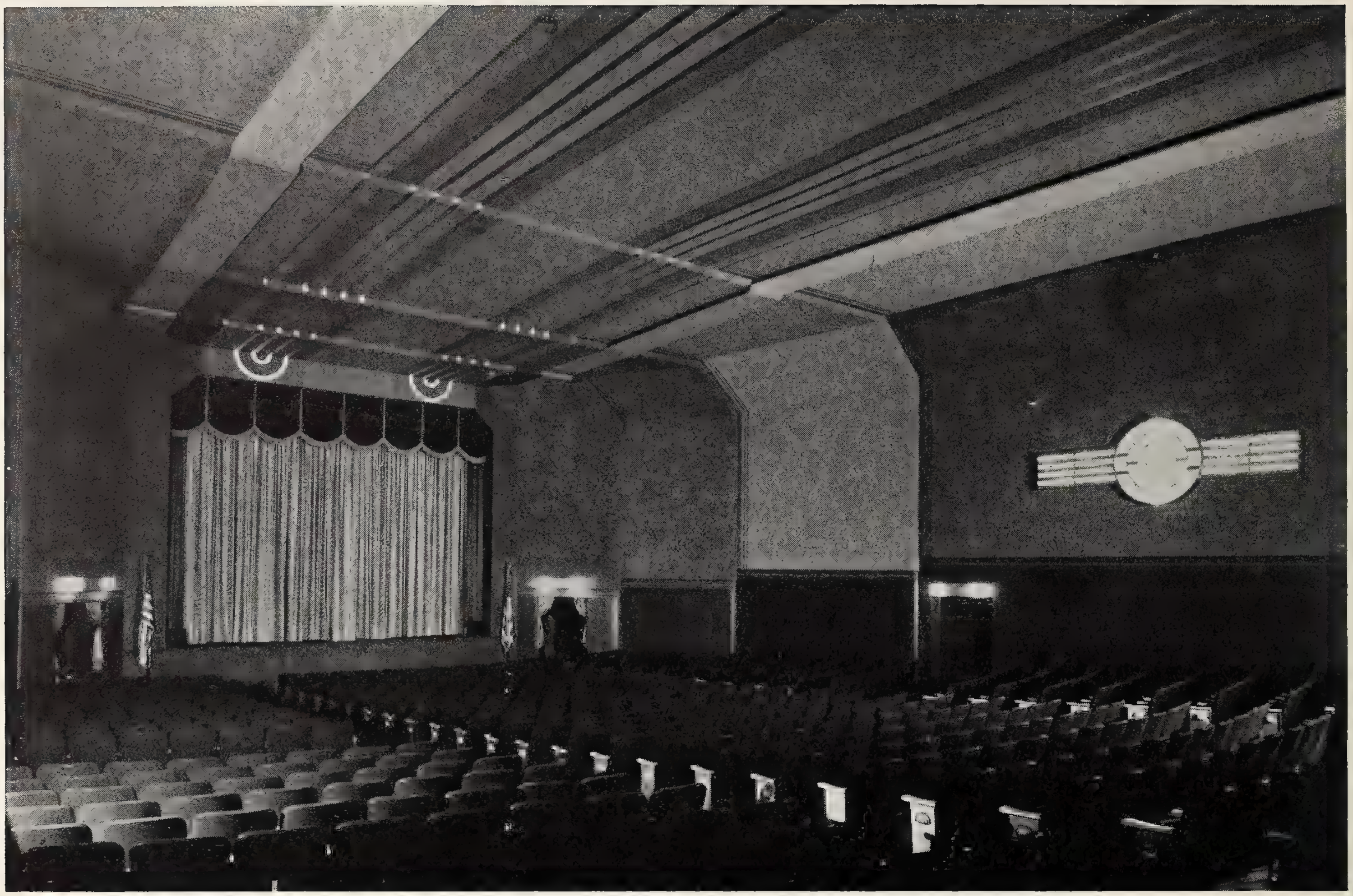
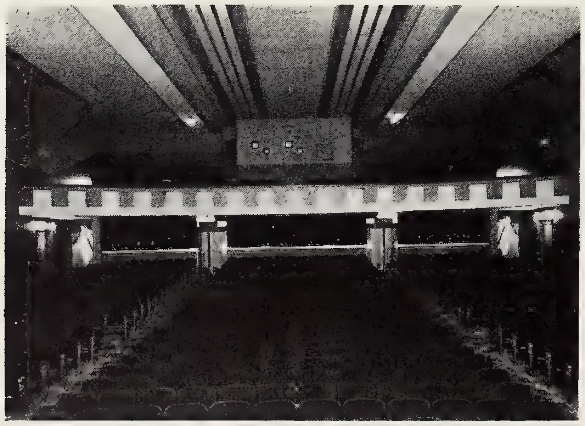


Auditorium Design With Function the Determining Factor



■ ■ ■

With the form supplying reflective breaks in the surface, and with sound-absorbing material entering into the decorative scheme, the Savoia theatre in Philadelphia has an auditorium interestingly exemplifying colorfulness plus function in treatment. The Savoia, a new Warner theatre, has 954 seats, 192 of which are in a balcony. The ceiling and wainscot of the auditorium are plastered with three coats of gypsum plaster, and U. S. Gypsum Acoustone-D has been applied on the side walls above the wainscot, on the rear and side walls of the balcony, and across the fascia of the balcony. The series of diagonal breaks forward toward the screen, and upward to the flat ceiling, has been emphasized by the color treatment. The wainscot is painted a deep burgundy, wall surfaces successively in lighter shades of burgundy, employing a non-bridging paint over the Acoustone; and the ceiling is ornamented by a pattern of green, cobalt and silver stripes against a background of successive shades of ochre. The striping incorporates, decoratively, air diffusers 4 feet wide extending down either side of the auditorium, painted in shades identified with green chair back-plates and blue carpeting. Chairs, by the Ideal Seating Company, have sage green modern standards and are upholstered in rust-colored mohair. Illumination is supplied by two large wall brackets, which constitute the main ornamentation of the side walls, and by 5-foot fluted glass exit fixtures. House lighting is white and amber; running illumination is blue and green. The Savoia is completely air-conditioned, with the auditorium supplied by a downward system. Conditioned air is also drawn over the standee area by means of return grilles over lobby doors. Air is introduced at the rate of 30 cubic feet per minute per person, and room condition is maintained at 80° drybulb, 67° wetbulb, and 50% relative humidity, or at an effective temperature of 74°. In summer the air is pre-cooled by well water (37% of cooling load at design conditions supplied by well water), with mechanical refrigeration for maintenance of proper temperature at outlets. Heating is by blast coils located in the air-conditioning room. Architects were Fleisher & Stephens.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 128 AUGUST 21, 1937 NUMBER EIGHT

1937 New Theatre Cost Thus Far $16,480,000

A TOTAL investment in new motion picture theatres of $16,480,000 is represented in projects reported between January 1 and August 1 of this year, according to an analysis of data compiled by BETTER THEATRES' *Projects Bulletin Service*. This amount, covering 206 projects, is for the usual erection contracts, including heating, plumbing, wiring, decoration, etc., but not equipment.

The average cost per theatre is therefore calculated to be $80,000, making the average cost per seat (average capacity for these projects is 700, about 60 higher than the national average at the end of 1936) approximately $114.

Modernization in St. Louis Area Totals $1,300,000

THERE HAS BEEN a real transformation of theatres during the past two years in eastern Missouri and southern Illinois and other sections served by the St. Louis film exchanges, including the southeastern fringe of Iowa, the northeastern part of Arkansas and the northwestern portion of Kentucky. Comparatively few of the 90 motion picture theatres of St. Louis have escaped the movement toward modernization. The best available records indicate that no less than 75 houses have been variously remodeled or reconditioned since June 1, 1935, and today there is a distinct shortage of certain types of skilled mechanics, notably sheet metal workers and electrical engineers.

The structural changes involved in the modernization work in St. Louis alone amount, in cost, to about $500,000, while new equipment, such as seating, projection equipment, screens and ventilating and air-conditioning systems, raise the total expenditures on St. Louis theatres to at least $1,000,000.

These figures do not include new theatres, of which there have been several in St. Louis alone and about 30 in the entire territory. New theatres, it is estimated, would raise the total expenditures to more than $3,000,000.

Swinging away from St. Louis, the ratio of remodeling is slightly less than in the metropolitan area, but nevertheless about 250 of the 400 houses in the territory have been toned up more or less, with the total expenditures approximating $300,000, according to the best available estimates. This figure includes both structural changes as well as redecorating, repairs and new equipment.

The most notable trend in remodeling is the installation of new fronts of the modern straight-line type with colorful treatments in such materials as structural glass and synthetic substances, with enameled metal tiles being used for the less expensive jobs. Both interior and exterior lighting have been extensively modernized and account for a large part of the changed appearance of theatres in this area.—*David F. Barrett, St. Louis.*

Code Changes Confined To Costly Site Problem

NEW YORK'S new building code, which became law last month, will go into effect January 1, 1938. The portion of the code dealing with the erection of motion picture theatres is essentially the same as in the existing code, with the exception that certain restrictions have been removed, now enabling theatre construction in combination with other types of occupancy within the same structure.

With the new code, it will be possible to have a commercial structure directly over a theatre. In the old code, this was permissible only for theatres with less than 600 seats.

It is also possible, according to the new code, to construct a theatre with the level of the space immediately behind the orchestra standee rail at a maximum of 10 feet above, or 4½ feet below, the exterior street grade. This provision, and the one previously mentioned, were incorporated in the new code to make it possible to construct theatres on high cost land where it is essential to derive more income than that which a theatre alone could produce.

Commenting on the code's provisions for theatres, Ben Schlanger, New York theatre architect and chairman of the SMPE subcommittee on theatre structures, said:

"They are unfortunate, since the New York code is widely taken as a model for regulatory laws in many cities and towns. Future theatre construction in smaller towns and cities should have the benefit of a more scientifically planned code which would improve theatre planning from the standpoint of the problems of proper presentation of the performance, and therefore care should be taken by the various local authorities not to follow blindly the new code of New York, the provisions of which are tuned to the needs of expensive city property."

Mr. Schlanger pointed to the possibility of bringing about changes in the code on the basis of the findings of his subcommittee, which is now making studies for the standardization of practices, under the direction of the SMPE Projection Practice Committee, headed by Harry Rubin.

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Better Theatres is published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week as Section Two of Motion Picture Herald. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form.

Small Towns Lead in Wisconsin Modernizing

MORE THAN 50 Wisconsin theatres have been modernized during the past year at an estimated cost of $500,000. While exhibitors in the larger cities have contributed substantially, the lion's share of renovation has been carried on by the small town theatre operator, in a drive to retain local business as well as to capture summer vacation traffic, to promote which the State is spending upwards of $50,000 annually.

The bulk of the remodeling money spent has gone for new fronts, marquees and seats, with cooling and air-conditioning systems and new sound equipment a close second.

Wisconsin's advertising campaign has increased tourist business greatly, especially in the northern lake region.—*William Scollard, Milwaukee.*

How to Avoid Personal Liability In Signing Employer's Contracts

● Be sure your own property is not jeopardized when acting for one you work for. Discussed here is procedure to be carefully observed

By LEO T. PARKER

MOST THEATRE owners, officials and managers believe that only the employer is liable on contracts primarily and originally made for the benefit of the employer.

Notwithstanding this popular belief, the cold fact remains that recently in many instances the higher courts have held theatre officials, executives, managers and other employes *personally* liable on contracts made for their employers and with no thought or intention of being held personally responsible. In some instances homes and personal property have been sold to satisfy court judgments rendered against them. Obviously, one's life savings might be jeopardized by the mere scratch of a pen.

THE CREATION OF PERSONAL LIABILITY

FIRST, IT IS important to know that a theatre manager or other employe may be personally liable on a contract, although the body of the contract contains his employer's name, if the signature indicates that the employe intended to be personally bound.

For illustration, in a leading case (129 F. 350) a contract was litigated which contained the employer's name, and was intended to bind the employer; however, an employe named Gill signed his own name to the contract. Suit was filed against Gill to recover for the employer's breach of the contract, although the body of the contract indicated that it was intended to bind the employer.

In view of the fact that the employe signed his name without specifying that he was an employe and acting as an agent for the employer, the court held him personally responsible. This court explained that the contract, when read with the signature, was ambiguous and did not disclose that the obligation was *solely* the employer's.

EXCEEDING AUTHORITY

In another leading higher court case (101 Pa. 311) it was disclosed that a theatre official exceeded the authority given by his employer and signed *for his employer* a contract which did not bind his employer. The court promptly held the employe personally liable, and said:

"The reason why an agent is liable in damages to the person with whom he contracts when he exceeds his authority, is that *the party dealing with him is deprived of any remedy* upon the contract against the principal."

Various courts have held that a theatre corporation president may be personally liable on a contract made outside the scope of his authority, or where his signature does not indicate that the contract is being made for the corporation. And although the contract contains the corporation's name, yet if the president or other official signs the contract without clearly indicating that he signs it for the corporation, he may be liable on the contract.

For example, in Strauss v. Berman (147 Atl. 85) it was shown that a contractor consulted with the president of a theatre corporation regarding constructional improvements for a theatre building. Later the contractor submitted to the president a written offer to perform certain repairs for a stated price. The president signed the offer opposite the word "Approved," affixing his name "Louis Berman" after the words "Independent Theatre Corporation," *without including* the word "President" in connection with his signature.

● In signing an agreement on behalf of the person or company employing you, be sure that:

1. The name of your employer appears in the body of the contract or on the letterhead.

2. The word "by" or "per" precedes your signature.

3. The word "agent" or "manager" or other official title follows your signature.

4. The employer's name precedes your signature.

The contractor completed the repairs, and when he did not receive payment from the corporation, he sued the president *personally* for the value of the services rendered. Since the president's signature signed to the contract did not specifically indicate that he was acting as an official for the theatre corporation, the court held Berman personally liable, stating the following important law:

"The written acceptance on the face of the contract was that of the defendant (Berman) rather than that of the corporation. His individual signature personally and *not* as president or *for* the corporation was written opposite and to the right of the word 'Accepted,' while the words 'Independent Theatre Corporation' were written one line above. . . . Had the written offer been made to the corporation, Berman, being in fact its president, the names as written above might perhaps be construed as an obligation of the corporation. But, being addressed to Berman personally and so accepted by him, the corporate name written above did *not* release him from personal liability, in the absence of an agreement to deal with the corporation."

Therefore, in view of this statement the president may have avoided liability by writing the word *for* before the name of the theatre corporation and the word *President* at the end of the corporation's name at the time he signed it.

EMPLOYER UNNAMED

In another leading case (17 O. S. 215) it was shown that an official was authorized to sign valid contracts for his employer. In one contract the official failed to include his employer's name in the contract, although he signed it as "agent" for the employer. The employer refused to fulfill the obligations of the contract and the other party filed suit against the official.

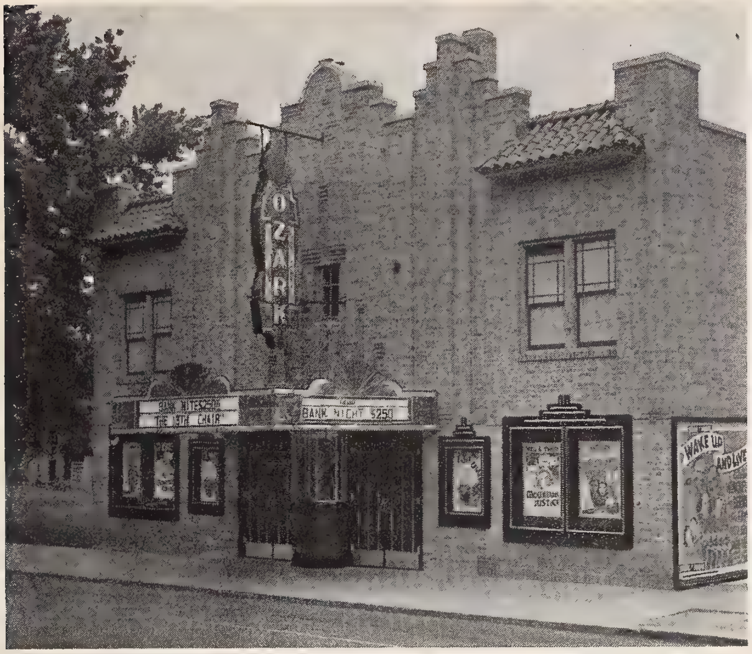
It is interesting to know that this higher court held the employe personally liable and explained that *any official or employe is personally responsible on a contract which is written and signed in a manner which indicates to the other contracting party that the employe intended to be bound,* instead of the employer, *especially if the employer's name is not in the body of the contract.*

AVOIDANCE OF PERSONAL LIABILITY

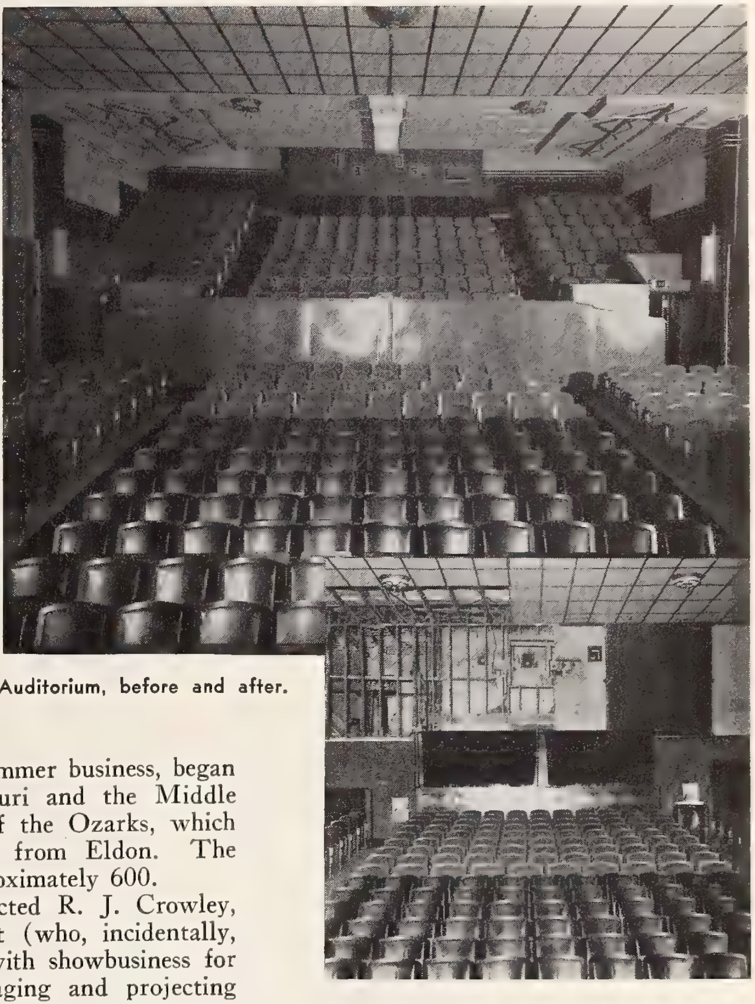
AT THIS POINT, in order that readers may clearly understand how

(*Continued on page* 22)

Correcting Errors of Poor Planning



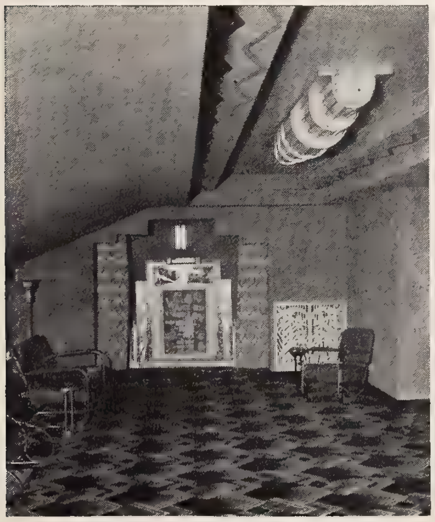
The front following modernization of entrance with architectural glass.



Auditorium, before and after.

ALTHOUGH THE Kansas City area has emerged from the depression more slowly than some other sections of the country, due principally to a succession of droughts, the physical condition and appearance of theatres in Western Missouri and Kansas are comparable to those of theatres in other territories. During the past two years many exhibitors took an extra notch in their belts, piled together their "pennies," and by carefully and wisely spending their money, went ahead to do a much needed job.

Among such theatre men is Tom Edwards, who, with a few thousand dollars, transformed just another antiquated small town house into a modern theatre. Remodeling of the Ozark at Eldon, Mo., was completed just before the summer tourist trade, which makes up an appreciable part of Mr. Edwards's summer business, began arriving from Missouri and the Middle West at the Lake of the Ozarks, which is only a few miles from Eldon. The house now seats approximately 600.



Foyer-lounge under stadium.

Mr. Edwards selected R. J. Crowley, Kansas City architect (who, incidentally, has been connected with showbusiness for nearly ten years, staging and projecting shows for many Kansas and Missouri exhibitors). In general, Crowley's problem was one of accomplishing the most with the least amount of money possible. The theatre was poorly arranged. Apparently the original builder was unfamiliar with the everyday problems of getting patrons in and out of a theatre easily.

A theatre office was located on one side of the lobby, the theatre storage room on the other. Both opened on to the street, and each had a street window. This arrangement would have been desirable had they been rentable store rooms. Under the circumstances, they unnecessarily squeezed the lobby and entrance, and there was no room for adequate furnishings in either lobby or foyer. In addition, the box office crowded its 5x6 feet out into the lobby. To purchase tickets, patrons had to walk up a lobby floor that was uncomfortably and unsafely steep, even when covered by a rubber mat.

The front doors provided only 6 feet of opening. On each side were glass panels taking up 3 feet of entrance width.

Starting with the entrance, the doors were widened to an opening of 10 feet. The old doors were employed, but instead of the full glass panel, they now present a face of masonite with snap-on chrome moulds, aluminum kick plates and all chrome hardware.

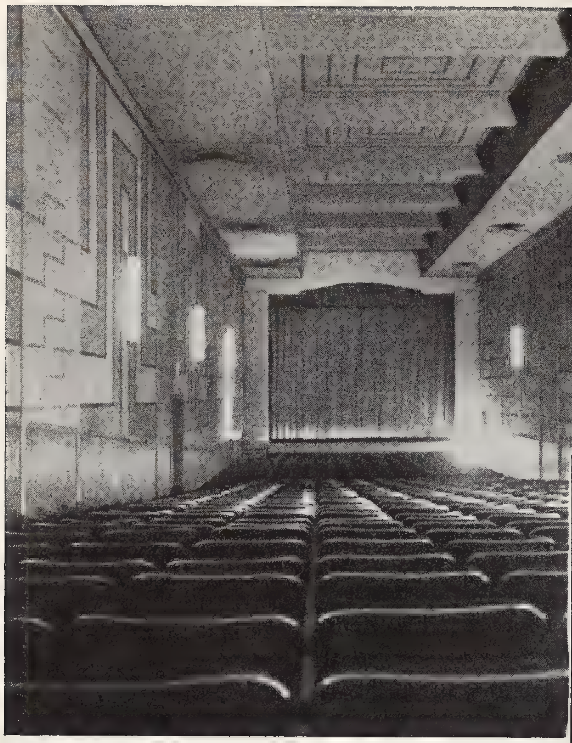
The storage room and office doors opening on the street, together with the window with which each room had been fitted, were eliminated. The windows were remodeled, and there are now two 40x60-inch poster frames on each side. The doors were remodeled into one-sheet frames. In this way the architect brought what had been a front spotted with frames into a harmonious unit without basically altering the structure of the facade. Because it no longer was possible to obtain the same type of brick with which the building was constructed, the bricks were removed from the columns under each end of the marquee to brick up a part of the doorways.

The box office was brought forward to the building line, which placed it on the sidewalk. It now divides the lobby into two passages, one on each side and 6 feet deep from street to foyer. The box office was rebuilt of Carrara structural glass with a 6-inch base of black surmounted by structural red glass up to the money ledge. The upper portion is of plate glass with a sand-blasted modern design and metal corners and trim. The lobby floor was lowered to the sidewalk level.

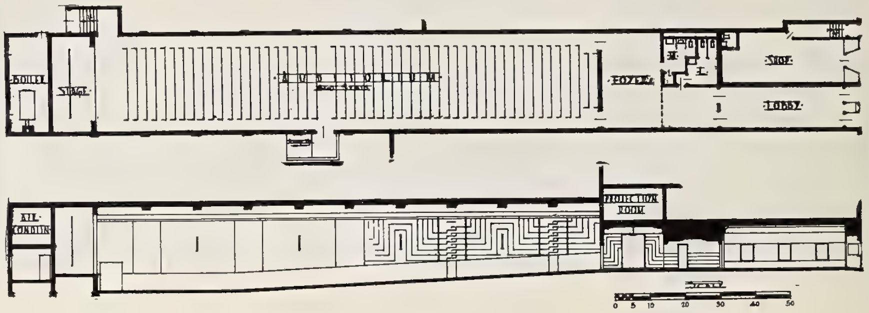
Shifting of office and storage space also permitted widening of the 15x15-foot foyer to 15x33 feet and relocation of the rest

(*Continued on page* 24)

A 600-Seat Plan for a Narrow Site



The auditorium, finished in Celotex.



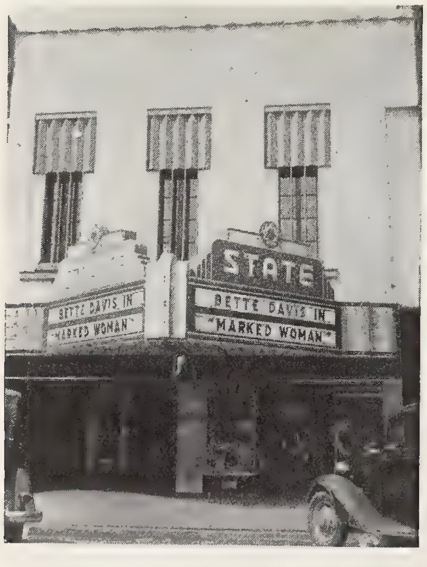
FLOOR PLAN AND LONGITUDINAL SECTION

State Theatre, Beloit, Wis. A. Reyner Eastman, Architect

THE STATE is a new small theatre with "deluxe" appointments and equipment, erected by the Wisconsin Theatres Enterprise at Beloit, Wis. This firm also operates two other theatres in Beloit—the Rex and the Majestic.

Beloit has a population of 23,000 people, and is located in the heart of a rich industrial and agricultural region. During the summer the territory benefits considerably from a heavy tourist trade. There are a number of lakes and summer resorts in this district, which gives Beloit a large summer population.

The State theatre has a most vivid color scheme. For example, the walls of the lobby are a robin's egg blue, while the foyer walls are rose. The long auditorium has light blue walls 5 feet up, with the remainder of the walls decorated in cream and tan panels with red striping. This type of decoration is also employed on the ceiling.



The front, finished in plaster over concrete.

The State, which cost approximately $50,000, including furnishings and equipment, seats 624. The acoustical problem fact that the auditorium is long and nar- has been worked out very well, due to the row, instead of wide with "dead corners," as found in some houses.

The building is constructed of concrete blocks. Plaster was applied directly over waterproof plaster bond. Celotex was applied over approximately 75 per cent of the wall surface. The rear wall has Celotex and 4 inches of rock wool directly behind.

Structural glass is used at the front, with metal horizontal bands for division bars. The marquee is a triangular model extending across both the theatre vestibule and an adjoining store. Signs and marquee are lighted in neon, except for the marquee soffit, which is lamped. Attraction boards carry Adler silhouette letters in front of opal glass.

The floor in the lobby and foyer have a cement base and are carpeted in a geometric design in blue, brown and tan. Lobby poster cases are built in flush with the wall.

The walls of the auditorium are done (to an extent of 75 per cent of the area) in Celotex with painted battens. Auditorium illumination is entirely by pylon lights along the walls, the fixtures being of flashed opal glass supported by chromium-plated metal. They are lamped in three colors.

Lobby, looking into auditorium.

The slope of the auditorium floor is 5 feet, 9 inches (see longitudinal section).

The projection room walls are painted a cream color overall; both floor and ceiling are of reinforced cement. Equipment includes two Simplex projectors, RCA Photophone sound system, Brenkert Enarc lamps and a Century motor-generator.

The State is completely air-conditioned with automatic control. Auditorium air distribution is downward, from two visible ducts extending along the cornices.

Officers of the Wisconsin Theatres Enterprise are T. M. Ellis, Jr., G. A. Turner and C. J. Goetz.—*William Scollard.*

An Interview with
E. L. PATTON
Public Relations Director
Pittsburgh Plate Glass Co.

Other Industries Teach Theatres Uses for Glass

IT WAS NOT very long ago that one might have wondered why a theatre publication should regard the glass industry of interest to its readers. Even today many theatre people may not be aware of the new applications of glass to theatres. But E. L. Patton, whose task it is to see that the world knows the story and the usefulness of glass, disposes of any wonderment the minute he starts to speak.

Interviewed in his office at the headquarters of the Pittsburgh Plate Glass Company, he readily told the history of glass in decorative plans that began 'way back in the Rennaissance. And, as he traced the story of glass down through the centuries, he showed that the development of glass for varied purposes is really no new thing, that there was painstaking and logical preparation for the modern uses of glass, which is making this once fragile material so popular in theatre architecture and decoration.

"People are encouraged to take a step by what they see before they part with their money," Mr. Patton said. "Theatres in my home city of Pittsburgh and in many other centers of population are definitely behind other businesses in bringing to their aid, in this respect, the many modern uses of glass. For the purposes of creating the illusion of a vast space in a really restricted one, glass is the one medium upon which architects can rely. And if you take into consideration its long life, the ease with which it is kept clean, and the impression of cleanliness which it imparts to almost everyone, it is easy to see the advantages of it."

In some of the newer theatres, glass in various hues and shades has been used most successfully by architects, Mr. Patton said. He pointed out that the trend to glass, in the theatre, has been really directed that way by other business. Modern department stores, he said, were the first to use glass extensively in their interior design, and the results were quickly reflected in other lines of trade in which an appeal to beauty in the customer's approach was desired.

"Of course," he smiled, "It is my job to advertise glass and to create conditions which will sell it, but really, now, isn't it sensible to look to some object of inherent natural beauty, to obtain the beautiful in final result?

"I have seen the marvelous changes wrought in the interior of old buildings by the use of glass. I know that every theatre owner spends stupenduous sums to make his place of business attractive to the eye and I know too, that if he knew that glass could do for him, what it can do, he would insist upon its use in his lobby.

"And another thought," he added: "Glass in the theatre will stay modern longer and will retain its beauty indefinitely with practically no upkeep.

"Picture producers use vast quantities of glass in those extravaganza pictures. Choruses spin dizzily over it's ever-shining surface. Producers have found that opaques and black glass are unexcelled to give the results they want to obtain in making the films beautiful. And I'm certain that decorators, designers, and architects will find that glass is the medium for which they have been seeking to impart to theatre patrons the feeling that one is really in the presence of beauty when glass is decoratively employed.—*C. W. Leith.*

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Ray Freeman has sold the Eureka Springs theatre, Eureka Springs, Ark., to Herman Alavees, former manager.

R. E. Martin, operator of a group of theatres in Alabama, Georgia and Florida, has authorized construction of a new theatre at Opelika, Ala., according to announcement. The new house, to seat about 1500, is expected to be completed and ready for occupancy by January.

Sidney Moss of the Rialto theatre in Monticello, N. Y., has installed new chairs, supplied by the Ideal Seating Company, through Joe Hornstein, Inc., New York.

Sam Suggs, formerly manager of the Carolina theatre in Columbia, S. C., is now managing the Palmetto in that city.

Eastern Enterprises, Inc., a division of the Sparks circuit, has leased the Lyric theatre in Stuart, Fla., and will make extensive improvements in the house before opening the latter part of September.

Rosele Theatres, Inc., Norfolk, Va., has been organized with maximum capital of $5,000 to operate motion picture theatres. Rosa Levine is president.

A. D. Tippins, formerly of Anderson, S. C., is now managing the new Erin theatre in Tennille, Ga. The theatre is named for Erin Holder Smith, wife of the owner, W. B. Smith.

Ralph Daves has been appointed manager of the State theatre in Lexington, Va., which had its formal opening August 18.

Ross Burns is manager of the new Dixie theatre at Sylvania, Ga., erected and equipped at a cost of approximately $35,000 by the Dixie Amusement Company.

William Newton Tulluck, formerly manager of the Wanda theatre at Sanford, N. C., died at his home there August 1. Death was attributed to a heart ailment. He was 57 years old.

Lance M. Davis and associates have organized Rotan Theatres, Inc., Rotan, Tex., with an authorized capitalization of $5,000.

R. E. Green of Nucozy theatre in Chase City, Va., has reseated the house with Ideal chairs. The Flowers School Equipment Company made the installation.

The Liberty Theatre Co., Inc., of Eunice, La., will open another theatre in that city sometime in October. The new house, to be known as Queen's, will seat 400, according to J. C. Keller, manager.

Kline Ramsey has been appointed manager of the new Broadway theatre in Dillon, S. C.

Robert Beamer, Jr., has been appointed manager of the Dalton theatre, Pulaski, Va. Sexton Dayton, owner, has leased the house to the Neighborhood Theatre Corporation of Richmond, Va.

GUTHRIE
GUTHRIE
KIPLINGS
CAPTAINS
COURAGEOUS

The Guthrie theatre in Grove City, Pa., built in 1927 by John Guthrie and since remodeled, which was purchased in July by H. M. and J. G. Carruthers of Grove City. Mrs. Guthrie (left) has operated the house since her husband's death in 1934.

Harry D. Hofmann has installed new Ideal chairs in his Saboda theatre in San Jacinto, Calif. They were supplied through J. Franz Fishter.

The Lyric theatre in Lexington, Va., is being completely redecorated.

The Princess theatre in Columbia, Tenn., operated by Crescent Amusements, is undergoing modernization.

The Arcade theatre in Fort Myers, Fla., is being extensively remodeled. When completed the projection room will be over the arcade in the building, and the seating capacity will be 1200 instead of 600.

The Strand theatre in Birmingham, Ala., has reopened after being closed for two weeks undergoing extensive remodeling. It is now air-conditioned and has 1000 additional seats. Eddie Williams is manager.

Fred Weis of Savannah, Ga., has plans for the construction of a neighborhood house, the first in Savannah. The house will have about 800 seats and will be air-conditioned.

T. A. Little of Charlotte, N. C., has purchased the Moor theatre at Mooresville from Walter Griffith. Reg Craver will continue as manager.

T. W. Williams, operator of the Woodlawn theatre, a suburban house in Birmingham, Ala., is enlarging his building and adding a new front.

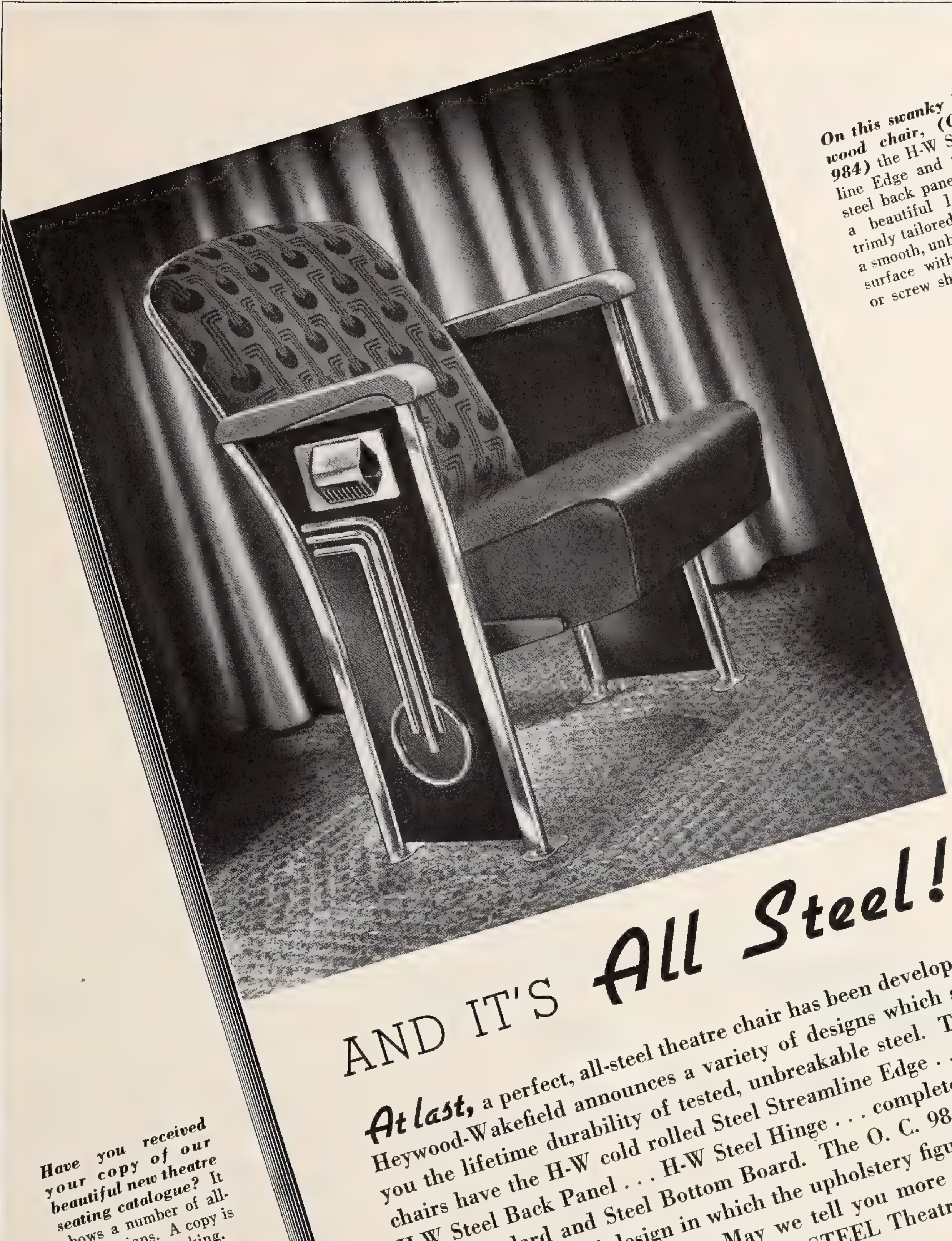
The Green Lake, suburban theatre built by the Lake Theatre Corporation and operated by L. O. Lukan, has opened. It is a 750-seat house in modern style.

Fred Mercy, head of the Mercy circuit in Eastern Washington, has announced the installation of Western Electric sound equipment in the Liberty theatre in Walla Walla, Wash., key house of the circuit.

The New Crest theatre in Portland, Ore., a suburban house, has opened.

Pearl & Pearl have remodeled their Princess theatre in Prosser, Wash., installing new lighting equipment, repainting and modernizing in general.

A. F. Zell has purchased the Rex theatre in Spokane, Wash., from Will Starkey and will reopen the theatre after ex-



On this swanky Heywood chair, (O. C. 984) the H-W Streamline Edge and the all-steel back panel assure a beautiful looking, trimly tailored back . . . a smooth, unbroken rear surface without a bolt or screw showing.

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GARDNER, MASS.

Streamline Theatre Seating

tensive alterations, including new marquee, seats, lobby furnishings, lights and new painting. The Rex has been closed for several months.

Herman Cohen has begun extensive remodeling of his 1200-seat United Artists theatre in San Francisco, first-run house. Tentative plans call for new sound equipment, new seats, new marquee and neon sign, new drapes and furnishings. The cost is said to be nearly $100,000.

The Astra theatre, Jasper, Ind., operated by Joseph W. Gutzweiler, now has a Westinghouse air-conditioning system. The theatre was built about a year ago.

George Luce of the Rex theatre, Denver, has had a complete remodeling job performed on the house, including new seats.

An extra balcony and mezzanine for colored patronage are being installed by Dubinsky Brothers in their Jefferson theatre in Jefferson City, Mo. A separate entrance leads to the new sections.

Fox Midwest Theatres, Inc., has taken over the Starr theatre at Arkansas City, Kan., from Starr Wetmore under a lease arrangement. The circuit also has purchased the equipment and signed a ten-year lease on the Electric at Joplin, Mo., formerly operated by Harold Gibbons.

Crum Taylor has completed the remodeling of a building in Appleton City, Mo., to house a theatre called the Plaza. The new house has 300 seats.

The Park, once a prominent legitimate theatre in Boston and later a Minsky burlesque house, is being converted into a motion picture theatre. It is being completely remodeled at a cost of some $30,000, and will be known henceforth as the Hub. Edward Peskay now has the house, having recently taken over the lease from Louis Boas.

Charles Meckelburg and James Obrien have closed their Monson theatre, Monson, Mass., for renovation.

F. E. Lieberman expects to put the Riverside in Medford, Mass., in operation next fall. The theatre was formerly run by George Ramsdell.

Sam and Nathan Goldstein plan to reopen the Strand theatre in Holyoke, Mass., after renovations in the 1184-seat house have been completed.

The Strand theatre in Scollay Square, Boston, will be reopened as a newsreel theatre by Louis Boas. The Strand has been closed for a number of years.

The Castamba in Shelby, Ohio, has been closed for a month, during which time extensive improvements will be made throughout the house.

Isadore and Harry Lashinsky have opened their new Noble theatre in Caldwell, Ohio. Concurrently with this event the town experienced Sunday pictures for the first time in its history. The Lashinskys also have the Ohio theatre in Cambridge, Ohio.

S. A. Peters, owner and manager of the Paramount theatre in Sistersville, W. Va., has installed a Kooler-Aire air-conditioning system.

Mrs. Nazera Zigiob is going over plans to remodel her Elmira theatre.

Ernest M. Walter is remodeling his Virginia theatre, in North Baltimore, Ohio, installing new seats, new heating system, new floor, ceiling and marquee, at an estimated cost of $12,000.

Nat Charnas, president of the Auburndale Theatre Company, has let a contract for building an addition to his Avalon theathe in Toledo, Ohio, increasing his capacity by 300 seats. The job, including lobby alterations is estimated to cost about $10,000.

P. J. Perrizo has installed a Kooler-Aire System in his Roxy theatre in Winnebago, Minn.

Remodeling of the old Bijou theatre in Xenia, Ohio, by Chakeres Theatres, Inc., is progressing rapidly and will probably be completed by September 1.

Theatre equipment sales by the Cincinnati office of National Theatre Supply Company totaled $1,000,000 in the past few months, according to Howard Hummel, manager.

The Frisinia Amusement Company has opened the new 600-seat South Town theatre in Springfield, Ill.

Ellen Larsen has installed a Kooler-Aire air-conditioning system in her Lyric theatre in Decorah, Ia. The installation was made by the Des Moines Theatre Supply Company.

In connection with the reopening of the remodeled Strand theatre in Birmingham, Ala., the Birmingham *Post* carried interviews with the Strand's projectionists, Carl Jones and Albert B. Seale. Both Jones and Seale have manned the projection equipment at the Strand for about twenty years.

Robert R. French, sound and projection engineer, has joined the executive staff of the Consolidated Theatre Supply Company, New York.

W. H. Scherer has been appointed manager of Worthington Pump and Machinery Corporation's plant at Holyoke, Mass. Mr. Scherer has joined Worthington after 30 years with the Westinghouse Electric & Manufacturing Company.

The Bridge Theatre Corporation of Ausable Forks, N. Y., is constructing a new theatre. The house, seating 400, will have air-conditioning.

Arnold Kummer expects to open his new Lincoln theatre in Louisville, Ky., by the first of September. Equipment for the house was supplied through the Falls City Theatre Equipment Company of Louisville.

George Turkulis, who operates two downtown independent houses in Middletown, Ohio, and another at Dayton, has leased the Marvel, in Cincinnati.

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EQUIPMENT and OPERATION

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[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Would It Be Wise for You To Install an Electric Power Plant?

● Presenting, not arguments, but cost data on actual theatres to guide you in deciding what to do in your own case concerning electric power costs

THIS ARTICLE presents no argument either for or against privately owned power plants for providing power for theatre operation. It is an effort to present factual data in order to clarify the situation. All figures used in this article are based upon calculations of specific theatres now in operation.

Generally the discussion is divided into three sections—*Section* 1, a certain theatre in a neighborhood of a large district *without* air-conditioning; *Section* 2, the same theatre *with* air-conditioning; and *Section* 3, a theatre in the downtown district of the same city, with air-conditioning installed now. These comparisons are made from the standpoint of fuel, natural gas, and Diesel engines.

1. NEIGHBORHOOD THEATRE WITHOUT AIR-CONDITIONING

This theatre is a neighborhood house seating about 1,000, equipped with ventilating equipment only. On weekdays it operates two evening shows, opening at about 7:00 p.m. and closing about 11:45 p.m. Sundays it opens at 1:45 p.m. and runs continuously until about 11:45 p.m.

A typical summer load chart, with ventilating fans running, indicates an operating peak electrical load of 40 kilowatts at about 8:00 p.m. on week days. Of course, one engine and generator could be installed to handle such a load very satisfactorily, but to provide the necessary flexibility and protection against complete shut-down we would select, as minimum engine and generator equipment, two 25-kw. engine generating units. This arrangement might be criticized as not providing sufficient standby capacity, but from a cost standpoint this would be the minimum.

Now to determine the annual plant capacity factor: Annual capacity factor equals kilowatt hours per year divided by the plant size in kilowatts multiplied by the running hours per year.

Summer conditions: Sundays—1 engine-generator on 4.5 hours equals 60.3 kwh. times 26 days equals 1570 kwh.; 2 engine-generators on 5.5 hours equals 174.9 kwh. times 26 days equals 4550 kwh. Weekdays—2 engine-generators on 4.7 hours equals 137.0 kwh. times 156 days equals 21,400 kwh.

Winter conditions: Sundays—1 engine-generator on 5.0 hours equals 36.8 kwh. times 26 days equals 960 kwh.; 2 engine-generators on 6.0 hours equals 120.3 kwh. times 26 days equals 3130 kwh. Weekdays —1 engine-generator on 3.3 hours equals 16.0 kwh. times 156 days equals 2500 kwh.; 2 engine-generators on 4.4 hours equals 89.0 kwh. times 156 days equals 13,900 kwh.

Total estimated as above—48,010 kwh. Actual on this theatre—46,173 kwh. Therefore the correction factor (46,173 divided by 48,010) is .962.

For one engine-generator:

4.5 hrs. × 26 days =	117 hrs.	1570 Kwh.
5.0 hrs. × 26 days =	130 hrs.	960 Kwh.
3.3 hrs. × 156 days =	515 hrs.	2500 Kwh.
Total.	762 hrs.	5030 Kwh.

Capacity factor

$$= \frac{5030 \times .962}{25 \text{ kw} \times 762 \text{ hrs.}} \times 100 = 25.4\%$$

For two engine-generators:

5.0 hrs. × 26 days =	143 hrs.	4550 Kwh.
4.7 hrs. × 156 days =	733 hrs.	21400 Kwh.
6.0 hrs. × 26 days =	159 hrs.	2130 Kwh.
4.4 hrs. × 156 days =	686 hrs.	13900 Kwh.
	1721 hrs.	42980 Kwh.

Capacity factor

$$= \frac{42980 \times .962 \times 100}{2 \times 25 \text{ kw} \times 1721} = 47.9\%$$

Average plant capacity factor.	45.6%
Purchased power cost in this theatre. .	$1,971.43
Total Kwh. per year.	46,173
Total hours of operation for private plant	2483

NATURAL GAS ENGINES

The first consideration will be natural gas driven engines. The particular type of engine selected for this study is manufactured by a nationally known concern and may be accepted as standard for the type.

The equipment: Two 25-kw. alternating current, 3-phase, 60-cycle, 4-wire, 120/208-volt generators driven by blank type industrial engine at 1800 r.p.m. Units to operate in synchronism, with one as a base load machine, and the other to cut on or off automatically as the load requires.

The manufacturer rates the above engines at 17 cubic feet of 1000 B.T.U. gas per kilowatt-hour generated.

The following consumption has been taken from a typical test consumption curve compiled by the manufacturer:

Unit consumption at 100% load—100%
Unit consumption at 75% load—112%
Unit consumption at 50% load—139%
Unit consumption at 25% load—222%

Please note how the consumption of fuel increases as the engine-generator operates at less than 100% load.

We have just determined that the average capacity factor for this plant is 45.6%, and by interpolation of the table above it can be determined that this capacity factor represents fuel consumption at 147%, or 17 cubic feet of gas times 1.47 equals 25 cubic feet of gas per kwh. output.

Now 46,173 kwh. times 25 cubic feet of gas per kwh. equals 1,154,325 cubic feet of gas per year. (1000 cubic feet is expressed mcf), or 1154 mcf of gas per year, or 96.2 mcf of gas per month.

Using the following rate for gas:

$0.50 × 5 mcf = 2.50	$2.50
0.40 × 10 mcf = 4.00	4.00
0.30 × 81.2 mcf = 24.36	24.36
Demand charge on gas = $34.00	34.00
Total monthly gas charge.	$ 64.86
Total yearly cost	$778.32

Lubricating oil costs: The manufacturer

bases the consumption of lubricating oil at 1 gallon per 2000 kwh., or 46,173 kwh. divided by 2000 equals 23 gallons. At 50c per gallon, the yearly cost of lubricating oil (23 times 50c) is $11.50.

Installation costs:

Two engine-generator units as described above	$4,000.00
Building alterations to create engine room	330.00
Cooling water system	300.00
Freight, 10,000 lbs. @ $4.50 per cwt.	450.00
Hauling	20.00
Foundations	100.00
Installation costs	100.00
Exhaust system	100.00
Piping and fittings	60.00
Synchronizing panel	200.00
Wiring	150.00
	$5,810.00
Commissions and fees at 5%	290.00
Total installation cost	$6,100.00

Before reading further, please go back over these items and read them carefully. Though they are all estimated in round figures, they are extremely low, therefore conservative in this comparison of costs.

Interest Cost (assume a rate of 6% per annum): $6,100.00 times 0.06 equals $366.00.

Horsepower Tax: In many states there is a tax on horsepower generated by power plants. In this particular state where these studies were made, there is such a tax. This tax is computed on the basis of 50c per h.p. of *plant capacity.* One h.p. equals 0.746 kw.

$$\frac{2\text{ units}\times 25\text{ KW}\times \$0.50}{.746} = \$33.50\text{ tax per year}$$

Insurance and Miscellaneous Taxes (assume an average rate of 2%): $6,100.00 times .02 equals $122.00 insurance cost per year;

Depreciation of equipment: Assume 5 years depreciation of mechanical equipment, or 20% annually. Assume a 20-year depreciation of electrical and miscellaneous equipment, or 5% annually.

Approximate divisions—	
Mechanical	$2,000.00
Electrical and Misc.	4,100.00
Total	$6,100.00

$2,000 × .20 = $400.00
4,100 × .05 = 205.00

Total annual depreciation........ $605.00

Summary of the above annual costs:

Fuel (natural gas)	$778.32
Lubricating oil	11.50
Replacement of engine parts	150.00
Bi-weekly inspections @ $1 per visit	104.00
Normal maintenance	80.00
Miscellaneous	60.00
Horsepower tax	33.50
Insurance and miscellaneous taxes	122.00
Interest on investment	366.00
Depreciation—mechanical	400.00
Depreciation — electrical and miscellaneous	205.00
Total Annual Costs	$2,310.32
Purchased power in this theatre cost	1,971.43
Net Loss	$ 338.89

Now for argument sake let's omit the depreciation charges on the grounds that proper and adequate maintenance offsets the depreciation:

Purchased power	$1971.43
Annual plant costs	1705.32
Apparent net saving	$266.11

On the basis of this net saving figure of $266.11, it would require 23 years and four months for the plant to save its cost.

Let's consider a second possible argument. We will omit the depreciation charges for the reasons given above, and we will also omit the *interest* charges because we would pay cash for the plant:

Total annual cost	$1339.32
Purchased power cost	1971.43
	$632.11

Even at this saving it would require nine years and nine months for the plant to pay for itself.

The above has all been calculated on using natural gas as a fuel. I have gone into a great many figures, I know, but I still have not burdened you with all of the detailed considerations that were necessary to arrive at these results. And now I shall give you the summary of a Diesel plant for this same theatre:

DIESEL POWER PLANT

For a Diesel power plant, the total installation cost may be placed at $7,697.00. Summary of annual costs is as follows:

Fuel	$323.20
Lubricating oil	11.50
Three inspections per week @ $1	156.00
Normal maintenance	170.00
Miscellaneous costs	60.00
Horsepower tax	33.50
Insurance and miscellaneous taxes	153.94
Interest	461.82
Depreciation—mechanical	300.00
Depreciation — electrical and misc. laneous	234.85
Total annual costs	$1,904.81
Purchased power cost	1,971.43
Annual net saving	$ 66.62

Lamp Efficiency 24% Higher Than in 1927

The efficiency of incandescent lamps has been increased 24% since the introduction of the present type of gas-filled, coiled-filament lamp ten years ago. During the decade, according to data given in a statement issued by the Westinghouse Electric & Manufacturing Company, the initial light output of the 60-watt mazda lamp has rizen from 666 to 828 lumens.

To illustrate the value of this increase in dollars and cents, an example is given of the use of 1927 type 60-watt lamp together with a 15-watt lamp, making a total of 75 watts. The light output from the two lamps is less than that from a 60-watt lamp of today's construction, inasmuch as the 15-watt lamp gives 141 lumens. But the 15-watt lamp during its normal life burns 70c. worth of current, which represents the loss when burning the 1927 type lamp, the gain when burning the 1937 lamp.

This compares with a net loss of $338.89 for gas engines.

By omitting the depreciation charges, this saving would be increased to $601.47 per year, or it would require, on this basis, twelve years and 10 months for the plant to pay for itself.

By omitting the depreciation and the interest charges from the annual costs, the saving would become $1,063.29; and it would require seven years and three months to repay the investment.

The final conclusion in this consideration in Section 1 is (a) that the natural gas is more expensive than the Diesel plant *from the standpoint of operating costs,* but (b) that the gas plant is less expensive *initially to install. In neither case does it appear that a power plant is justified.*

2. NEIGHBORHOOD THEATRE WITH AIR-CONDITIONING

This section refers to the same theatre as that mentioned above, but in addition we are *including* refrigerated air-conditioning. As this particular theatre would require 65 tons of refrigeration, and as the foregoing considerations in Section 1 would seem to indicate that a private power plant would be impractical, we plan as follows:

The main compressor is 65 tons capacity and is assumed to be belt driven by an electric motor for consideration of purchased power. For private power plant the compressor would be driven by a high-speed Diesel engine. Auxiliary equipment, pumps, and blower, in either case will be driven by electric motors. Such blower and pump electrical load would be somewhat less than the existing load on the ventilating equipment, and for practical purposes we can consider that the two would balance. Therefore the total load on the engine generating equipment would remain about as computed in Section 1, and the findings of Section 1 should be considered in conjunction with the facts that follow:

Air-conditioning costs will be the same in either case; therefore we are only concerned with a comparison of costs based on the cost of the driver power installed—that is, an electric motor, controls and wiring in one case, and an engine, foundation, fuel system, etc., in the other case.

Cost of purchased power drive:

One 75-h.p., 220-v., 1200-r.p.m. motor	$595.00
Base	22.00
Reduced voltage starter	186.00
Foundation	40.00
Wiring and installing	430.00
	$1,273.00
Contingencies, 5%	63.00
Total cost electric drive	$1,336.00

Cost of engine drive—Diesel fuel (these

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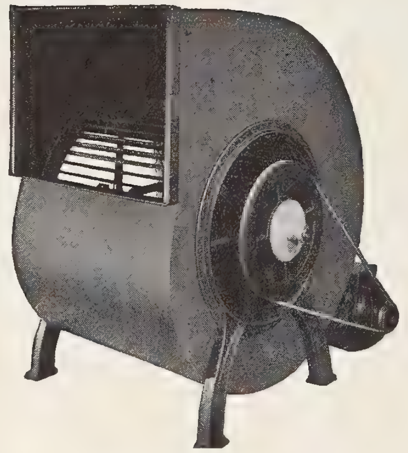

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costs are based on fuel and building costs shown in the analysis in Section 1):

One 80-h.p., 1200-r.p.m. engine	$2,600.00
Freight	60.00
Hauling	15.00
Foundation	60.00
Installation	40.00
Piping and fittings	75.00
Exhaust system	50.00
Instruments	30.00
	$2,930.00
Contingencies, 5%	146.00
Total cost Diesel engine drive	$3,076.00
Purchased power annual costs including air-conditioning	$3,058.28
Add for annual costs on motor drive	173.68
Total annual purchased power cost	$3,231.96

Diesel drive costs (this includes costs shown in Diesel breakdown in Section 1 for plant now that will carry whole theatre, but air-conditioning compressor will be directly driven by its own 80-h.p. engine):

Fuel	$637.00
Lubricating oil	22.20
Inspection, maintenance, miscellaneous horsepower tax, insurance, interest, depreciation (engine generating)	1,580.11
Maintenance of compressor engine	106.50
Horsepower tax on compressor engine	40.00
Miscellaneous costs compressor engine	44.75
Interest on cost compressor engine	61.52
Depreciation compressor engine	307.60
Total annual cost Diesel plant, including air-conditioning	$2,799.68
Purchased power costs	3,231.96
Annual net savings	$ 432.28

The Diesel engine generating units involve an investment of $7,697.00. The cost of engine for the compressor is $3,076.00. Therefore the total investment for power equipment is $10,773.00. (This does not include cost of air-conditioning equipment). With such an investment and the net saving shown above, it would require 45 years to get the investment back.

The conclusion that I would draw from Section 2 is that it is best to install air-conditioning in this theatre and remain on the power company's service. The adding of the air-conditioning load did not make the idea of private plant operation sufficiently attractive.

3. DOWNTOWN THEATRE WITH AIR-CONDITIONING

This is an analysis of an actual theatre located in a downtown section. It seats almost 1300 and is now equipped with air-conditioning. The question is: Shall we install a power plant?

Data was collected on this theatre in much the same way as on the other two theatres, and every bit as much care was taken to analyze the situation as was devoted to these theatres. However, to save time and space and your patience, we will only outline the findings.

With a maximum demand, while operating air-conditioning, of 183 kilowatts, and a demand in winter months (without air-conditioning) of 65 kw., at least two engine generators will have to be provided However, safe practice would require three machines as protection against breakdowns and to take care of occasions when repairs are required. Therefore, three 90-kw. engine generators were decided upon for this study. Because of much longer operating hours in this theatre as against the other theatre, it was decided that these engine-generator units should be low-speed units of a somewhat better type of equipment than was selected for the situations covered in Sections 1 and 2.

By the same method as outlined in Section 1, it was determined that this proposed setup would have the following general data:

Average plant capacity factor—64.5%
Total kwh. per year—419,477
Purchased power cost—$7,537.93
Hours of operation—4400

Installation costs Diesel generation equipment:

Three units as briefly described, f.o.b. factory	$27,000.00
Improvements to site	50.00
Cooling water system	750.00
Freight	1,500.00
Hauling and handling	300.00
Foundations	1,000.00
Installation costs	1,000.00
Lubricating oil equipment	300.00
Air handling equipment	350.00
Piping and fittings	600.00
Instruments	150.00
Electrical equipment and wiring	1,200.00
Hoisting	150.00
	$34,350.00
Contingencies, 5%	1,717.00
Total cost installed	$36,067.00

Summary of annual costs:

Fuel	$2,080.00
Lubricating oil	105.00
Maintenance	587.27
Miscellaneous costs	144.00
Horsepower tax	181.00
Insurance and miscellaneous taxes	721.34
Labor	864.00
Interest	2,164.02
Depreciation—mechanical	1,340.00
Depreciation—electrical and miscellaneous	803.35
Total annual plant cost	$2,989.98
Purchased power cost	7,537.93
Net loss	$1,452.05

Now should we omit depreciation charges from the above annual cost figures, the result becomes an annual net saving of $691.30. On this basis it would require 52 years and 2 months to repay the investment.

In an effort to make the picture look more attractive, let us omit the depreciation charges and the interest charges. In this case the result is an apparent net saving of $2,855.32. If this were a *real* instead of an apparent saving, we could get our investment back in twelve years and seven months, which sounds fine—but is it a fact?

A great many persons who have privately owned power plants will quote very glibly a per-kilowatt cost at their distribution board of, say, six, seven or eight mils. Then you think of last month's power bill and you know that you pay between one and two, or as high as three cents per kilowatt-hour. It may look discouraging, but before you jump from the frying pan into the fire, get the whole story, and don't rely on the figures quoted you either by engine salesmen or the off-hand statement of per-kilowatt-hour costs—J. T. K.

Data on Actual Air-Conditioning Installations

[*The following description of two types of air-conditioning systems recently installed in motion picture theatres, is one of a group to be presented from time to time in Better Theatres on actual installations of air-conditioning equipment, selected for special interest which they derive from the conditions which had to be met. The two installations discussed here were made by the air-conditioning division of the Westinghouse Electric & Manufacturing Company, Mansfield, Ohio.*—THE EDITOR.]

SEVERE limitations of space had to be met in arranging for the air-conditioning of the Center theatre in Atlanta, Ga. This house is one of the group of theatres operated by Louis S. Bach in that city. It was remodeled in 1934, at which time a washed-air system was installed. Local conditions were such that this proved inadequate, and although the Center seats only 500, and plays subsequent-run pictures at 10c and 15c admissions, complete air-conditioning was provided for last May.

The installation consists of two Westinghouse C. L. S. 518 compressors, two Westinghouse E. V. 550 evaporative condensers, one Westinghouse A. H. 154 air-conditioning unit with a 30 M-2 steam coil and W. E. 154 evaporator coil.

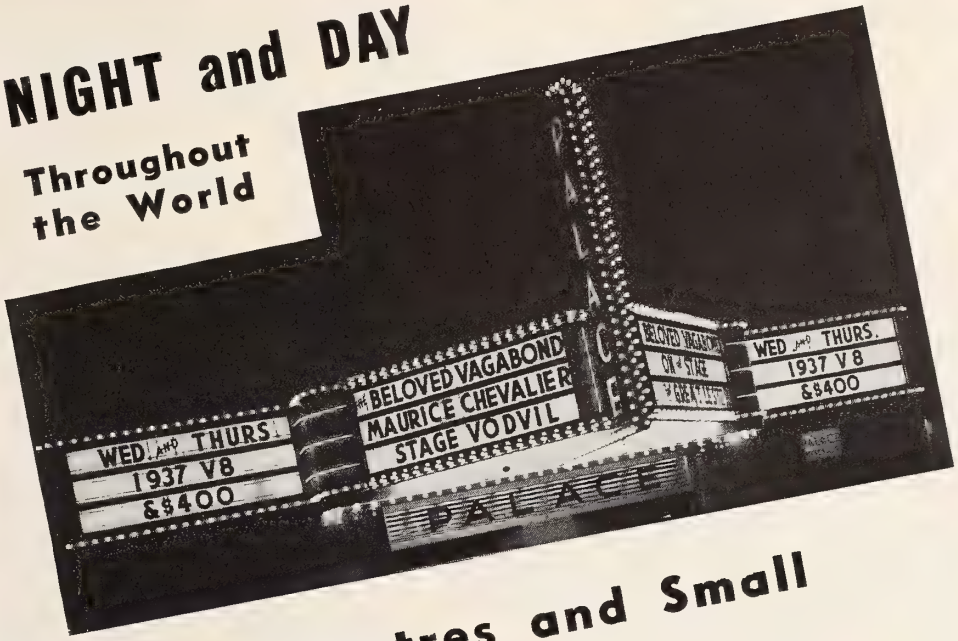
Because of the space limitations, it was necessary to excavate under the stage, and the air-conditioning unit is mounted against the lower side of the stage floor on an angle-iron rack. Directly beneath the air-conditioning unit are located the two compressors, and directly in front of these are the two evaporative condensers.

The control system (Barbar-Coleman type) is a complete modulating system without any summer-winter changeover mechanism, due to the fact that during the winter months heat is required part of the day, and cooling during part of the same day.

The attic was insulated with 5-inch Capitol rock wool applied by the pneumatic process.

Outlets are located directly over the stage opening and are equipped with Uni-Flo grilles, delivering conditioned air a distance of 91 feet.

Quite a different type of system is that installed in the Isis theatre, Forth Worth, Texas. This employs a cooling tower erected on a steel structure above the roof, from which 300 gallons of water per minute are delivered to the condensers. The



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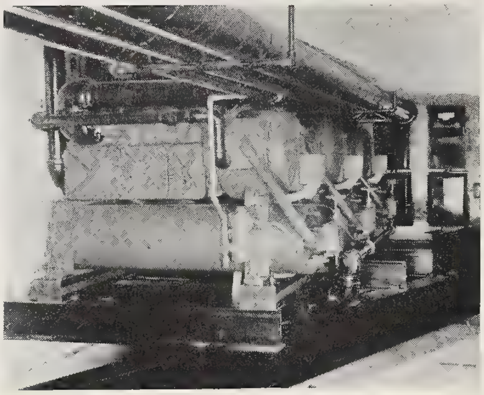
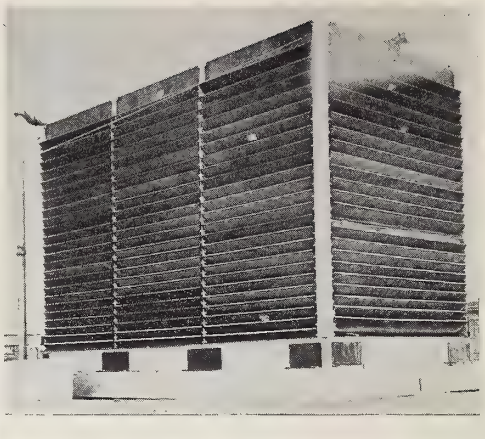
cost of supplying this amount of water is reported to be very small.

The system employs three Westinghouse C. L. S. 795 condensing units, and three W. E. 124 evaporators, installed in a room 25 feet above the stage floor and supported by a steel structure isolated from the building to prevent transmission of vibration. This location was necessary because of the absence of a basement or other suitable area. Each condensing unit is connected to an individual coil.

The system is controlled by a Minneapolis-Honeywell step controller, which is operated by a duct type thermostat located in the return air duct, starting or stopping the compressors as the load in the theatre increase or decreases. A humidity limit controller acts as a master control, keeping the relative humidity within the comfort limits. The entire system is started or stopped manually by a pushbutton control.

The conditioned air is discharged into the auditorium through sixteen ceiling outlets. Capacity ratings call for the maintenance of 76° with an outside temperature of 100°. The relative humidity is reported never to have exceeded 50% with a capacity audience of 1000.





Condenser installation (left) and water tower (above) at the Isis theatre, Fort Worth, Texas.

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

- Arrangements for installation of latest type RCA Photophone sound equipment have been reported during the past four weeks for thirteen houses of Western Massachusetts Theatres, Inc., headed by Nathan E. Goldstein, the houses involved being the Capitol, Palace, Strand and Colonial in Pittsfield, the New Garden in Greensfield; Calvin and Plaza, Northampton; Paramount, North Adams; Rivoli, Chicopee; Strand, Holyoke; Strand, Westfield; and Paramount in Brattleboro, Vt.; and also for the following theatres:

Brandt-Weinstock circuit's Kent in Brooklyn, Century in New York City and Earl in Jackson Heights, Long Island; Walter Reade's new theatres in Toms River and Morristown, N. J., and Saratoga, N. Y.; the new Gramercy in New York City, being built by Arthur M. Rapf and Michael Ruden; E. Van Hyning's Ritz, Parsons, Kan.; N. W. Huston's Liberty, Columbia, Kan.; Charles E. Lancaster's Uptown, Strong City, Kan.; Joe Lenski's new house in Girard, Kan.; Warren L. Weber's Stafford, Stafford, Kan.; L. Rosecan's Tialto, Hannibal, Mo.; J. K. Powell's Oliver, Palisade, Neb.; Frank E. Rider's Crystal, Wauneta, Neb.; W. H. Dussler's Grand, Greenfield, Ia.; Lawrence Kuhl's American, Corning, Ia.; A. B. Pettit's Iowa, Winterset, Ia.; W. B. Franke's Humota, Humboldt, Ia.; the Princess theatre in Ordway, Colo.; Orpheum in Briggs, Ida., and the Star in Ashton, Ida.

Two complete RCA Photophone systems have been installed in the 4,100-seat Paramount theatre in Brooklyn, N. Y., each consisting in two-channel provisions for three projectors, with a duplicate set of multi-cellular loudspeakers and special switching facilities for changeover between the two systems and between the projectors and microphones of the sound reenforcement system.

- A complete air-conditioning system employing both artesian well water, available at 51°, and mechanical refrigeration for further reduction of the water temperature, has been installed by the Carrier Engineering Corporation in the Dixwell, Fishman Theatres neighborhood house in New Haven, Conn.

- Installations of new seating by the Ideal Seating Company are reported for the English Theatre Company's Mount theatre in Rocky Mountain, Va., supplied through the Flowers School Equipment Company; Bland Brothers' Oak theatre in Chicago, supplied through Joe Goldberg, Inc.; Warners' Kentucky in Danville, Ky., supplied through J. Franz Fishter; the Lyric, Hartington, Neb.; Tyndall, Tyndall, S. D.; Orpheum, Randolph, Neb., and Ritz in Winner, S. D., all supplied through the Quality Theatre Supply Company; the Cozy, Topeka, Kan., and Tivoli, Savannah, Mo., supplied through the Stebbins Theatre Equipment Company; the Nemerson in South Fallsburg, N. J., supplied through Joe Hornstein, Inc., and the Virginia

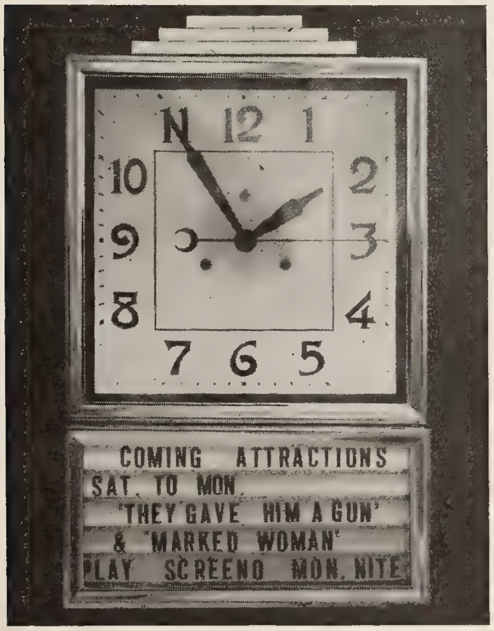
Amusement Company's Wyoming in Mullins, W. Va., supplied through the Falls City Equipment Company.

- Installation, or arrangements for the installation, of the gradationally perforated screen recently introduced by the Hurley Screen Company, are reported for over 50 theatres, in addition to the Radio City Musical Hall. They include ten RKO theatres, three of them in New York; eighteen Warner houses, including the Hollywood on Broadway; Wometco's Ritz in Miami, Fla.; Sam H. Harris, New York; Bristol, Bristol, N. H.; Academy, Newburgh, N. Y.; Charkarohen, Lincoln, N. H.; Mahaiwe, Great Barrington, Mass.; Roosevelt, Pittsburgh; Odeon, Savannah, Ga.; New Amsterdam, N. Y.; Nacional, Havana, Cuba; Regent, Kearney, N. J.; Stuckey, Everett, Pa.; Gaiety, New York; Rialto, Allentown, Pa.; Plaza, Dusquesne, Pa.; Columbia, East Liverpool, Ohio; Strand, Elberton, Ga., and Strand in Peabody, Mass.

- The International Seat Corporation reports the installation of new auditorium chairs in the Interstate circuit's Martini theatre in Galveston, Tex.; the Tower, Standard Theatres Corporation's new house in Oklahoma City; Saenger's Rex in Shreveport, La.; and the Crescent Amusement Company's Princess in Gadsden, Ala.

- Saenger Theatres has installed the Theatre Screen Corporation's color-sensitive Vocalite screen in fifteen theatres—the Louisiana in Baton Rouge; the Rex, Capitol, Majestic and Saenger in Shreveport; Paramount, Texarkana; the Rex in Minden, Temple in Meridan, Lomo in Hattiesburg, Buck in Greenville, Tudor in New Orleans, Capitol in Monroe, Empire in Mobile, Buck in Biloxi, and Paramount in Greenwood.

Other installations of Theatre Screen Corporation color-sensitive screens are reported for the Rivoli, Paramount and Rialto theatres in New York.



An illuminated clock and announcement board unit for the box office, consisting in an electric, glass-enclosed clock and a five-line letter board measuring 13x19¼x4¾ inches. Illumination is by two 25-watt lamps. A set of 350 changeable letters is supplied with each unit. Distribution is through the National Theatre Supply Company.

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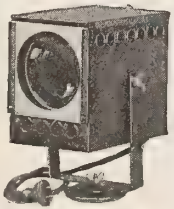

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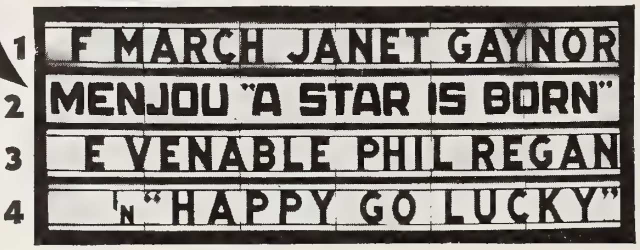

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- Wagner Letters have no visual "hickeys" on them to distort and reduce readability.
- Wagner Letters are visually true and uniform dimensionally—they are not "thick and thin."

Notice that Wagner Letters (line #2) are COMPLETELY silhouette, top and bottom as well as sides—BUT the imitation letters on lines 1, 3 and 4 are NOT silhouette top or bottom; the cross-bar mounting requirements for the imitation letters CUT OFF the silhouette at top and bottom.

Notice that the Wagner Letters (line #2) are UNIFORM and DIMENSIONALLY TRUE to the eye whereas the imitation letters have visual "hickeys" at top or bottom or both (notice in line #4 the "hickeys" on the letters P, G, O and C particularly). Also contrast the sharp clean-cut outlines of Wagner Letters (line #2) with the "soft" or "blurred" edges of the imitation letters.

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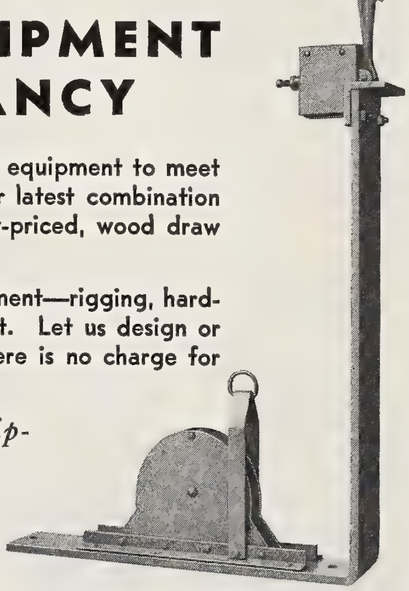

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News Notes on the • THEATRE EQUIPMENT MARKET •

• A new complete line of fractional horsepower motors from 1/6- to ¾-horsepower, repulsion start induction, single phase, split phase, capacitor, polyphase and direct current, is announced by the Century Electric Company of St. Louis. The motors in this line are designed with interchangeable mounting dimensions for a given horsepower rise.

• New and larger manufacturing quarters have been taken by the Kneisely Electric Company of Chicago, at 16 S. St. Clair Street.

• Development of a new flame-proofing process, employing a compound called "Ignex," is announced by the Laboratory Equipment Company of New York. Included among materials to which it is said it may be applied are silk, rayon, wool, cotton, paper and leather. It is applied by either spraying or dipping.

• At the carpet marts in Chicago and New York in July, the Bigelow-Sanford Carpet Company, Inc., introduced a plan called "Tailor-Made" Rug Service whereby both plain and figured broadloom grades are made available in made-up rugs at computed prices. The service includes a large selection from all grades of figured Axminster and Wilton, and also plain and hard-twisted and Lokweave plain broadloom types.

• S. Appel & Company of New York, manufacturers of uniforms, has expanded its operating territory to include the South and Southwest. Howard A. Zeimer is in charge of the theatre uniform department.

• The Carrier Engineering Corporation expects to transfer 80% of its manufacturing of air-conditioning equipment from its present Newark, N. J., plant, to Syracuse, N. Y., where a factory structure was recently purchased at a tax auction. The change, it is stated, will be completed within a year.

• Barnett Pomerantz has been placed in charge of the theatre modernization and furnishings department of the Amusement Supply Company, Inc., of New York.

• A special type of microphone developed particularly for vibration instruments such as the violin, has been marketed by Amperite, Inc., of New York. When used with instruments having a tail piece, it is insterted under that element; with other instruments it is placed in position by adhesive tape. The manufacturer claims a flat frequency response of from 40 to 9000 cycles, and output capacity of 40 decibels. It will operate on any amplifier having two or more stages of amplification.

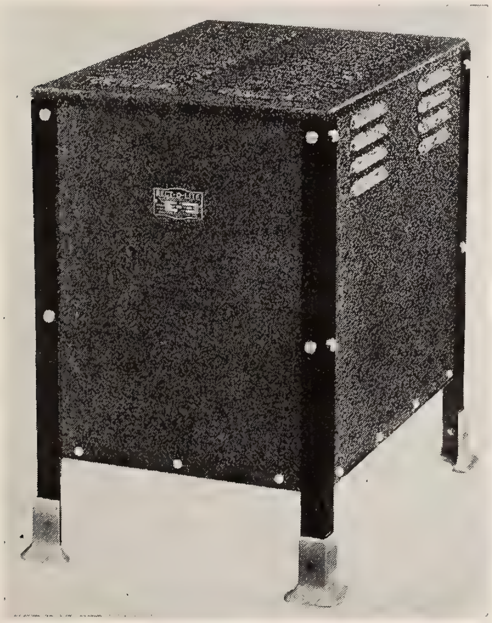
- A line of lobby poster frames has been added by the Flasher Neon Display Corporation, of Detroit, manufacturers of electrical advertising displays. The company has taken over the Art Metal Works, display frame manufacturers.

- A new mercury vapor rectifier tube for low-voltage applications such as projector arcs, has been brought out by the Continental Electric Company of Geneva, Ill. Characteristics given are: Filament voltage, 2.5 volts; filament current, 16 amperes; average d.c. output, 15 amperes; crest d.c. output, 45 amperes; arc drop, 5 to 8 volts; pickup voltage, 8 to 11 volts; d.c. output voltage, 60 maximum; crest inverse voltage, 200 maximum; filament heating time, 2 to 3 minutes. The overall length is 8½ inches; diameter, 3¾ inches.

- A new 180-page catalog, entitled 1938 Winter Catalog No. 69, embracing theatre sound and public address equipment as well as radio apparatus, has been issued by the Wholesale Radio Service Company of New York.

- A handsome illustrated catalog, printed in three colors on heavy enamel paper, has been published by the Heywood-Wakefield

(Continued on following page)



Rectifier employing six argon bulbs as the rectification medium, designed by the Baldor Electric Company of St. Louis specifically for supplying suprex carbon arcs. The design incorporates two separate rectifiers in the unit, one for each arc under normal operation. Regular rating is 45 amperes, with 10% overload capacity. Bulb protection is provided by a choke coil for each of the tubs. Three separate transformers of two-coil insulated type are built in. Arc voltage and current regulation is provided through a terminal board mounted on the top of each transformer. The design anticipates the use of the 7-6 mm. carbon combination, but is also adapted to 6-mm. positive and 5-mm. negative carbons. The overall dimensions are 15 inches wide, 24 inches high and 22 inches deep.

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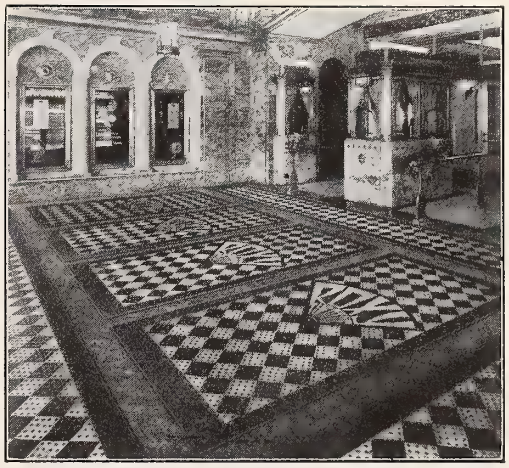

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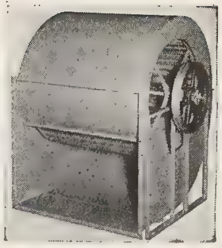

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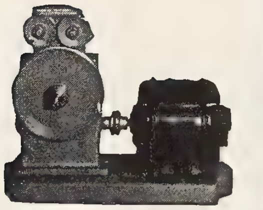

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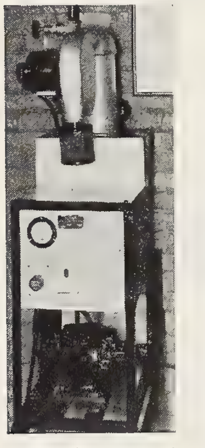

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• The South Bend Lathe Works of South Bend, Ind., manufacturers of lathes suitable to theatre workshops in which lobby displays and stage sets are built, has issued a new edition of its instruction book, "How to Run a Lathe." Besides dealing with all types of lathe work, it gives handy information concerning cutting of metals, use of lathe tools, milling, shop hints, etc.

• Washed-air type cooling and air distribution systems have been installed by the U. S. Air-Conditioning Corporation in the University, St. Louis; Greenfield, Greenfield, Tenn.; Mascot, Mobridge, S. D.; Time, Rochester, Minn.; New theatre, Pelley, Tex.; Regent, Newcastle, Pa.; and New Adler, Marshfield, Wis.

Avoiding Personal Liability In Signing Employer's Contracts

(*Continued from page* 6)

theatre employes may avoid liability on contracts made for their employers, it is advisable to state a rule as follows:

In consideration of the numerous past litigations involving signatures affixed by agents and representatives, it is well established that one who signs contracts, letters, orders for merchandise, or other instruments by authority of his employer, positively is relieved of personal liability on these obligations if he observes that:

(1) The name of his employer appears in the body of the contract, or on the letterhead.

(2) The word *by* or *per* precedes his signature.

(3) The word *agent* or *manager* or other official title follows his signature.

(4) The employer's name precedes the agent's signature, as follows: "The National Theatre Corporation, by John Smith, Manager."

While this rule appears simple, and may be depended upon to protect theatre officials and managers from ordinary liability on contracts signed for employers, yet it is necessary to review diversified examples of controversies, in which are illustrated variations of the law, in order that readers may anticipate all phases of possible litigations. In this manner readers may avoid all likelihood of financial losses arising from signing instruments as representatives of their employers.

INDICATING INTENTION

As above mentioned, it is good policy for all theatre employes, who sign agreements for their employers, to *include in the body of the agreement the name of the employer, and the signature should be affixed to show that he is acting as representative of his employer.* However, if contracts have been signed otherwise, and the evidence proves that the signer intended to sign the contract in his official capacity and as representative of the employer, liability may be avoided.

For illustration, in Williams, 287 Pac. 50, it was disclosed that an official signed a note without including the name of the employer. However, it was understood that the employer and *not* the official was to be liable. Later the holder of the note attempted to collect the amount due from the official. However, the higher court held the employer solely liable on the note because when the note was signed, the holder knew that the official's employer was intended to be bound. This court said:

"The fact that this contract was 'accepted' by the company's manager without adding after his signature words indicating his representative capacity, does not, when considered together with all the other facts shown by the records, require a holding that the loan was not made to the company."

Also, in Nelson Company v. Morton (288 Pac. 845) a note was signed as follows: "Trustees of Greater Amusement Association, Drew Morton, Pres., C. C. Loser, Sec." Later the holder endeavored to hold Morton and Loser personally liable. However, since it was proved that when the note was signed the holder knew that it was intended to obligate the employer exclusively, the court refused to hold either Loser or Morton personally liable, saying:

"Under the findings of the court this is precisely the sense in which the note was understood by the payee at the time it was executed and delivered."

Of course, if an endorsement is made, or a signature is affixed, without witnesses, or the contract is completed by correspondence, signers must be very certain to follow the above mentioned legal rule in order to avoid possibility of liability.

For instance, in Drill v. Rosen (151 Atl. 399) it was disclosed that a contractor wrote to the president of a theatre corporation the following letter:

"Mr. Louis Rosen, Orange, N. J. Dear Sir: We propose to do the following work at the Colonial Theatre, Orange, N. J. [then follows an itemized statement of the various repairs and construction work proposed to be done]. We will do this work at cost plus 10% for overhead and 10% for profit, with the understanding that the final cost will not exceed $4,405. Very truly yours, Drill Construction Company, per Max Drill." This letter was endorsed by Louis Rosen (president of the theatre corporation) as follows: "O.K. Louis Rosen."

The contractor did the work and furnished the materials specified in this letter. When the contractor demanded payment from Rosen it was refused on the grounds that he was the president of the corporation and not personally liable because he endorsed the contract in his capacity as president for the corporation. Notwithstanding this contention, the court held Rosen personally liable, saying:

"The evidence attempted to be introduced was offered for the purpose of showing that Rosen acted as the agent and not as a principal in making the contract. The fact that Rosen, the person to whom the offer was made and who personally accepted it, was not the owner of the theatre premises but was the president of the corporate owner, is immaterial. . . . An agent who contracts in such form as to make himself personally responsible cannot afterward relieve himself from that responsibility. . . . Where the body of the contract . . . is signed by him personally and not as agent or representative of the corporation, he is personally obligated to perform the contract."

SIGNATURE FORM

While we are on the subject of signatures, it is well to explain that any form of a signature, such as that made with a rubber-stamp, typewriter, symbols, initials, and the like, may be enforceable. [Signatures were more extensively discussed by Mr. Parker in the May 29th issue.—The Editor].

For instance, in the leading case of Mayers v. McRimmon (53 S. E. 447) the higher court considered the rights of an employe to bind his employer by endorsing the latter's name with a rubber-stamp. This court said:

"Where the name required has been so placed by one having authority to do it and with intent to endorse the instrument, the authorities hold that this is a valid endorsement."

Also, the same law is effective where a theatre official or executive affixes a signature with a typewriter intending to make a valid contract (195 Pac. 316).

Moreover, it is immaterial whether a theatre official or employe signs a contract by full name or initials, providing the employer intended to be bound when the signature was affixed. For illustration, in the case of Meaton v. Meyers (33 Ill. 424) it was disclosed that a contract was signed "H. C. M.," by a person who *intended* to make a valid contract. In the later litigation the court held the contract valid.

ACCURACY OF STATEMENTS

There are numerous reasons, excepting signing or approving contracts, why executives and employes may be held personally liable for acts performed, statements made, and contracts completed. Many higher court cases show that they are liable (1) where they knowingly make a false representation of authority with intent to deceive a person; (2) where he performs unlawful acts with or without authority of his employer; (3) if he performs a damaging act believing he has authority,

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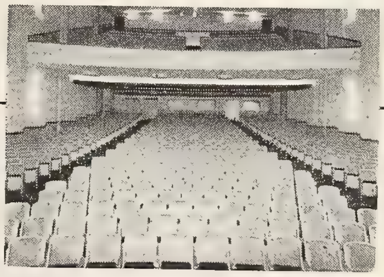

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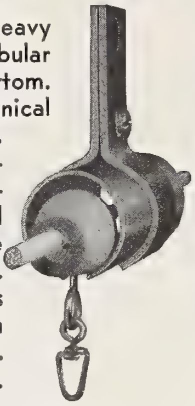

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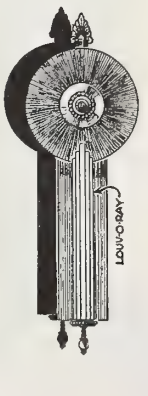

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but actually has none; (4) where he performs a damaging act outside his usual scope of authority, but he intends to render his employer a valuable service; and (5) where he intentionally assumes an obligation for his employer.

PRESENCE OF FRAUD

Another important point of the law is that the rules of common honesty and common sense apply alike to all persons, without regard to the capacity in which they act. Therefore, any official of a theatre corporation is personally liable where the testimony proves that he used fraud to induce another to give credit to the corporation which later becomes insolvent or cannot pay off the assumed obligation.

AUTHORITY OF CHIEF EXECUTIVES

THE LAW is well established that a president may not legally bind a corporation except in accordance with the provisions of the by-laws, or by authority of its directors, or from a recognized custom.

For illustration, in First, 227 N. W. 908, it was disclosed that a corporation accepted notes. It sold these notes to a bank. At this time the president of the corporation agreed in writing with the bank that the corporation "shall protect and save harmless and be and remain liable on promissory notes purchased" by the bank.

Subsequently litigation developed over whether the corporation was liable to the bank for the amount of the notes on which the bank had failed to collect. The articles of incorporation of the corporation provided that the business should be managed by a board of directors. Neither the articles nor the by-laws authorized the president to enter into or execute contracts of the character here involved.

The court held the corporation *not* liable on the notes, since the directors had *not* authorized the president to obligate the corporation in this manner. The court explained the law, as follows:

"It is well settled that the office of president of a corporation in itself confers no power upon him to bind it by contract. His power must be determined by the organic law of the corporation or by delegation of authority by its managing officers, or be implied from the habit or custom of transacting the business of the corporation. . . . . there is nothing to show that the corporation knew of the transaction; nor is it shown that it was the custom of the corporation for its president to execute agreements in its name of the character here involved."

GENERAL MANAGER

The legal question often has risen whether or not a theatre corporation is liable on contracts made by its general manager without direct authority of the Board of Directors. The courts have held that where the power of a general manager is not limited he has implied authority to bind the corporation by contracts made in good faith and within the scope of the corporation's business.

For example, in Warren v. Littleton (168 S. E. 226), it was disclosed that a general manager of a corporation entered into a contract for the purchase of real estate to be used by the corporation. It was contended by the counsel for the corporation that the contract was not valid because the manager had no authority from the board of directors to make the contract. However, it was shown that the board of directors had *not* limited the power of the general manager to transact business of this nature for the corporation. Therefore, the court held the corporation liable on the contract, and said:

"A general manager, if his authority is not limited, has power to bind the corporation by contracts made in good faith and within the corporate power, without any resolution of the Board of Directors expressly authorizing the contracts. . . . Upon the undisputed evidence we are of opinion that the authorization of the directors was not essential to the validity of the contract."

[*The author is an attorney-at-law practicing in Cincinnati. He has contributed articles on the legal phases of theatre operation to* BETTER THEATRES *for many years.*—THE EDITOR.]

Correcting the Errors of Poor Planning

(*Continued from page* 7)

rooms. Height had to be gained also, to provide for stadium seating over the foyer.

Centering the foyer wall, directly in front of the foyer doors, is a ramp down to the sliding door entrance to Mr. Edwards's office, now beneath the balcony. On each side of the sliding doors are two columns fitted with lumiline brackets. An ornamental hand rail of chrome metal marks the sides of the ramp. On each side of the columns are two drapery panels lighted indirectly. Foyer walls are of textured interior stucco. At each side of the foyer opens a ramp leading to the auditorium and balcony. The ramps go forward to rest rooms.

The offset ceiling of the foyer is painted in pastel shades with semi-gloss paint in order to obtain maximum reflection with minimum light. The offset light fixture, of chromium and flashed opal glass, provides over 40 color combinations. It is 9 feet long and 15 inches in diameter at the center.

Foyer carpets (furnished by Stebbins Theatre Supply, Kansas City) are in a rich red and tan with a touch of vermillion. Plastered walls have a tan base with an intermixture of orange to harmonize with the vermillion in the carpet. Drapery panels are of light blue with silver figure, while the draperies at the ramp openings are of blue brocaded material, double faced (all draperies furnished by the Kansas City Scenic Company). Foyer furniture (by the Lloyd Manufacturing Company) is of chrome tubing upholstered in royal blue leather.

Foyer doors are finished in four shades of red, striped in silver, and are equipped with aluminum kick plates. Corner *torcheres,* which provide indirect light, were made from old lamps which the theatre had discarded. They were shortened and the old gold and black finish was covered with a silver and blue glaze. Grilles over the radiators are of prestwood. Prior to remodeling there were no radiators in this section of the theatre.

Control of traffic inside the theatre had been almost impossible, inasmuch as the moment the patrons stepped through the lobby doors he was in the auditorium. Confusion and noise accompanied entrance and exit. Adding to the confusion was the arrangement of the rest rooms, which opened directly into the auditorium from the rear corners. Five rows of auditorium seats were removed and placed at the rear of the balcony, permitting provision of a balcony rail, which shields the audience now from the noise of incoming and outgoing patrons. Each row has a 12-inch rise and is 32 inches from back to back.

Because of the lack of ceiling height, the overhanging type of balcony was impossible. In fact, due to the location of a truss it was necessary to use every available inch of space in order to get the balcony in at all.

Previously, not only had there been no balcony, but 4 feet of space somehow had got lost between the projection room wall and the rear wall of the auditorium. The picture was projected across four feet of space and through a hole in a beaver board wall of the auditorium. This extra 4 feet of space, previously wasted, has been included in the seating space.

The projection room itself was reconstructed of 16x30-inch U. S. Gypsum pyrobar blocks, used for its fireproof and sound-absorbing qualities and its lightness in weight. The pyrobar was covered with a 1½-inch cement plaster to bring the projection room up to State specifications. The ceiling is of metal lath covered with cement plaster.

The new balcony chairs (by Ideal Seating Company) are finished in blue with upholstered paneled backs. The remainder of the auditorium is decorated in harmonizing colors. The balcony rail is faced with prestwood painted in mulberry. Balcony wainscoting is of prestwood in burnt orange, with natural light-finished Celotex above to the ceiling. The column on each side of the auditorium is of prestwood in deep red with chrome and flashed opal glass fixtures, fitted with colored bulbs.

Decorated Celotex, formed in several offsets, covers the ceiling. The continuous center fixture above the balcony, which was designed by the architect and built on the project, extends down 6 inches from the main ceiling panel and is equipped with colored lights operating behind opal glass.—*Kenneth Force.*

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THE QUESTION:

I HAVE a lot 53 x 100 feet, upon which I would like to figure on building a theatre. There should be two stores, one on each side and as for the balcony, I will leave this up to your suggestion, in a modern show house.

The population of the town is 2500, but we have a drawing from the entire county, which will probably exceed 25,000 and of course growing all the time.

I would like to know the approximate cost of the building; and if the lots are valued at $10,000, and the building cost added, what should the rental be for same, and the rental from the store rooms, as I want to build this for rental.—S.R.

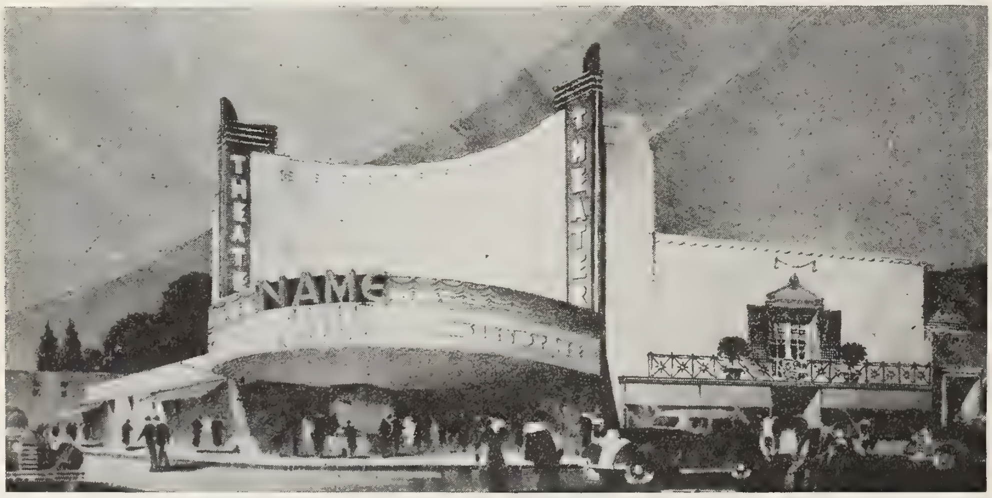
THE ANSWER:

IT IS NOT easy to give you a correct answer to your inquiry on account of lack of information concerning your requirements. A theatre building covering the entire lot, with store rooms and balcony, would cost, exclusive of equipment, around $35,000.

The majority of leases are made on a 10% basis of the cost of building and land value, the owner to pay taxes and insurance on building and land alone; the lessee to purchase his own equipment, which generally is put up for security of lease.

Not being familiar with the location of your property and the demand for store rooms, I cannot give you any idea of the rental which may be derived from these stores. You will be able to judge this by rental obtained from stores near you.

Of course, all leases are not made on the above stated terms—it all depends on location, population and drawing power of the theatre.



A classiscal interpretation of the modern pattern by S. Charles Lee, Los Angeles theatre architect, for the facade of a theatre to be erected by Fox West Coast Theatres in Los Angeles, one of a new group of six houses to be built by this circuit. It will seat 900, and the cost is reported to be $84,000.

●

THE QUESTION:

PLEASE NOTE enclosed sketches in which we have tried to give enough details for you to advise us along a number of lines, in connection with the proposed remodeling of a theatre. We can spend about $4,000 on the job.

What would you suggest in the way of improving the appearance of our walls and ceiling? You will note these are now covered with unfinished 4 x 8 Celotex with seams covered with 2¼-inch walnut-stained strips. We have thought of removing the Celotex and cutting it into smaller squares for a better effect, but we doubt if it could be removed without tearing it up. Do you think it would be practical to remove the strips and put wall-paper over the Celotex?

We now have three wall-light fixtures on each side—no ceiling lights. What would you advise in the way of lighting?

Please note carefully our present floor incline in relation to height of screen and advise what should be done. If floor should be lowered, how much, and how much more incline would be given to various distances from the screen.

Do you think our present seating arrangement is best, or would it be better to have a 33-inch aisle on each side, and a center bank of eleven seats? The latter way would lose one seat on each row, but we believe we can make room for two more rows of seats by moving our present foyer and lobby walls nearer the street.

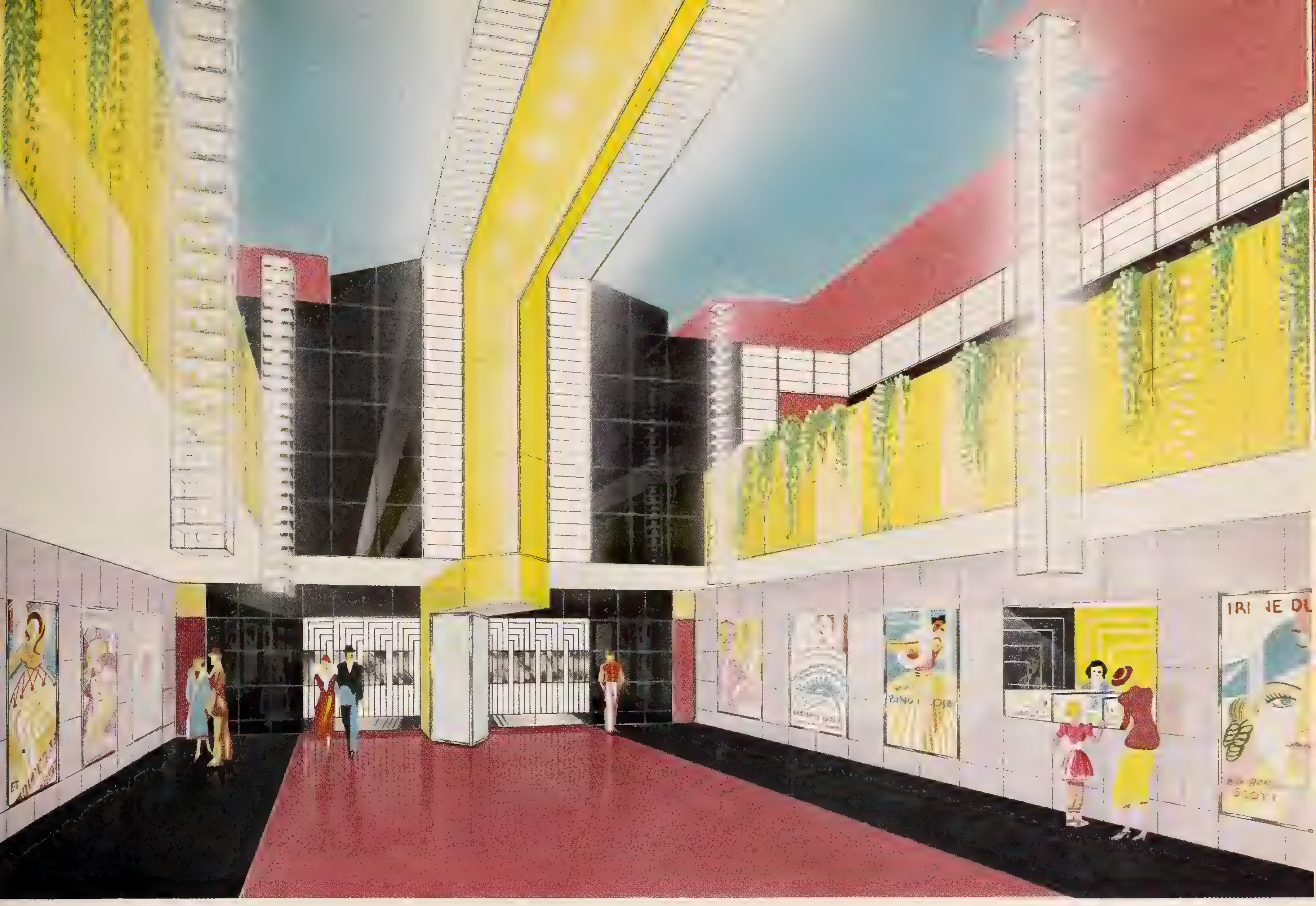
One of the toughest problems is that of the addition of rest rooms. To place them below the foyer means complete excavation and brings up the matter of placement of stairways. We have thought of putting one rest room on each side of the outer lobby, moving the box office forward.—H.A.

THE ANSWER:

I BELIEVE that the amount which you have budgeted for the remodeling of your theatre should be sufficient to give you a nice transformation. If the Celotex wall covering is in a good condition, there is no reason for removing it. You may be able to obtain a modern effect by removing the present heavy horizontal moulding and replacing it with a strip of Celotex of the same width. This strip can be provided with a design in V-grooved lines and beveled edges.

I also advise you to install a built-up strip in angle between ceiling and wall surfaces. This strip could have a scalloped edge. Just below this member it may be well to cut in three horizontal grooved lines in Celotex, about 6 inches apart. Paint the Celotex and vertical strip in a buff or deep ivory. The member in the angle between ceiling and wall, the V-cut grooves and the wainscoting could be painted in a pompeian red, which would give you a very pleasant color scheme. This will save the cost of applying wallpaper.

No ceiling fixtures will be required for lighting. If you do not care for wall brackets, a concealed lighting effect can be obtained by building out in the center of ceiling a 30-inch strip or trough of Celotex about 9 inches to 12 inches below the ceiling. The bottom of this strip may be built up out of three layers with beveled or



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scalloped edges, or designs may be made with V-grooved lines. Place in this space two rows of colored lamps with bright tin reflectors, with the lamps on double sockets. These lights should be operated by dimmers so that the color scheme may be changed. I suggest that you also place two recessed type ceiling fixtures under the overhang of the balcony—should you prefer wall brackets, you should have at least four on each side wall.

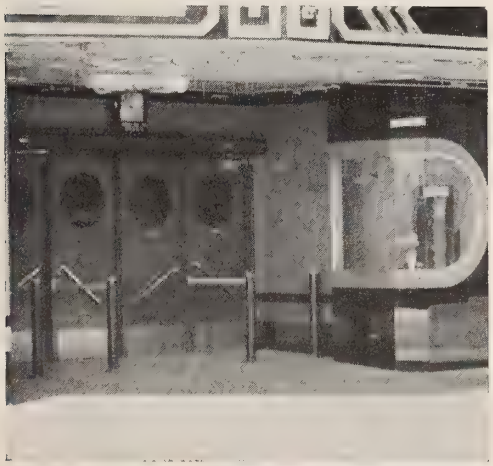
To have the proper incline of the auditorium floors, the slope should be not less than 4 feet-6 feet starting at the ninth row from the screen end. The first six rows should have a slope of not less than 9 inches, the next six rows 12 inches, and so on, increasing the slope of each section of six rows by 3 inches. Personally, I prefer side aisles with center bank of seats, as the center aisle occupies the best space.

Your later sketches for floor plan and front elevation seem to work out very satisfactorily with the exception of men's and women's toilet rooms. These rooms should be provided with vestibules, so as to give more privacy. I think this can be easily accomplished by building vestibule to men's room under stairs and changing location of water closets. It is mandatory that all entrance and exit doors swing out. I suggest that the front entrance doors have glass panels and the doors between entrance lobby and foyer are solid doors.

The covering of foyer walls with wood-grained sheetrock will give a pleasant effect the joints should be made with chrome plated snap-on strips placed either vertically or horizontally.

Porcelain enamel, Formica, Macotta or Terra Cotta are very effective for exterior wall facings, as also is architectural glass.

To ventilate toilet rooms, provide small exhaust fans, connected with sheet metal duct to extend to above roof, in case the theatre is located between other buildings; otherwise, these fans may be placed directly in outside wall. To provide air circulation, install metal grilles in lower part of door between foyer and toilet rooms.



An unusual entrance, achieving a striking modern pattern while supplying efficient handling of patrons. Entrance doors are operated by a photoelectric cell mechanism (installation by the Stanley Works, New Britain, Conn.). The theatre is the Tift, in Tifton, Ga., operated by Martin Theatres of Columbus, Ga.

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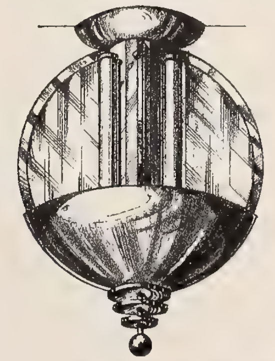

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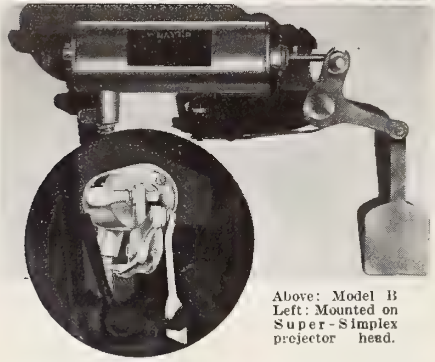

Above: Model B
Left: Mounted on Super-Simplex projector head.

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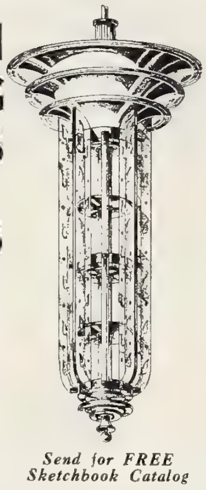

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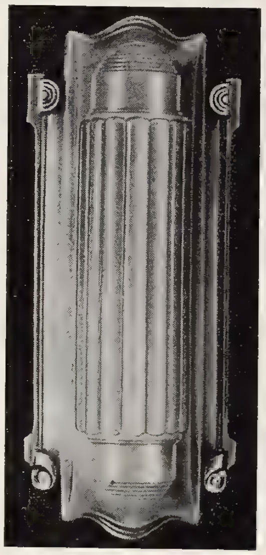
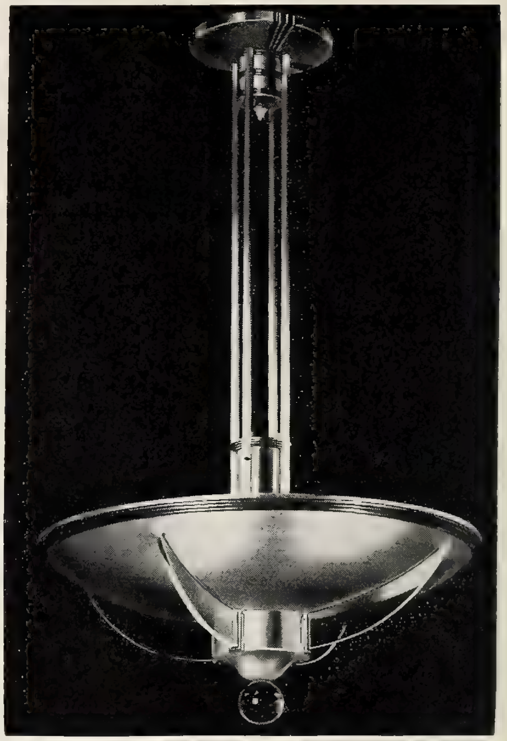
Fixtures of General Purpose Include Good Theatre Designs



Bracket fixture.
By Lightolier.

Pendent fixtures.
By Lightolier.

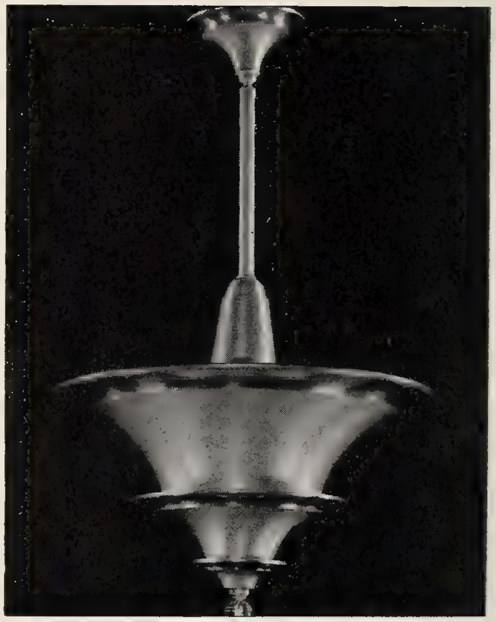


IN THE selection of modern lighting fixtures for theatres both economy and good taste are the more easily served because of the fact that among stock designs developed for homes as well as various classes of commercial buildings, can be found fixtures also well suited to theatres. All of the fixtures illustrated represent designs which are by no means to be designated as theatre types, specifically, yet they are well adapted to theatre foyers and lounges, and in some instances, to auditoriums as well.

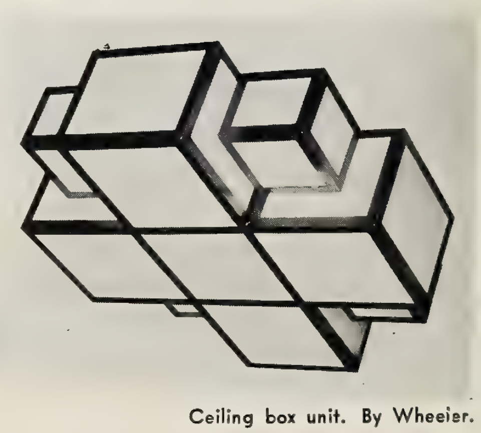
For example, the bracket fixture first illustrated, which is suited to both pilaster and panel arrangements in auditoriums. Similarly, the pendent fixture shown next to it. Both are of patterns that are modern in their simplicity, executed in diffusive glass and chromium plated metal. The same materials are used to create the adjoining ceiling fixture, which is probably better adapted to foyers (preferably spacious ones) than to other divisions of the theatre.

Shown second from the bottom of the page is a ceiling pendent likely to prove unobtrusive enough in most instances to be applicable to auditoriums as well as lobbies, foyers and lounges. This is an indirect type fabricated in cast aluminum and given a soft finish, except for the trim, which is polished.

Of quite another class of modern light sources available among stock fixtures is the box unit illustrated. This type is available in various formations and in either bronze or chromium-plated metal for the structural members. The unit pictured is designed to take five 75- or 100-watt lamps, and four 25- or 40-watt lamps. The glass can be either opal or clear. A unit of this type is well adapted to balcony soffits, and also to foyers and lounges in which the ceiling is relatively low.



Pendent fixture. By Kaline.



Ceiling box unit. By Wheeler.

The Use of Existing Parts With New Sound Equipment

- How reproduction systems can be economically as well as effectively modernized by adapting some components of previous apparatus to the new

By AARON NADELL

THE INSTALLATION of new sound equipment should seldom be a matter of merely discarding an existing system and putting in a new one. In most theatres certain carefully selected components of the old apparatus can be retained in service with material benefit to the exhibitor. Three possible advantages are obtained:

(A) The total cost of the new system, counting installation expense as well as purchase price, may be reduced very substantially.

(B) The retained equipment may provide the theatre, at practically no cost, with a dual amplifying system for use in emergencies.

(C) The retained equipment may be used as the nucleus of a p.a. system, which the theatre then acquires at what may be little or sometimes practically no cost.

These advantages can be combined. For example, a p.a. system obtained in this way may be provided with simple switches that enable it to do double duty as an emergency sound channel.

Since the primary consideration must always be retaining the inherent advantages of the new system, these may be listed here briefly. They are:

(1) Better quality, in terms of wider frequency range, wider volume range, and less distortion.

(2) Comparative immunity, at least for the immediate future, from sound troubles and sound repair costs.

(3) Reduced power consumption.

REDUCING EQUIPMENT COSTS

All of these advantages can be retained even when substantial portions of the old system are kept in service for purposes of economy alone.

Those portions of the existing equipment that handle sound directly cannot continue to do so if modern sound quality is desired. The sound heads, sound amplifier and loudspeakers can never be used in non-emergency operation unless they are of extremely recent date. But a sound system contains a great deal of auxiliary equipment—power supply units, switching units and panels, and meter panels in some cases, as well as the racks or cabinet on or in which equipment is mounted. These have no direct bearing upon the quality of sound reproduction. Where they are kept and added to the new system as intimate components thereof the exhibitor saves the cost of buying new items of the same kind, and the possibly greater cost of installing and wiring up those new items.

Power units that replaced storage battries in supplying amplifiers of early design will never be needed in connection with a modern installation. All present-day amplifiers supply their own power, requiring only simple connection to a standard 110-volt a.c. line. But an amplifier power supply panel which no longer serves its original purpose may very possibly prove suitable for lighting the exciter lamps or supplying the speaker fields of even the most modern system.

Power supply units originally intended for those two latter functions can often continue to serve a new system as efficiently as they did the old one.

If the voltage or current output of the existing units is higher than will be needed, the surplus can be absorbed by a suitable resistor, which is easily installed. The surplus will seldom if ever be great enough to make the waste of power important in any practical sense. If the voltage and current output of the existing units is inadequate, they may sometimes still be retained in service and used in association with fewer, or smaller, new units. Some existing power units possess large unused reserves of voltage and current which can easily be drawn upon if needed to meet the requirements of a new system.

Meter panels, on the other hand, should be kept in service, wherever practicable, as an advantage rather than as an economy. New systems are in general less liberally supplied with meters than the earlier models were. But meters are extremely useful, not only in finding troubles quickly, but also in inspections and checkups that prevent trouble. It is hardly possible to have too many of them.

EMERGENCY CHANNEL

The existing amplifier, which is unlikely to be good enough for standard service with the new sound heads and the new speakers, will still be far preferable to no amplifier at all. It can always be used in emergency with the newer input or output equipment, but in some cases may have to be modified by substitution of new input or output transformers. The cost of the former is insignificant, and even the cost of the latter is amply justified, and more than justified, if it is the only substantial expenditure needed to give the theatre an emergency channel. A regular-emergency changeover switch will of course be necessary, and there will be some small expense in wiring that up. On the average, however, the expense of retaining the old amplifier for service in emergencies should run considerably less than fifty dollars—an insignificant item when added to the total cost of a new sound system.

Similarly, wherever a third projector is available one of the existing sound heads may be retained, and used when emergency requires. The output transformer may have to be modified to match the new amplifier's input. This is a very small matter.

Occasionally, existing equipment may have to be matched to the new in terms of power levels as well as in terms of input and output impedances. It is unlikely that any discrepancy in power level will be too great for ready adjustment by means of the volume control of the amplifier involved; nevertheless, power level maxima and minima should be considered at every point where existing amplifying equipment is joined to new apparatus. Manufacturers can readily supply the necessary data.

P.A. SYSTEMS

Existing amplifiers will be suitable for p.a. work wherever (a) the highest quality is not required for sound reinforcement, and (b) high quality sound reinforcement is required, but the amplifier is one of the later, or modified, types, capable of extended frequency reproduction. Such an amplifier will still not possess the volume range associated with the best sound picture practice of the present day, but will still be entirely satisfactory for microphone work.

Any existing amplifier will need a pre-amplifier, or pre-amplifiers, with many modern types of microphones, but not with all; there are some late model dynamic microphones, for example, that will work perfectly without pre-amplification. Among these are models that can be obtained from independent microphone makers who do not supply complete sound systems.

Where the choice of microphones to be used dictates the addition of pre-amplifiers, retaining the sound voltage and power amplifiers for p.a. still represents a substantial economy as against the purchase of new voltage and power amplifiers for that purpose.

Existing sound loudspeakers can sometimes be retained for p.a. speakers, if the highest quality p.a. sound is not required, and if considerations of space and acoustics permit their use. In most theatres it will be found necessary to purchase separate p.a. speakers, but even then the existing sound speakers may meet some portion of the p.a. requirements.

A very simple switching arrangement is all that is needed to enable the existing sound amplifier to serve both as an emergency sound amplifier and as a voltage and power amplifier for p.a.

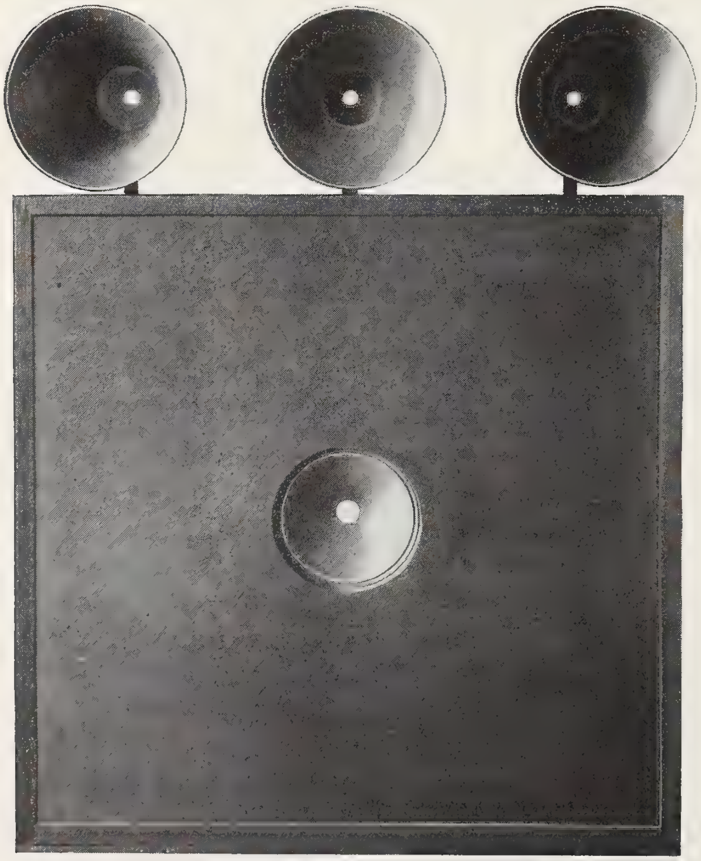
All the data necessary for planning the combinations of old and new equipment here suggested can readily be obtained from manufacturers. In the case of power units they are, as has been said: voltage current and degree of filtering desired; voltage, current and degree of filtering available in the output of existing apparatus. Switching panels, meter panels, racks and cabinets are individual items in which details vary enormously, and must be considered individually. In the case of amplifiers retained for emergency or p.a. purposes, the relevant data are input and output impedances, and (rarely) maximum and minimum input and output power levels. In the case of loudspeakers to be retained for p.a. purposes, space available for their mounting and individual acoustic conditions will govern. Installation and wiring costs are always individual factors, upon which no general guidance is possible.

The foregoing has not taken into account any possible value which the existing equipment may have for trade-in or resale purposes, but exhibitors will find that in general this is extremely minute. There is a substantial demand today for the very latest and best in sound apparatus, but the call for used equipment is much smaller than it was. In some cases, especially where the existing installation is comparatively recent, a very moderate price may be obtained through resale in the foreign market or to the smaller domestic theatres. Such cases are exceptional. It is not long since a great many thousand dollars worth of sound equipment (at original prices) was broken up with axes merely because no one wanted it and it could not be sold at any price. Most exhibitors are likely to find that while parts of their existing apparatus can be useful to themselves, they have little value in the market except their value as junk.

Equipment which the exhibitor does not own, but has only leased, can frequently be retained without difficulty or expense, precisely because no one wants it. The existing lease is often extended indefinitely upon payment of the nominal rental of one dollar per year.

[The author, a frequent contributor to Better Theatres, *is a sound engineer who has been associated with the installation and operation of theatre sound systems for many years.*—The Editor.]

How Can You Murder Your Patrons



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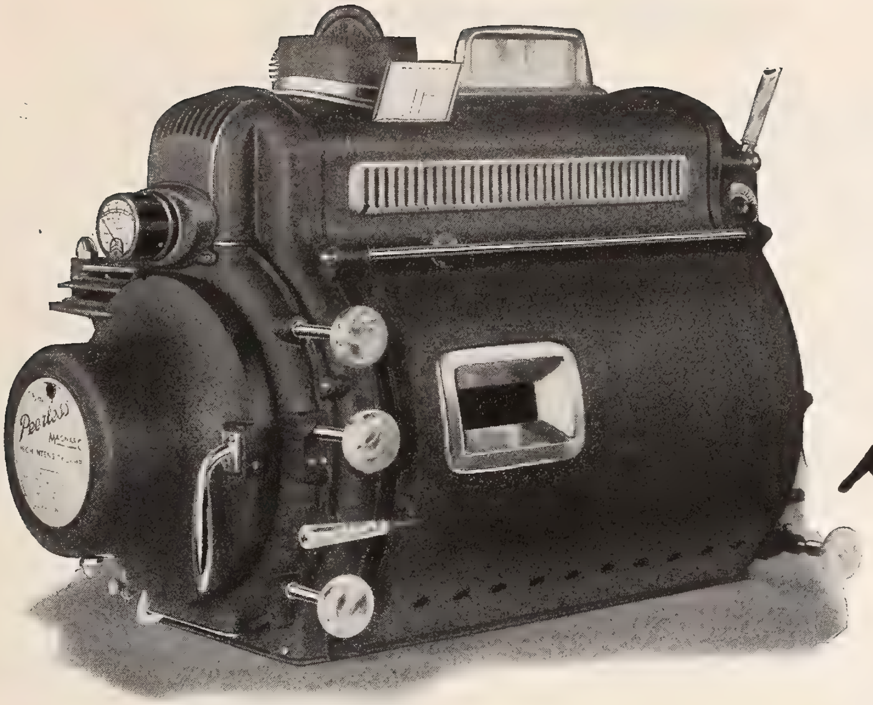

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ELECTRICAL filters needed in any theatre for replacement or other purposes can be described with great exactness by means of a new and highly advantageous nomenclature developed by the Academy of Motion Picture Arts and Sciences and announced in a current bulletin of the Academy's Research Council. The new method uses not more than six very simple symbols to convey all the information needed in any practical theatre application.

It is based upon the actual work done by an electrical filter, which is to offer different resistance (impedance is the correct term) to different frequencies of current. For example, the simplest form of sound filter is one which permits low frequencies to pass readily and tends to suppress the high ones, or the reverse. Such filters are usually designated as "low pass" and "high pass," but the information conveyed by those terms is extremely incomplete. It is always necessary to know, in addition, at just what frequency the filter in question draws its distinction between low and high, and how sharp that distinction is. Older methods did not convey that information in the absence of a complete response curve—the new one does.

LOW PASS FILTER

A low pass filter may now be defined as 4,000-lo-6,000. The symbol "lo" means low pass. The figures mean that the filter distinguishes between low and high in the region of 4,000 to 6,000 cycles. The degree of distinction is more exactly indicated in that the first figure names the frequency at which the filter has suppressed 3 db of the sound current supplied to it; the second figure is that frequency at which the suppression reaches 10 db. Thus the slope, as well as the point, of cut-off, is accurately defined.

Another low pass filter might be called 200-lo-400, meaning that the suppression has reached 3 db. at 200 cycles, and 10 db. at 400 cycles. A filter with less pronounced action might be 200-lo-800, differing from the one just named in that the effectiveness of suppression is less immediate, 10 db. of suppression not being reached below 800 cycles.

HIGH PASS FILTER

High pass filters used the symbol "hi" instead of the symbol "lo." Thus, 400-hi-200 would be a filter that passed all frequencies above 400 cycles, at which point it introduces 3 db. of suppression, the suppression reaching 10 db. at 200 cycles.

The principle of this new nomenclature is obviously one of extreme simplicity. The symbols "lo" and "hi" refer to admittance, not to suppression: "lo" means low-pass and "hi" means high-pass. The action of the filter is invariably referred to two values of suppression, and only two, that is 3 db. and 10 db. The first figure cited in any three-symbol combination refers to the 3 db. limit, the second always to the 10 db. limit.

It will be noted that even the symbols "lo" and "hi" are not strictly necessary (although their presence will doubtless help prevent errors), since the order of the figures in itself conveys the same information. Thus the first figure always indicates the frequency at which the suppression is 3 db., and the second that frequency at which suppression reaches 10 db. Hence, if the first figure is lower than the second, the low frequencies obviously meet the least impedance; the filter is low-pass filter. If the first figure is higher than the second, the high frequencies encounter the least suppression, and the filter is of the high-pass type.

BAND PASS FILTER

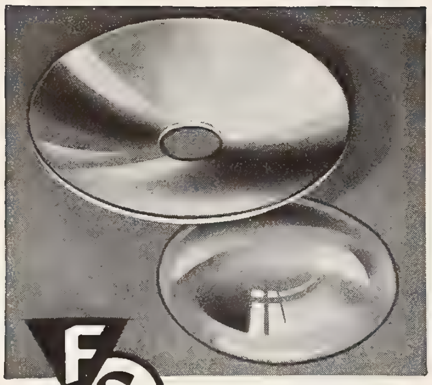
A band pass filter, which offers least impedance to a selected band of frequencies, and more impedance to all frequencies at either side of the band, is described in six symbols, for example: 400-hi-200-4,000-lo-6,000. This device would introduce into the circuit in which it is used 10 db. of suppression at 200 cycles, 3 db. at 400; then pass all frequencies up to 4,000 with less than 3 db. of suppression; at 4,000 the suppression is again 3 db., and at 6,000 reaches 10 db. The width of the band to be passed, and the slope of suppression at either end of that band, are all accurately conveyed in this six-symbol designation.

BAND ELIMINATION

A band elimination filter (the reverse of a band pass filter) is similarly described as 300-lo-400-3,000-hi-2,000. In other words: 3 db. of suppression at 300 cycles; 10 db. at 400 cycles; more than 10 db. as far as 2,000 cycles, and only 3 db. again at 3,000. The suppression is less than 3 db. below 300 and above 3,000.

DIVIDING NETWORK FOR SPEAKER SYSTEM

A dividing network, as used in modern theatre speaker systems, is similarly described as 400-lo-800-400-hi-200. The figure that is given twice, in this case 400, is the cut-off or dividing frequency. The low-pass filter of the network (admitting sound to the low-frequency speakers or "woofers," passes all sound currents up to 400 cycles, at which point the filter action reduces volume by 3 db. The reduction in the volume admitted to the low-frequency speakers reaches 10 db. at 800 cycles. Sound currents admitted to the high frequency speakers, or "tweeters" are reduced by more than 10 db. below 200 cycles, by only 3 db. at the crossover point, and suffer less than 3 db. reduction thereafter, so far as the action of the network is concerned.



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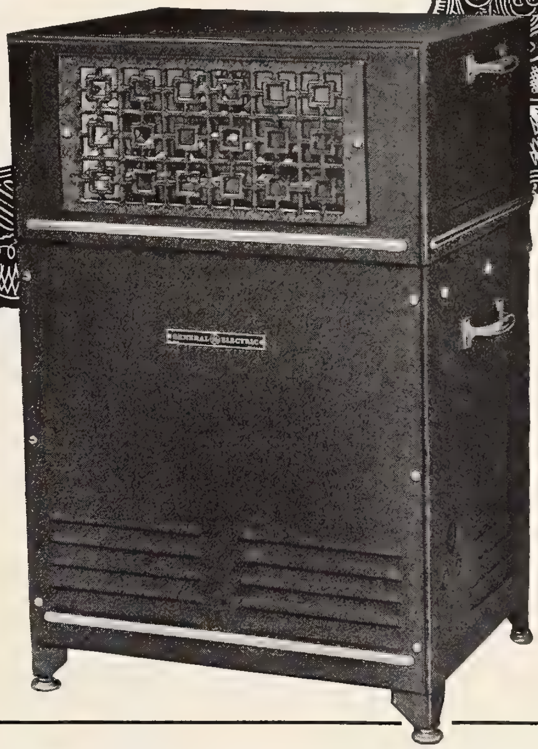

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THEATRE ACOUSTICS TODAY

4. Frequency Analyses; Treatment Distribution

● Explaining the application of acoustic materials according to their absorption characteristics and to architectural design—the fourth article of a series

By C. C. POTWIN

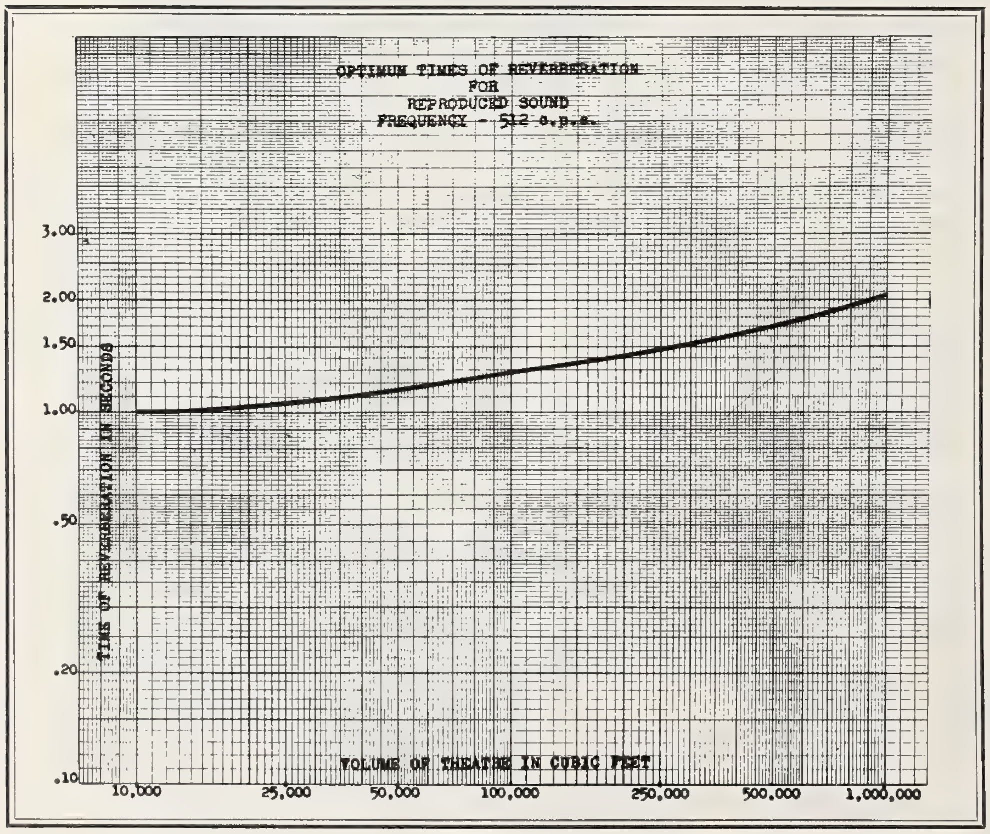
WHEN MAKING frequency range analyses of theatres, it will generally be found that the "normal" absorption (that provided by seats, carpet, drapes, and interior surfaces) is considerably greater at the middle range and high frequencies than it is at the low frequencies. Naturally, this will indicate a longer time of reverberation at the low frequencies. For binaural (two ear) listening, it is permissible to have a slightly longer time of reverberation at the low frequencies than at the middle range and higher frequencies. However, this tolerance is largely governed by the size of the theatre and the geometrical relationship of surfaces to the source of sound.

Experience has proved that *in the case of very small theatres having favorable proportions, a close approximation to a uniform time of reverberation throughout the frequency range presents the most desirable condition; whereas, for large theatres a proportionately greater degree of reverberation at the low frequencies is acceptable, and in some cases, actually desirable.*

In both instances, however, the magnitude of departure from a strictly uniform frequency reverberation characteristic assumes definite limits which must be maintained to avoid unfavorable conditions.

An excessive amount of reverberation at the low frequencies will give a decidedly "boomy" or hollow effect to reproduced sound, particularly to speech. Too little reverberation at the high frequencies, also experienced where the treatment is not carefully planned, will give the effect of a decided "flatness" or lack of "presence" so essential to good sibilance in speech and brightness in music.

To ensure the proper balance of sound-absorption between the low, middle range, and high frequencies when planning acoustic treatment for the average theatre, the time of reverberation at 64, 128 and 256 cycles per second should not exceed the time at 512 c.p.s. by more than ¾, ½ and ¼, respectivly. Similarly, for the higher frequencies the average time of reverberation from 1024 to 8192 c.p.s. should not be less than ¾ of the time at 512 c.p.s. These maximum and minimum tolerances are based on adjusting the times to the optimum or best values at 512 c.p.s. shown as a function of volume in the accompanying chart.



In the majority of cases, little difficulty is experienced in providing for the proper amount of sound absorption at the high frequencies, because most materials are very efficient within this range. Since the normal absorption is also usually greater at these frequencies, precautions must be taken to avoid the introduction of *more* sound absorption than the analysis indicates is desirable within this portion of the frequency spectrum. *Actually, it will be found that the overall sound absorption characteristic of the acoustic treatment selected for the various surfaces will have to taper off gradually at the high frequencies in order to fulfill completely the requirements for the average theatre.*

The provision for the proper amount of sound absorption at the low frequencies presents a more complex problem. There are very few commercial acoustic materials available today having uniform absorption values at the low frequencies equal to, or greater than, their respective values at the middle range and high frequencies. Actually, many materials which appear to fulfill the requirements at 512 c.p.s. and at the higher frequencies, lack the correct amount of absorption at the low frequencies. Since the normal absorption in the theatre is usually less at the low end, it may be readily understood that the utmost care must be exercised in selecting materials for treatment to ensure that they will meet the requirements within this portion of the frequency range.

As stated in the second article of this series [May 29th issue] the low frequency absorption introduced by furred construction, properly designed, will help to place less stringent requirements on the surface acoustic treatment, in that it will permit the use of certain materials which might otherwise have absorption values falling below the correct limits at these frequencies. Furthermore, the absorption provided by the audience, although a variable, is also a contributing element at the low frequencies.

It will be found from the frequency range analysis, however, that even under the best average conditions the total amount

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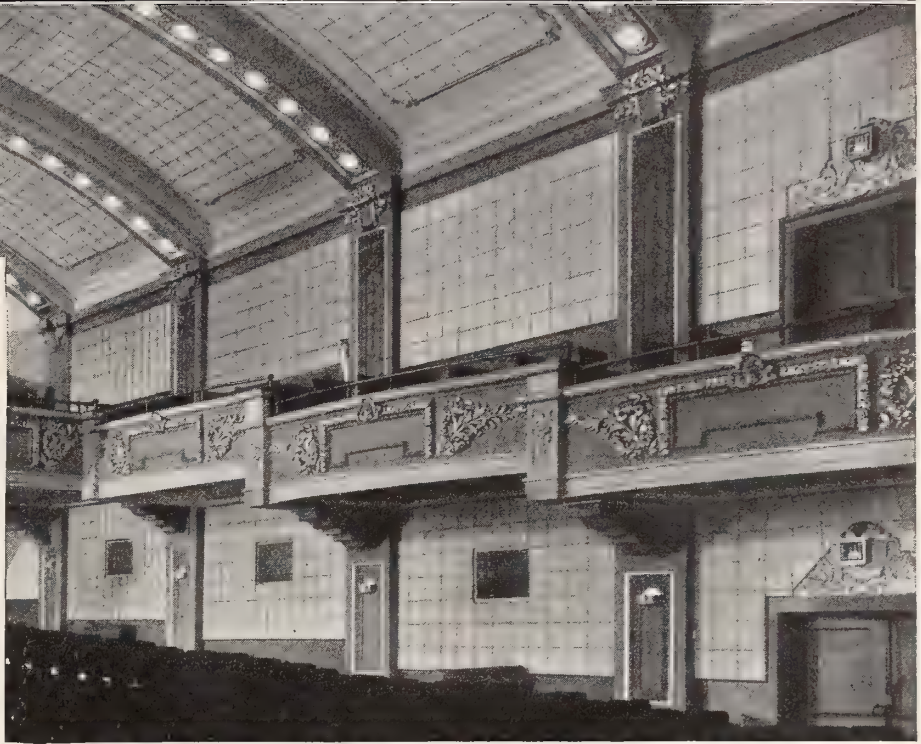

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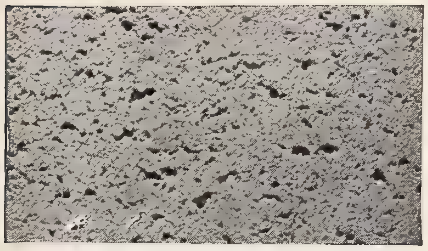

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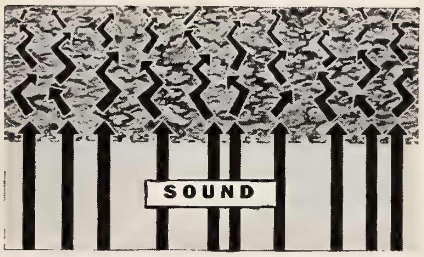
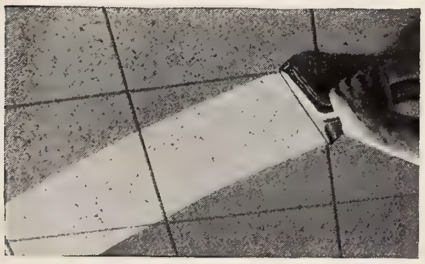


3. ABSORBS THE SOUND THAT MAKES OVERLAPPING REVERBERATION



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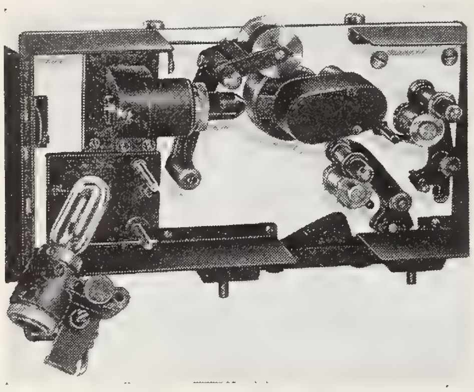

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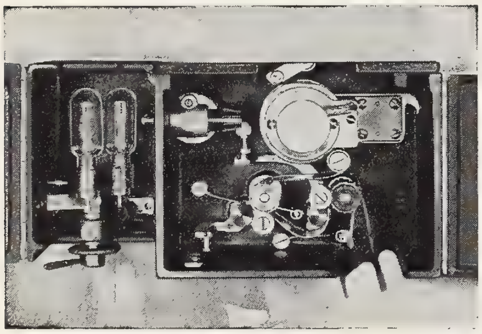

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of absorption provided by these two elements will not be sufficient to compensate fully for the usual discrepancies at the low end, and that the material or combination of materials selected for treatment must still have relatively high sound-absorption values at these frequencies if the best balance of reverberation time is to be assured for present high quality sound reproduction.

DISTRIBUTION OF TREATMENT

Having determined from the frequency range analysis the total amount of sound absorption in the form of acoustic treatment required for a given theatre, the next important step is to break this treatment down into its correct quantities and efficiencies for the various surfaces within the theatre. The distribution of this absorption will be almost entirely dependent upon the proportions of the auditorium and the shape of individual surfaces.

REAR WALL

In most cases, the rear wall presents the most objectionable surface from the standpoint of sound reflection. Large rear wall areas which are strictly uniform and unbroken in contour almost always require a special form of treatment having an extremely high sound-absorption value throughout the frequency range. This type of rear wall, producing serious acoustic difficulties, is frequency encountered in existing structures and is not uncommon in new designs. As explained in the second article, excessive treatment of the rear wall can be avoided and a better overall distribution of treatment throughout the auditorium be assured when balconies, irregular offsets, or triangular break-ups are correctly employed in design.

In cases where balconies are either installed, or to be provided in new design, an efficient form of acoustic treatment is usually required on the upper rear wall and front face of the projection room behind the balcony. Treatment can be omitted from the lower or main rear wall, however, when the depth of the under-balcony section (measured at the center in the case of curved balcony fronts) is greater than two and one-half times its average height, providing this wall is not curved or greater than 10 feet in height. In cases where the under-balcony section is shallow and a heavily draped standee rail is not provided, an efficient treatment is usually required for the lower rear wall surface. Acoustic treatment is also required on the front edge of the balcony when it presents a smooth unbroken surface greater than 1′6″ in height, and particularly when this surface is curved in the horizontal plane.

STANDEE RAIL

The use of glass in standee rails at the rear of the theatre is to be avoided. Such surfaces can be very objectionable from the standpoint of sound reflection even when they are located well within the limits of the under-balcony section.

If the use of glass becomes a necessary feature in special designs, this glass must be tilted or angled in a manner such that direct sound reflections do not return from this surface to the audience area. Otherwise, the entire surface to the audience area. Otherwise, the entire surface of the glass must be heavily draped on the side of the standee rail facing the stage.

SIDE WALL

The closest approach to the ideal method of acoustic design and treatment of the side walls involves the use of well-broken, nonparallel surfaces having a treatment which is highly absorbent at the rear and which diminishes uniformly in amount and efficiency toward the front. Where the side walls are strictly parallel and regular in shape, as is usually the case in existing theatres, a treatment having a high absorption value throughout the frequency range may be required for the major portion of these surfaces, assuming that the proportions of the theatre do not deviate too widely from the ideal.

In theatres where the length is extreme relative to the width and height and the side walls are strictly parallel and unbroken in contour, it is often necessary to install sections of acoustic treatment arranged in panels or in horizontal or vertical bands, spaced non-symmetrically with relation to directly opposite areas along the side walls.

The purpose of this non-uniform distribution of treatment is to reduce the magnitude of interference from multiple reflections so far as practicable, and still maintain the correct time of reverberation, together with an acceptable degree of liveness at the rear sections of the seating area. Uniformity of appearance is secured with this method of treatment through the use of false panels or untreated sections of a corresponding size, shape and color, on the side wall areas directly opposite the treated sections in each case.

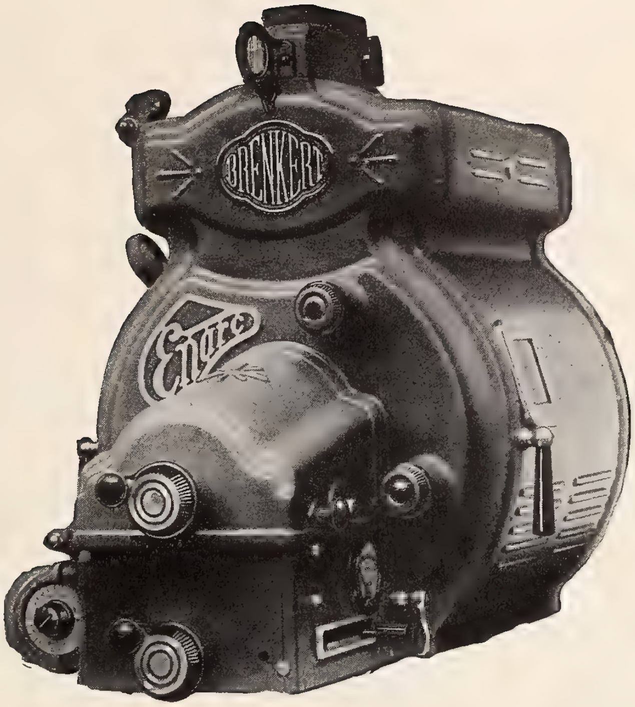
Where balconies are provided and the depth of the under-balcony section is greater than two and one-half times its height, it is usually preferable to omit treatment from the side walls within this section. If the under-balcony section is deep, as is often the case in large theatres, and an excessive amount of sound absorption is introduced in this section, a decided loss of high frequencies is effected in the rear portion of the seating area.

CEILING

Ceiling treatment is frequently required in addition to wall treatment when the seats installed have a low sound-absorption value, when the enclosed volume per seat is high, or when the proportions deviate widely from the ideal. In the long theatre, this treatment should be moderate and distributed over the ceiling so as to ensure a satisfactory gradation of liveness from the front to the rear sections of the seating area.

When the theatre is extremely wide relative to its depth, ceiling treatment may become of even greater importance than side wall treatment. In this latter case, the amount of sound energy reflected from the ceiling at the first incidence is great compared to that reflected from the side walls. Consequently, a treatment having a high

(*Continued on page 43*)



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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

SHOULD EXHIBITOR OR UNION SELECT THE MAN FOR THE JOB

AN ILLINOIS theatre manager propounds this question (with the request that neither his name nor location be divulged):

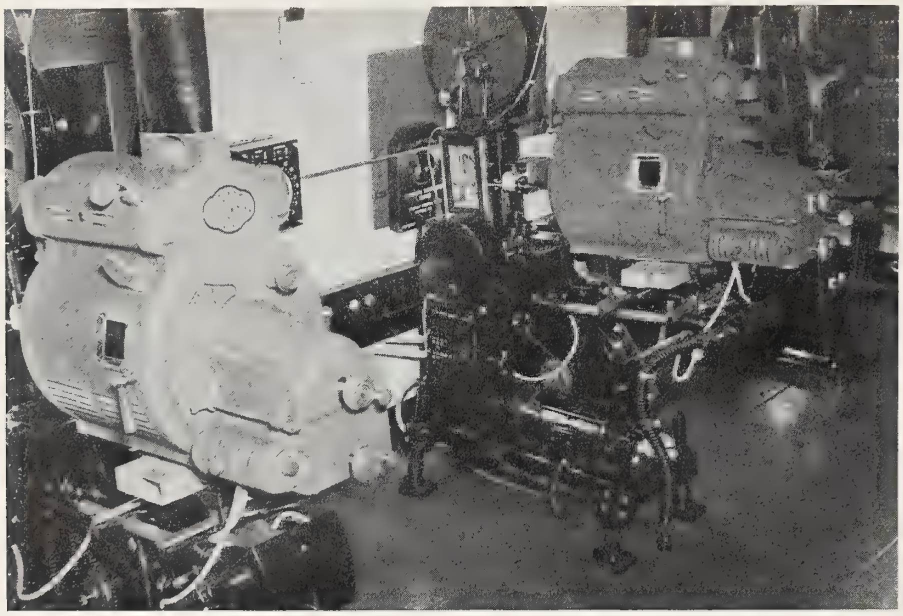
"For eighteen years I have managed theatres, beginning with a small town house and gradually progressing until the seat of my present activity is a city theatre having a capacity in excess of 1500. In fairness, Mr. Richardson, I should say that during all the time of my managerial experience I have been consistently benefited by your books and writing, first in the now defunct Moving Picture World, later in MOTION PICTURE HERALD and BETTER THEATRES, which publications have preformed a service of high value to the entire industry by backing you up in your battle for improvement in projection.

"The question I propose asking may prove an embarrassing one to answer publicly, but it nevertheless should be dealt with, and I am sure you have the courage to do it, regardless. It applies directly to my own case as well as to the case of very many other exhibitors and managers.

"This theatre employs and always has employed union projectionists. It is willing to and does comply with all union rules and regulations. It is quite willing to, this this so long as such rules and regulations seem to be founded on fair dealing and common sense, since myself and the owner of this theatre realize they are quite necessary from the point of view of the men.

"However, Mr. Richardson (and the owner joins me in this), can it be deemed right, fair and just that when the union has a list of idle projectionist members, and an employer against whom they have never had any grievance desires, for what is to him good and sufficient reasons, to have one of his projection staff changed and another union man substituted, with the request that a particular one of the idle men be assigned to his theatre, his request is curtly refused and he is obliged either to retain the man he has or accept one selected by the union business representative?

"Is it not totally unreasonable and wholly unfair that an employer be denied all privilege in the matter of selecting his employes? Can it be deemed either good business or good policy for a union, through its business representative, to force an employer either to retain a man with whom, laying aside the question of competency, he is unable to get along with on amicable



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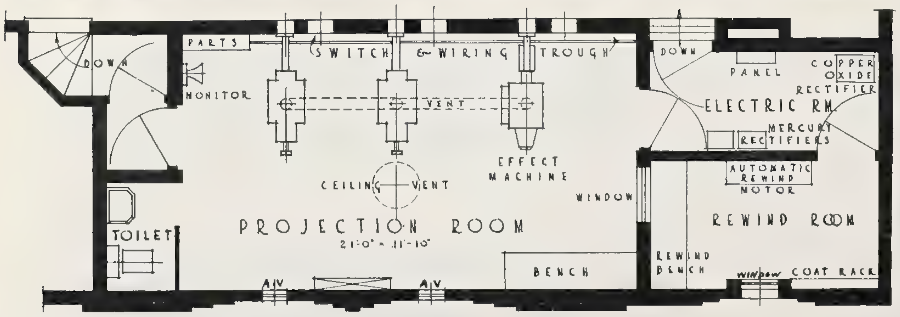

The projection layout, in plan and picture, of the Plaza theatre in Vancouver, British Columbia, and a view of the front of this modern 1,000-seat house which replaces the 650-seat Maple Leaf theatre. The pictures and plans were contributed by Projectionist W. A. Crute, who states that the equipment consists in late type Motiograph projectors, Western Electric sound system, Brenkert Enarc lamps, Forest twin copper oxide rectifier. "I am using," explains Crute, "the old mercury rectifiers from the former house for the effect machine, which is a Chicago Cinema deluxe model." Crute further explains, with reference to the picture of the front, "Those four small holes below the windows are cold air intakes at the level of the projection room floor."

terms, or else to accept another concerning whose ability, skill and knowledge he knows nothing at all, nor has he any idea as to whether or not he can work with such individual on amicable terms?

"We ask you, Mr. Richardson, to discuss this matter, in print if you will, for we believe the matter needs a thorough airing."

In the first place, things have now advanced to the point where but very few unions officials are unwilling to accomodate employers in such a matter, at least so far as possible, unless there be very good reasons for refusal. Of my own knowledge, very many unions and union officials will go out of their way to do so. However, there are wheels within wheels and situations in which a business representative is wholly justified in objecting to permitting an employer to select some particular man from the list of idle union members.

As a case in point, suppose the idle list to consist of three men, all of essentially equal ability; however, Mr. A has been out of work longest, Mr. B. next, and Mr. C a comparatively short time. An employer requests that one of his men be changed, asking that Mr. C be appointed to him. Now under these circumstances, unless there be special reasons for such request, the business representative is perfectly justified in refusing it. Indeed he would have no right to grant it without the sanction of the union as a whole. For Mr. A has every right to expect to be assigned to that job, having been out of work longest. That is an item of basic right.

Then, too, there have been many cases in which requests for assignment of some special man to a theatre have been based on ulterior motives. Unpleasant, but quite true! Cases have been discovered, and proved true, where a dishonest union man has made a bid for a job by agreeing with an equally dishonest manager to remit, privately of course, a certain fixed percentage of his union wage each week. He was to be handed his full union wage each pay day, but was later to slip part of it back to the manager. That is another situation against which union business representatives must guard.

These things are pointed out merely to illustrate the fact that union officials may have justifiable reason for not acceding to what on the face of it, from the managerial viewpoint, seems a perfectly reasonable request.

It is, however, an exceedingly unpleasant situation in which a manager is obliged to retain in his employ a man with whom he is unable to maintain at least reasonably pleasant relations. Such a situation is one any able business representative will use every effort to iron out, even to changing the man unless there be some well based reason for refusal to do so.

Where such a case as this exists, I would say, most emphatically, that if the business representative be at all worthy to hold such position, he will call upon the employer and in friendly fashion (note the *friendly,* please) seek first to ascertain the exact basis of his objection to the man he

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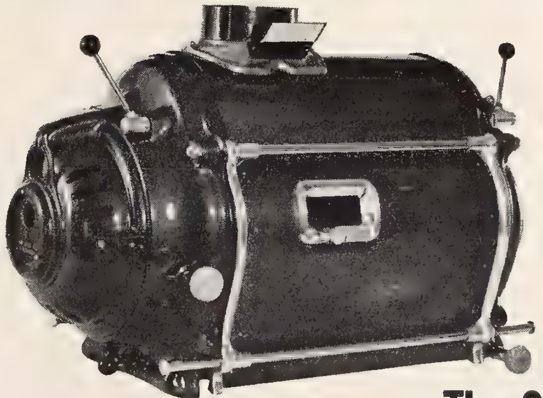

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proposes to supply, and just why he prefers his replacement by some other certain individual, rather than another of approximately equal ability. Certainly if both sides talk in friendly fashion and are willing to lay their cards on the table, some sort of settlement may be arrived at.

But the manager must be willing to explain fully his reasons for wanting a change of that kind, and the business representative must realize that while he may have power to refuse, it most emphatically is not up to him to do so unless cogent reasons exist. He is not a Czar, but the representative of a body of men whose final best interest will be served only by acting fairly and justly in all controversies with managements.

While some years ago it was quite true some business representatives were arbitrary, and in some cases thoroughly unfair, to the credit of the unions that type of officer has been very largely discarded or made to change his ways and adopt methods more in keeping with good policy and fair dealing. As the years pass, unions as well as other human institutions progress.

BUILDING AN OPEN LENS PORT

J. L. JENNINGS of Laredo, Texas, asks, "Is there any practicable way in which sound may be prevented from reaching the auditorium without covering the lens port with glass. I have noted your own published objections to the glass cover, but have not observed any suggestions as to how the port may be left open and projection room sounds prevented from annoying customers seated near the projection room wall."

If you have or are able to examine the sixth edition of the Bluebook of Projection, on page 252 you will find one method both illustrated and described. Another, unless the lens be too close to the wall, is to build a suitable double-wall box of sound absorbing material just large enough not to interfere with the light beam and just long enough to extend from the projection room wall to the lens, its lens end being stopped down to just the dimensions of the light beam at that point. The wall opening must then be stopped down to light beam diameter by inserting two, three or four slabs of sound absorbing material, spaced an equal distance apart. How many to use will depend upon the wall thickness.

The above described box must then be suitably supported so as to enclose the light beam, with its wall end just as snugly against the port fire shutter as may be without interference with its operation. A good plan is to attach box to a sheet of sound absorbing material large enough to cover the entire port wall opening and attach to the wall top, bottom and sides, with ribs of the same material just thick enough to provide ample clearance for fire shutter action.

Sounds complicated, but really it is quite simple. If the job be well done it may safely be said that no audible sound will get through to the auditorium. However, remember that *it must be well done* or results may not come up to expectations. For the wall slab I would suggest a sheet of stiff sound absorbing material not less than ½-inch thick. For the box, thinner material of the same character will serve, though the ½-inch stuff will do so equally well. It would be well to let the lens end enter the box, but there must be no actual contact, since that would serve to transmit projector mechanical sounds to the box and through it to the wall. If the management will supply a sheet of sound absorbing material, any competent projectionist should be able to build and install the entire thing with the aid of a hammer, square, saw and suitable nails—or preferably, thin screws.

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SINCERE MEN IN THE PROFESSION

QUARTERLY BULLETIN No. 3, the official publication of District No. 1, IATSE & MPMO, comprising Oregon, Montana, Idaho, Washington and British Columbia, of which E. A. Clark, Chairman, Seattle; Harry Pearson, Vancouver; L. B. Hines, Yakima, Wash.; and H. J. Young, Butte, Mont., form the Advisory Board, reprints an article by Lester Isaac, director of projection for Loew's Inc., printed in the American Projectionist some while ago, in which the following occurs:

"At the last meeting of the American Projection Society, New York Chapter, after routine business had been disposed of, a discussion was started on sound failures, their cause and remedy. Some very interesting experiences were recounted and much useful information gained

"Someone requested an explanation as to why a tube that had been used as a rectifier had no further value as an amplifier. The discussion lasted for an hour, starting at 3:30 a.m. The members present had all done a hard day's work. Many of them had traveled considerable distances to attend the meeting.

"In what other line of work do we find men willing to devote time at such an unholy hour in seeking information that will help them in their work? It must be remembered that these men do not own theatres, nor do they have any personal interest in the business they serve. They work for a salary. Upon their skill not only depends, at least to a considerable extent, the success or failure of the theatre they serve, but also the ultimate success of all sound processes. We think the situation is unique. We know of no other class of workers willing to travel, often in bad weather, and devote their hours of rest to discussing ways and means to improve results for their employers, all without direct monetary compensation."

To which might be added: And without orders from, or even the knowledge of the employer.

It is a performance not, so far as I am able to ascertain, duplicated in any other trade, craft, calling or profession, considering the unholy hours involved. For projectionists usually cannot attend meetings at a civilized hour, therefore seeking after knowledge in the manner described represents very genuine hardship and strain.

I personally know of dozens of instances in which groups of projectionists have driven long distances, after their theatres closed at night (meaning after 11 p.m.) to attend a single address or lecture on projection. In many instances these drives have exceeded 200 miles for the round trip, the return journey often starting after 3 a.m. I well remember one instance in which a group of projectionists drove more than 50 miles through a driving rain storm to attend such an address.

This is concrete evidence that we now have sincere, earnest men in the profession, men who are willing to sacrifice their own comfort and make a very real effort to improve their knowledge to the end that they may give better service.

SIMPLIFIED FILM CLEANING METHOD

RECENTLY a film cleaner was brought to my attention, examination of which indicated to be entirely effective. It is inexpensive enough so that even the smaller theatres would not be barred from ownership. It passes the film, at ordinary slow rewinding speed, through a bath of carbon tetrachloride, from which it emerges dry and ready to be wound upon a reel.

While there might possibly be some chance of inflicting light scratches, I would regard that possibility as negligible. Even though some possible slight injury of this sort might be inflicted occasionally, certainly it would not anywhere nearly equal the damage done by a smear of oil and liberal coating of dirt on the film.

In a report upon this cleaning process, submitted following tests by Erpi, it is stated that " most of the film noise is above 1000 cycles, and the cleaner is apparently quite effective in reducing the noise of dirty film, since after cleaning the dirty film was almost comparable with new stock. Visual inspection of the film after two cleanings indicated no scratching was caused by the cleaner. It was, however, observed that considerable tension is required to pull the film through the cleaner, and consequently a low gear ratio rewinder is preferable, and poorly patched film will pull apart."

Acoustics Today

(*Continued from page* 38)

efficiency throughout the frequency range is often required for this surface, distributed in panels or in horizontal bands in such a manner as to ensure the maximum effectiveness for reduction of reverberation and elimination of discrete sound reflections.

Treatment is not usually required on the ceiling beneath the balcony unless the under-balcony section is shallow and there is very little sound absorption other than that provided by the audience within this section. If a relatively deep under-balcony is proposed in the design of new theatres, it is well to bear in mind that the ceiling within this section can be used to good advantage for maintaining the proper intensity of sound, particularly of the high frequencies, at the rear seats by sloping this surface slightly and uniformly toward the rear wall.

[*In his next article Mr. Potwin will deal with acoustic materials. It will classify and discuss the sound absorbing properties of various types of materials and their general adaptability to theatre treatment. Particular emphasis will be placed on the methods of applying materials to ensure that the maximum degree of sound absorption will be obtained, particularly at the low frequencies. Mr. Potwin is a member of the technical consulting staff of Electrical Research Products, Inc., dealing with acoustic problems.* —THE EDITOR.]

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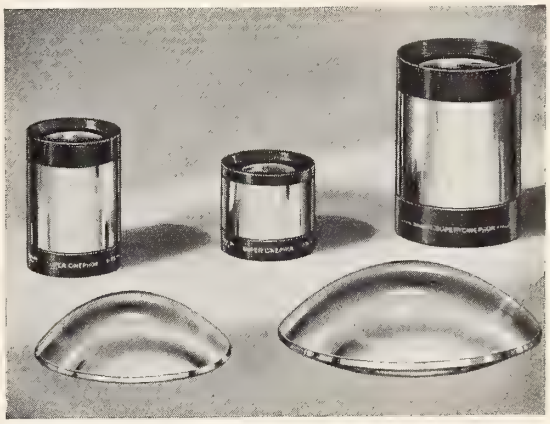

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BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems

[5-29-37]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

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2 .... 7 ....
3 .... 8 ....
4 .... 9 ....
5 .... 10 ....

Remarks (or any items not listed above): ....

....

....

Name .... Theatre .... City ....

State .... Seating Capacity ....

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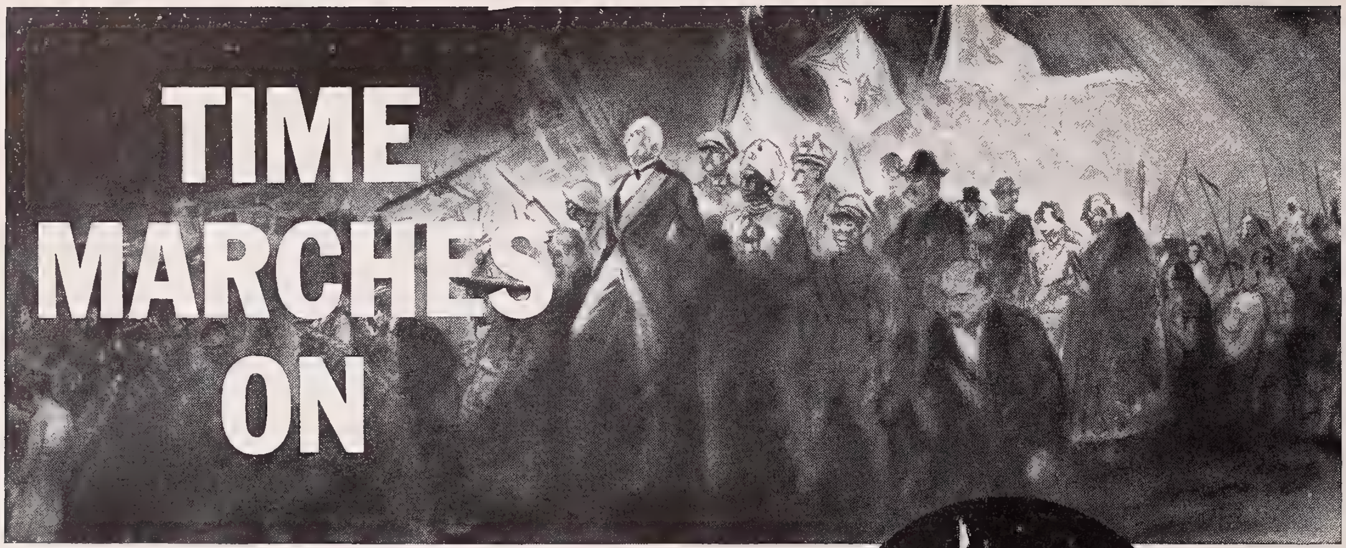

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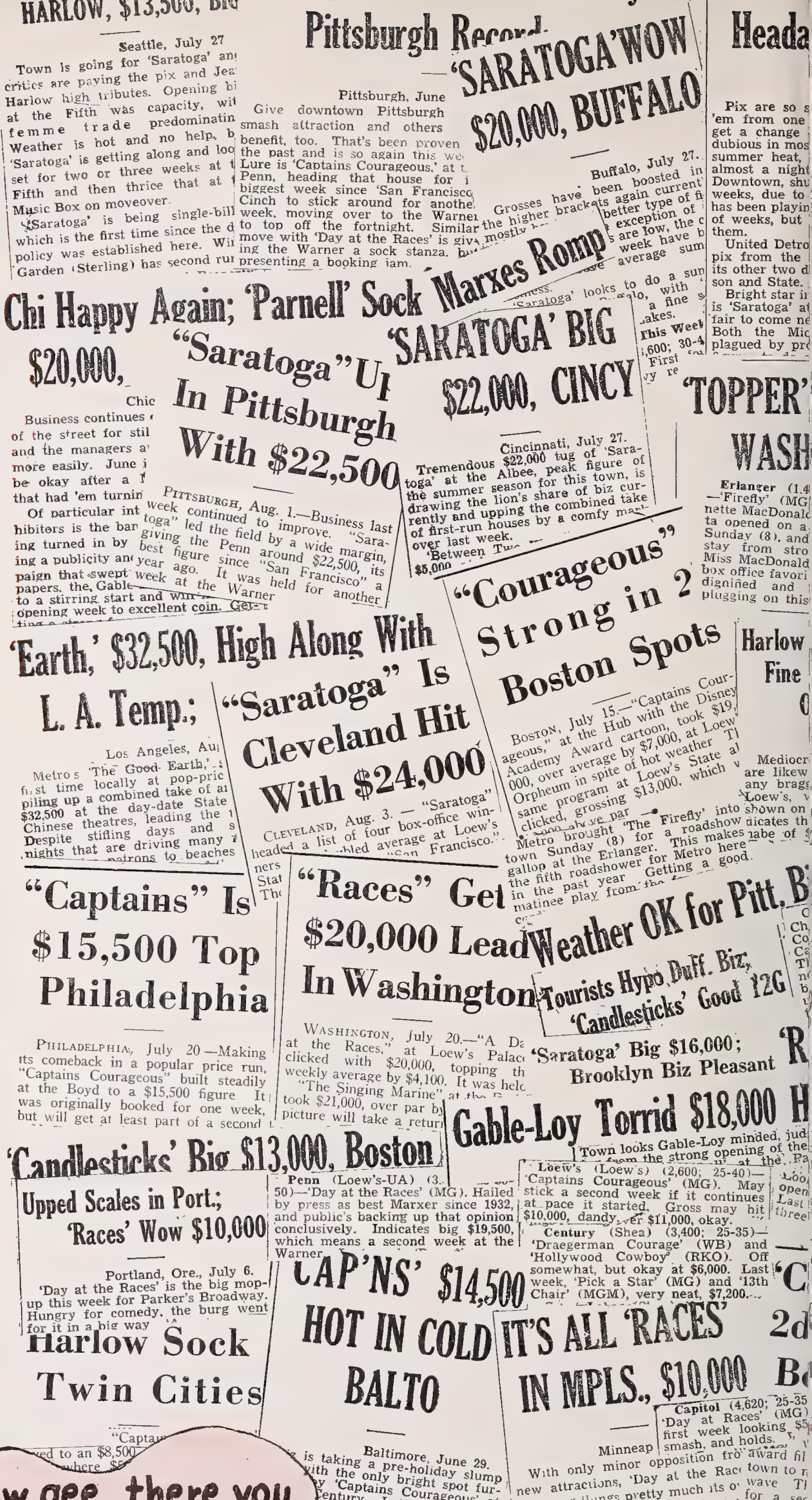
In Better Theatres:

SHOULD EXHIBITOR INSTALL ELECTRIC POWER EQUIPMENT?

VOL. 128, NO. 8 In Two Sections — Section One AUGUST 21, 1937

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

M-G-M's PROMISE FULFILLED!



HARLOW, $13,500, BIG

Seattle, July 27

Town is going for 'Saratoga' an critics are paying the pix and Jea Harlow high tributes. Opening bi at the Fifth was capacity, wit femme trade predominatin Weather is hot and no help, b 'Saratoga' is getting along and loo set for two or three weeks at t Fifth and then thrice that at t Music Box on moveover.

'Saratoga' is being single-bill which is the first time since the d policy was established here. Wi Garden (Sterling) has second ru

Pittsburgh Record

Pittsburgh, June

Give downtown Pittsburgh smash attraction and others benefit, too. That's been proven the past and is so again this we Lure is 'Captains Courageous,' at t Penn, heading that house for i biggest week since 'San Francisco Cinch to stick around for anothe week, moving over to the Warne to top off the fortnight. Similar move with 'Day at the Races' is giv ing the Warner a sock stanza, bu presenting a booking jam.

—'SARATOGA' WOW $20,000, BUFFALO

Buffalo, July 27.

Grosses have been boosted in the higher brackets again current mostly ... better type of fi ... exception of ... s are low, the c ... week have b ... average sum ... ness. 'Saratoga' looks to do a sun ... Buffalo, with ... a fine s ... akes.

This Week

,600; 30-4 ... First ... vy re

Heada

Pix are so s 'em from one get a change dubious in mos summer heat, almost a night Downtown, shu weeks, due to has been playin of weeks, but them.

United Detro pix from the its other two d son and State.

Bright star i is 'Saratoga' a fair to come ne Both the Mic plagued by pr

Chi Happy Again; 'Parnell' Sock Marxes Romp $20,000,

Chic

Business continues of the street for stil and the managers a more easily. June i be okay after a f that had 'em turnin

Of particular int hibitors is the ban ing turned in by ing a publicity an paign that swept papers, the Gable to a stirring start and wi opening week to excellent coin. Get-

"Saratoga" Up In Pittsburgh With $22,500

PITTSBURGH, Aug. 1.—Business last week continued to improve. "Saratoga" led the field by a wide margin, giving the Penn around $22,500, its best figure since "San Francisco" a year ago. It was held for another week at the Warner

'SARATOGA' BIG $22,000, CINCY

Cincinnati, July 27.

Tremendous $22,000 tug of 'Saratoga' at the Albee, peak figure of the summer season for this town, is drawing the lion's share of biz currently and upping the combined take of first-run houses by a comfy mar over last week.

'Between Tw ... $5,000

'TOPPER' WASH

Erlanger (1,4 —'Firefly' (MG nette MacDonald ta opened on a Sunday (8), and stay from stro Miss MacDonald box office favori dignified and plugging on this

'Earth,' $32,500, High Along With L. A. Temp.;

Los Angeles, Au

Metro's 'The Good Earth,' first time locally at pop-pric piling up a combined take of a $32,500 at the day-date State Chinese theatres, leading the Despite stifling days and nights that are driving many patrons to beaches

"Saratoga" Is Cleveland Hit With $24,000

CLEVELAND, Aug. 3. — "Saratoga" headed a list of four box-office winners ... doubled average at Loew's State ... "San Francisco." The

"Courageous" Strong in 2 Boston Spots

BOSTON, July 15.—"Captains Courageous," at the Hub with the Disney Academy Award cartoon, took $19,000, over average by $7,000, at Loew's Orpheum in spite of hot weather. The same program at Loew's State also clicked, grossing $13,000, which was ... above par

Metro brought 'The Firefly' into town Sunday (8) for a roadshow gallop at the Erlanger. This makes the fifth roadshower for Metro here in the past year. Getting a good matinee play from the

Harlow Fine

Mediocr are likew any bragg Loew's, shown on dicates th labe of

"Captains" Is $15,500 Top Philadelphia

PHILADELPHIA, July 20—Making its comeback in a popular price run, "Captains Courageous" built steadily at the Boyd to a $15,500 figure. It was originally booked for one week, but will get at least part of a second

"Races" Get $20,000 Lead In Washington

WASHINGTON, July 20.—"A Day at the Races," at Loew's Palace clicked with $20,000, topping the weekly average by $4,100. It was held

"The Singing Marine" at the ... took $21,000, over par by ... picture will take a return

Weather OK for Pitt, B

Tourists Hypo Buff. Biz; 'Candlesticks' Good 12G

'Saratoga' Big $16,000; Brooklyn Biz Pleasant

Gable-Loy Torrid $18,000 H

Town looks Gable-Loy minded, jud from the strong opening of the ... at the Pa

'Candlesticks' Big $13,000, Boston

Upped Scales in Port.; 'Races' Wow $10,000

Portland, Ore., July 6.

'Day at the Races' is the big mop-up this week for Parker's Broadway. Hungry for comedy, the burg went for it in a big way

Penn (Loew's-UA) (3, ... 50)—'Day at the Races' (MG). Hailed by press as best Marxer since 1932, and public's backing up that opinion conclusively. Indicates big $19,500, which means a second week at the Warner.

Loew's (Loew's) (2,600; 25-40)—'Captains Courageous' (MG). May stick a second week if it continues at pace it started. Gross may hit $10,000, dandy, over $11,000, okay.

Century (Shea) (3,400; 25-35)—'Draegerman Courage' (WB) and 'Hollywood Cowboy' (RKO). Off somewhat, but okay at $6,000. Last week, 'Pick a Star' (MG) and '13th Chair' (MGM), very neat, $7,200.

Loo open Last three

Harlow Sock Twin Cities

"Captai ... ved to an $8,500 ... where

CAP'NS' $14,500 HOT IN COLD BALTO

Baltimore, June 29.

... is taking a pre-holiday slump with the only bright spot furnished by 'Captains Courageous' at Century. Latter is leading with a

IT'S ALL 'RACES' IN MPLS., $10,000

Minneap

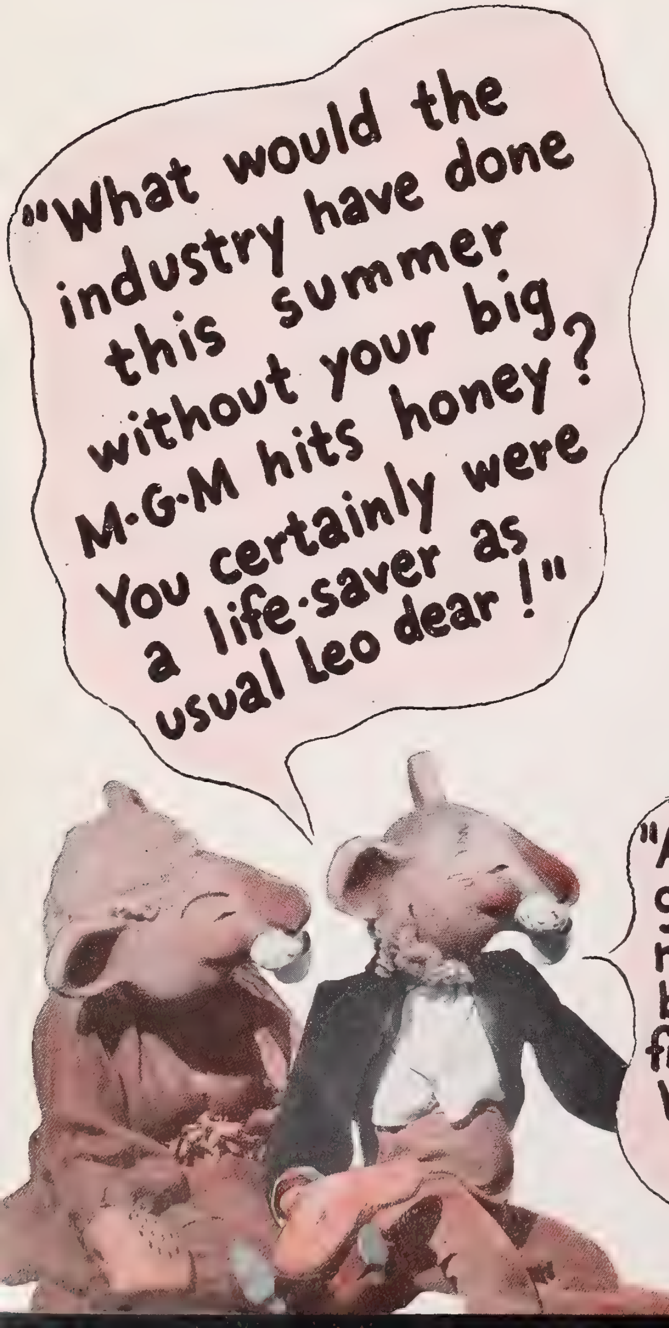
With only minor opposition from new attractions, 'Day at the Races' is having things pretty much its own at the Minnes

Capitol (4,620; 25-35) 'Day at Races' (MG) first week looking $5 smash, and holds.

... award fil town to ... wave ... for a sec ... $12,000

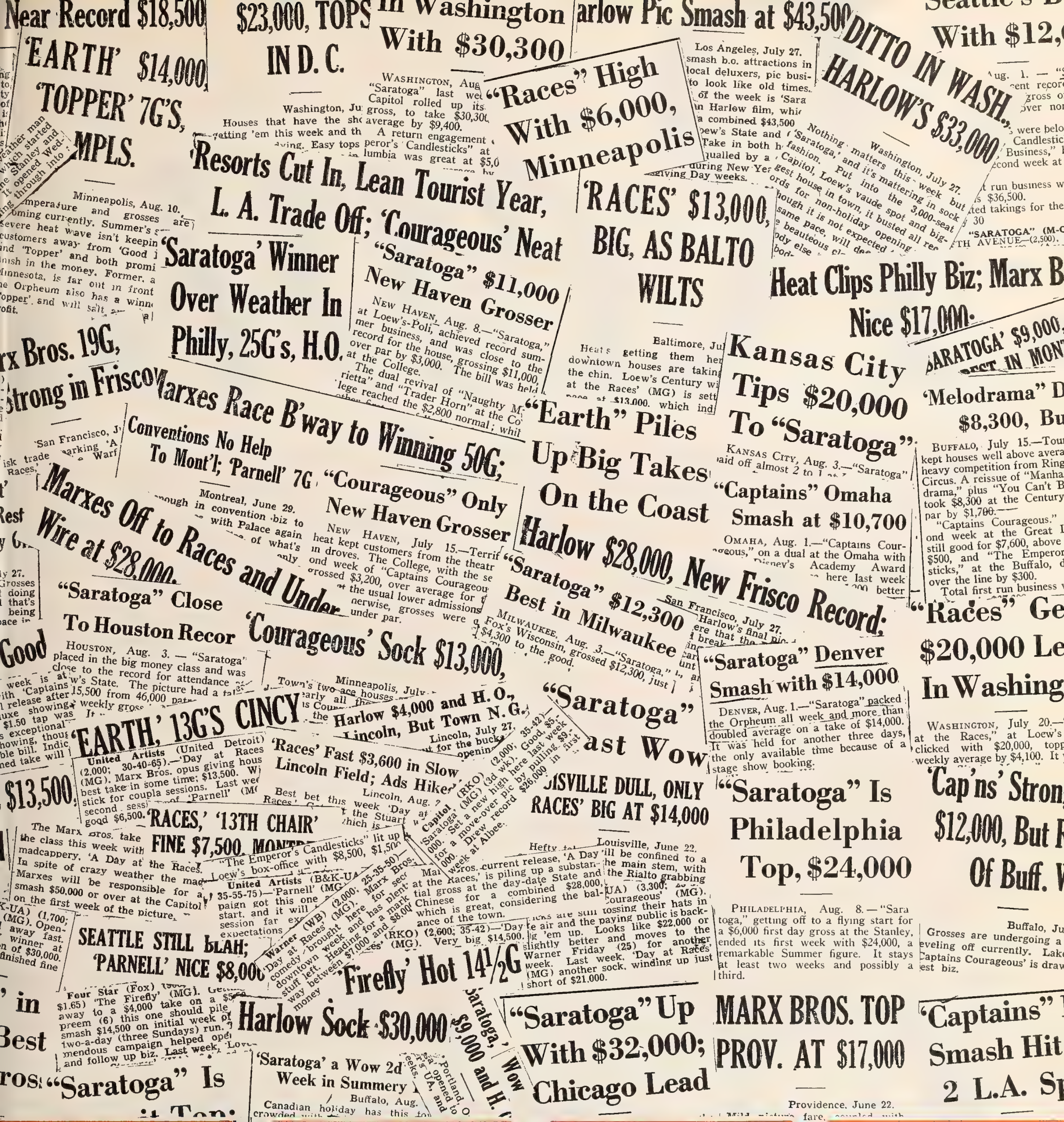
'C 2d B

'R


"What would the industry have done this summer without your big M-G-M hits honey? You certainly were a life-saver as usual Leo dear!"
"Aw gee, there you go again Maw. I'd rather let these box-office clippings from M.P. Daily and Variety do the talking!"

REMEMBER?

The pages reproduced to the right are from M-G-M's trade insert published two months ago! *It was a promise when we made it, but it's in the bank now!*



Near Record $18,500

'EARTH' $14,000, 'TOPPER' 7G'S, MPLS.

Minneapolis, Aug. 10.
emperature and grosses are
oming currently. Summer's s
Severe heat wave isn't keepin
customers away from 'Good
and 'Topper' and both promi
inish in the money. Former, a
Minnesota, is far out in front
he Orpheum also has a winn
'opper', and will salt
rofit.

weather man which started ne Stanley and Wed. It opened through into

$23,000, TOPS IN D. C.

Washington, Ju
Houses that have the sh
getting 'em this week and th
Easy tops

In Washington With $30,300

WASHINGTON, Aug
"Saratoga" last we
Capitol rolled up its
gross, to take $30,300
average by $9,400.
A return engagement
peror's Candlesticks" at
lumbia was great at $5,0

"Races" High With $6,000, Minneapolis

arlow Pic Smash at $43,500

Los Angeles, July 27.
smash b.o. attractions in
local deluxers, pic busi-
to look like old times.
of the week is 'Sara
in Harlow film, whi
a combined $43,500
oew's State and
Take in both h
qualled by a
during New Ye
g Day weeks.

DITTO IN WASH., HARLOW'S $33,000

Washington, July 27.
Nothing matters this week but 'Saratoga,' and it's mattering in sock fashion. Put into the 3,000-seat Capitol, Loew's vaude spot and biggest house in town, it busted all records for non-holiday opening hough it is not expected same pace, will beauteous ody else

Seattle's

With $12,0

Aug. 1. — "
cent recor
gross o
over no
were belo
Candlestic
Business,"
econd week at
t run business w
s $36,500.
ted takings for the
30
"SARATOGA" (M-G
TH AVENUE—(2,500).

Resorts Cut In, Lean Tourist Year, L. A. Trade Off; 'Courageous' Neat

'Saratoga' Winner Over Weather In Philly, 25G's, H.O.

"Saratoga" $11,000 New Haven Grosser

NEW HAVEN, Aug. 8.—"Saratoga," at Loew's-Poli, achieved record summer business, and was close to the record for the house, grossing $11,000, over par by $3,000. The bill was held
at the College.
The dual revival of "Naughty M
rietta" and "Trader Horn" at the Co
lege reached the $2,800 normal; whil

'RACES' $13,000, BIG, AS BALTO WILTS

Baltimore, Ju
Heat's getting them her
downtown houses are takin
the chin. Loew's Century wi
at the Races' (MG) is sett
pace at $13,000, which ind

Heat Clips Philly Biz; Marx B
Nice $17,000.

SARATOGA' $9,000,
BEST IN MONT

arx Bros. 19G, Strong in Frisco

San Francisco, J
isk trade arking 'A
Races, Warf

Marxes Race B'way to Winning 50G;

Conventions No Help To Mont'l; 'Parnell' 7G

Montreal, June 29.
nough in convention biz to
with Palace again
of what's
only

"Courageous" Only New Haven Grosser

NEW HAVEN, July 15.—Terrif
heat kept customers from the theatr
in droves. The College, with the se
ond week of "Captains Courageou
grossed $3,200, over average for t
at the usual lower admissions
nerwise, grosses were
under par.

"Earth" Piles Up Big Takes On the Coast

Kansas City Tips $20,000 To "Saratoga"

KANSAS CITY, Aug. 3.—"Saratoga"
paid off almost 2 to 1

"Captains" Omaha Smash at $10,700

OMAHA, Aug. 1.—"Captains Courageous," on a dual at the Omaha with
Disney's Academy Award
here last week
000 better

'Melodrama" D
$8,300, Bu

BUFFALO, July 15.—Tou
kept houses well above avera
heavy competition from Ring
Circus. A reissue of "Manha
drama," plus "You Can't B
took $8,300 at the Century
par by $1,700.
"Captains Courageous."
ond week at the Great L
still good for $7,600, above
$500, and "The Emperor
sticks," at the Buffalo, d
over the line by $300.
Total first run business

Marxes Off to Races and Under Wire at $28,000.

Harlow $28,000, New Frisco Record;

San Francisco, July 27.
Harlow's final pic
ere that the
break

"Saratoga" $12,300 Best in Milwaukee

MILWAUKEE, Aug. 3.—"Saratoga," Fox's Wisconsin, grossed $12,300, just $4,300 to the good.

"Races" Ge
$20,000 Le
In Washing

WASHINGTON, July 20.—
at the Races," at Loew's
clicked with $20,000, topp
weekly average by $4,100. It

"Saratoga" Close To Houston Recor

HOUSTON, Aug. 3. — "Saratoga" placed in the big money class and was close to the record for attendance w's State. The picture had a 15,500 from 46,000 pat weekly gros

'Courageous' Sock $13,000,

Minneapolis, July
Town's two ace houses
early all
is Cou
the

"Saratoga" Denver Smash with $14,000

DENVER, Aug. 1.—"Saratoga" packed the Orpheum all week and more than doubled average on a take of $14,000. It was held for another three days, the only available time because of a stage show booking.

Good

week is at
ith 'Captains
release after
uxe showing
$1.50 tap was
s exceptional
howing, thou
ble bill. Indic
ned take will

'EARTH,' 13G'S CINCY

United Artists (United Detroit) (2,000; 30-40-65).—'Day at Races (MG). Marx Bros. opus giving hous best take in some time; $13,500. W stick for coupla sessions. Last we second sess of 'Parnell' (M good $6,500.

Harlow $4,000 and H. O., Lincoln, But Town N. G.

Lincoln, July 27,
for the buck
openin

'Races' Fast $3,600 in Slow Lincoln Field; Ads Hiked

Lincoln, Aug.
Best bet this week 'Day at Races' the Stuart which is

"Saratoga" Vast Wow

Capitol (RKO) (2,000; 35-42)—'Saratoga' (MG) (3d wk). Good, $5,000. Set a new high here last week for a move-over pic by pulling $9,000. Drew record $26,000 in first week at Albee.

UISVILLE DULL, ONLY RACES' BIG AT $14,000

Louisville, June 22.
Hefty
'ill be confined to a
he main stem, with
the Rialto grabbing
UA) (3,300;
ourageous' (MG).

"Saratoga" Is Philadelphia Top, $24,000

PHILADELPHIA, Aug. 8.—"Saratoga," getting off to a flying start for a $6,000 first day gross at the Stanley, ended its first week with $24,000, a remarkable Summer figure. It stays at least two weeks and possibly a third.

'Cap'ns' Stron
$12,000, But F
Of Buff. W

Buffalo, Ju
Grosses are undergoing a
eveling off currently. Lake
Captains Courageous' is draw
est biz.

$13,500,

The Marx Bros. take the class this week with madcappery. 'A Day at the Races.' In spite of crazy weather the Marxes will be responsible for a smash $50,000 or over at the Capitol on the first week of the picture.

'RACES,' '13TH CHAIR' FINE $7,500, MONTR

"The Emperor's Candlesticks" lit up Loew's box-office with $8,500, $1,500
United Artists (B&K-UA) (25-35-50)—
35-55-75)—'Parnell' (MG
paign got this one
start, and it will
session far ex
expectations

Mai Bros. current release, 'A Day at the Races,' is piling up a substantial gross at the day-date State and Chinese for a combined $28,000, which is great, considering the balance of the town.

K-UA) (1,700;
(MG). Open-
away fast.
winner at
of $30,000.
finished fine

SEATTLE STILL BLAH; 'PARNELL' NICE $8,000

Warner (WB) (2,000; Marx Bros. 'Day at Races' (MG). for sec comedy brought here and has plent downtown week Heading for a mark stuff left. between $7,000 and $8,000 way money

'Races' (MG). (RKO) (2,600; 35-42)—'Day Very big $14,500.

icks are still tossing their hats in
e air and the paying public is back-
g 'em up. Looks like $22,000 or
slightly better and moves to the
Warner Friday (25) for another
week. Last week, 'Day at Races'
(MG) another sock, winding up just
short of $21,000.

'Firefly' Hot 14½G

Four Star (Fox) (900; $1.65) 'The Firefly' (MG). away to a $4,000 take on a preem (6) this one should pile smash $14,500 on initial week of two-a-day (three Sundays) run. mendous campaign helped ope and follow up biz. Last week, 'Love

' in
Best

Harlow Sock $30,000

Saratoga, $9,000 and H.

Wow

Portland, O
opened to
UA, and
eeks.

"Saratoga" Up With $32,000; Chicago Lead

MARX BROS. TOP PROV. AT $17,000

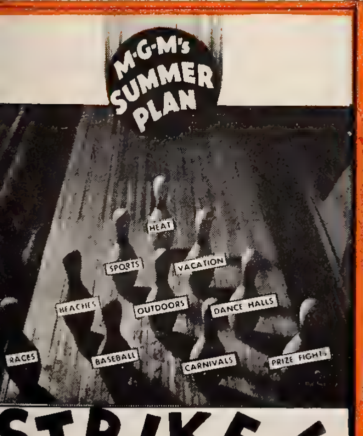
Providence, June 22.
Mild picture fare, coupled with

"Captains"
Smash Hit
2 L.A. Sp

ros: "Saratoga" Is
it Top;

'Saratoga' a Wow 2d Week in Summery

Buffalo, Aug.
Canadian holiday has this
crowded



STRIKE!

d they all...fall...down! Here's how!
(next page)

M-G-M's SUMMER PLAN!

Isn't it Wonderful!

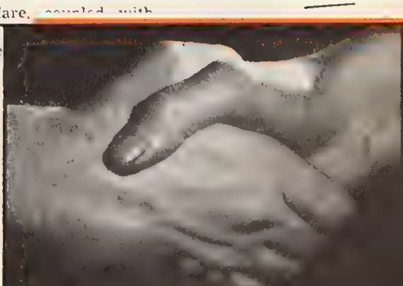
Week after week of Big M-G-M Shows!
Talk it over Today with the M-G-M Booker!
The Most Revolutionary Plan in Years!
Your Multi-Million-Dollar Summer Festival!
Keep Your Booking Time Wide Open!
Sell Your Summer Line-up in Lobby and Ads!

HORSE SENSE!

Isn't it Natural?

While they're packing your Summer Shows—
Tell 'em that you've got M-G-M Next Year Too!
The M-G-M Habit is the Habit of a Lifetime!
It's got nothing to do with Seasons!
That's trade talk—the public doesn't care!
The public knows only ONE THING!

(You guessed it—Next Page!)



FAITH IN M-G-M

Reme

DICK POWELL
and
FRED WARING
and HIS PENNSYLVANIANS in
VARSITY SHOW
TED HEALY · PRISCILLA
LANE · ROSEMARY LANE
WALTER CATLETT · JOHNNY
DAVIS · BUCK & BUBBLES

WARNER BROS. made it!

WARNER BROS. made it!

BETTE DAVIS
and
HENRY FONDA
in
THAT CERTAIN WOMAN
IAN HUNTER · ANITA
LOUISE · DONALD CRISP

Septe

Warners Are

mber!

KAY
FRANCIS
in
CONFESSION
IAN HUNTER
BASIL RATHBONE · JANE
BRYAN · MARY MAGUIRE

WARNER BROS. made it!

WARNER BROS. made it!

BACK
IN
CIRCULATION
PAT O'BRIEN
JOAN BLONDELL
MARGARET LINDSAY

mber

on the March and *Nothing* Can Stop Them!

"YOU CAN'T HAVE EVERYTHING"

ROARS *and we mean ROARS!* INTO 3RD SMASH WEEK AT RIVOLI, N.Y.

and they're holding "EVERYTHING" *everywhere else!*

For example in Denver, Baltimore, San Francisco, Richmond (two theatres), Providence, Indianapolis, Louisville, Houston, Kansas City, Philadelphia—and they keep coming as we rush to press!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 8 **August 21, 1937**

PERENNIAL SEX

PLEASANT and uncommonly constructive contribution to the popular literature of the motion picture's Production Code is made by Mr. Lupton A. Wilkinson in a piece for the September issue of ***Photoplay Magazine*** on the theme of "You can't get away from Sex."

That title of course is chip-on-the-shoulder journalism of the sort popular magazines for the proletariat deem necessary. The article, however, makes it clear enough on the authority of Mr. Wilkinson that no one in the motion picture industry, or among its constructive critics fostering the code, ever suggested the abolition of sex from the screen.

THE issue, as the industry knows and as Mr. Wilkinson now tells the populace, was not sex but indecency. Three years ago, when, as he observes, "the heat was on," Mr. Wilkinson, then in the service of the industry as a member of the Hays office staff in Hollywood, made a tour of eighty-two towns and cities, to count "the silent vote." He found, he says, that the vote of the great American public was against:

> "1—*Injected vulgarities.*
> "2—*Plots of young people who play fast and loose with lives and come out winner. Ditto about married women.*
> "3—*Triangle plots where the two cheaters win.*
> "4—*All screen treatment or suggestion of abnormal sex relations.*

"Why have movies improved so swiftly in tightness of plot, in number of plot twists, in excellence of dialogue? Because neither writer nor director can be crude any more. He has to think."

MR. WILKINSON is, incidentally, a person of considerable public relations experience. You will be remembering that he was with Herbert Hoover "over there" and here, before he joined the Hays organiaztion, from which he departed a year ago.

" . . . the sex problem . . comes up new with every script; it always will."

And that, dear reader, means that there will have to be a Production Code, and an Administration of it, until decency in production becomes as automatic as a clean shirt every morning. Which will be a while yet, even in this best of all possible worlds.

△ △ △

ASK MR. SENNETT

THE New York State Association of Police Chiefs are positively annoyed at the Hollywood representations of officers. They have decided that it is time to tell movieland that detectives are not "illiterate brutes who smoke cigars, keep their hats on in drawing rooms and are generally not subtle."

The production of Keystone comedies began in 1913, and we have been thinking from day to day ever since that the cops would get on to them.

Besides, the chiefs are right. Detectives are rarely as funny or obvious as they look.

ADVERTISING *on* SCREEN

THE pressures of advertisers who would proclaim their wares before the motion picture audiences of the land are growing. The advertisers are also becoming more adroit, more persuasive—and better producers of material that flutters in mid-air between salesmanship and entertainment.

The practice of presentation of advertising on the screen before an audience that bought entertainment raises questions which must be answered by each showman for himself—and for his audiences. The tendency, inevitably, when advertising pictures are made temptingly profitable, or seemingly profitable, is to pour in all that the patrons will take. However, one of the difficulties would appear to be that the patrons who will not take it are not often articulate, voting more by their absence than by giving voice.

DOWN in Arkansas some part of one public at least has found its voice in an organized manner, as indicated by a dispatch sent east by the Associated Press:

> *LITTLE ROCK, Aug. 9 (AP)—The Society for the Booing of Commercial Advertisements in Motion Picture Theatres claimed another victory tonight following its second vocal assault on a first run show here. Secretary M. C. Blackman scattered his forces throughout the audience instead of bunching them as was done at last week's debut of the society.*
>
> *"We've got 'em down to one commercial tonight," he said. "They have been running six or seven. Lots of folks joined in our boos."*

AND that some way reminds us, too, that there have been some decided reactions of annoyance from customers who have been fed more trailers on coming attractions than they seemed to like. Mr. Damon Runyon not so long ago raised his voice about it in his daily syndicated column—and he has ample reason for feeling friendly to the art and industry, which no doubt he does.

There have been, and will continue to be, many experiments in selling time on the amusement screen. Inevitably, eventually, the customers will decide. They are slow about it, but they always get around to tending to such matters in their own clumsy, but effectual manner. The customer decision is final.

△ △ △

SOCIAL DOCUMENT

SOMEWHAT after midnight, reading our most especial contemporary, Mr. Maurice Kann, discussing Mr. Samuel Goldwyn's picture "Dead End," as "this emphatic picture of comfortable wealth and extreme poverty brushing shoulders in the same street," we find it "telling the story of the under-privileged," and that it "suggests nothing by way of a solution, if, indeed, there is one. By such an appraisal it falls short. . . ." For those in quest of a "solution" it is suggested that a reading of "The Great Goldwyn" by Alva Johnston, published by Random House, might have suggestion value. Every time Mr. Goldwyn has come to a dead end he has taken a jump.

This Week

291 New Theatres

Plans for construction of 291 theatres were drafted in 39 states from January 1st to August 15th, according to a combination of statistics from independent surveys and data supplied by Better Theatres. The average estimated cost for each house is approximately $67,500, making the total estimated expenditure near the $19,000,000 figure. In addition, hundreds of thousands of dollars were spent on remodeling old houses. Erection of the new houses will mean an increase of about 228,000 in the total seating capacity of theatres in the United States.

A complete list of new theatres, already constructed, under construction and contemplated, is included in an article starting on page 13.

Await 'Boycott' Ruling

The independent exhibitors participating in a product "boycott" against Paramount, and the company apparently have no intention of giving ground in the "strike" battle until the federal courts, testing the issue in Philadelphia and Minneapolis, determine the issue, in a few days.

The Philadelphia owners, however, voted this week to continue the campaign "indefinitely," as reported on page 25.

Quota Arguments

Criticisms of the British Government's proposals for the new Quota Bill are gathering full steam. Now comes the Association of Cine Technicians with the charge that while the Board of Trade suggestions represent an improvement over the old Act, "the fundamental issues have not been faced." With much of the same attitude, the Film Directors Association demands that at least 10 per cent of British pictures admitted to Quota registration shall be made by British directors. Isidore Ostrer adds his word that the Government plans would add little if anything for British industry.

These and other developments in England are recorded on page 62.

Radio Inquiry

Investigation of the Federal Communications Commission by Congress is believed certain with the unanimous reporting to the Senate by that body's Interstate Commerce Committee of a resolution for a sweeping inquiry into the radio industry. If the Senate passes the resolution, it is probable that the inquiry will be conducted during the Congressional recess. A similar resolution has been introduced in the House of Representatives by Congressman W. D. McFarlane of Texas.

The story is published on page 28.

French Worried

As a result of stockholders voting down a reorganization plan, French film circles are becoming disturbed over the future of Pathe-Cinema (formerly Pathe-Natan). The company has been in receivership three years and has just undergone another shakeup. A disturbance at the stockholders' session resulted in police being called.

Pierre Autre discusses the situation on page 48.

Equity Appeal

In a letter to President Roosevelt, Actors' Equity Association appealed for continuance of the Federal Theatre Project, claiming it is desperately needed. The theatre will be unable to absorb those thrown out of work for at least another year, the letter stated. It was signed by several actors and actresses.

The letter is explained on page 34.

* * *

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J. C. Jenkins' Colyum	Page 93
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National Theatre

Theatre groups will meet to act upon the promotional platform for the legitimate theatre adopted at the national convention held last May. The meeting will take place at the Astor Hotel, New York, next Monday, and will elect a council of permanent officers and a promotional manager to administer the program drafted at the convention. One of the chief planks in the platform was the establishment of a national theatre.

The story appears on page 28.

40-Hour Week

Conferences in New York over an agreement for exchange service employees and the election of officers for the newly organized American Federation of Radio Artists vied for the limelight in the union and labor situation throughout the country this week. The exchange union and distributors were expected to reach an agreement on a 40-hour week and a minimum wage scale. The radio artists chose Eddie Cantor as their president and formally applied to the Associated Actors and Artistes of America for a charter. An outline of the Four As' future activities was contained in a statement from Actors' Equity Association, declaring the AAAA "will be in a position to extend the power of both money and men into the organization of those fields . . . which are not, as yet, fully organized."

These and other developments are reported in detail on page 53.

Foreign Blocs

While it is too early to predict final results of the Biennial Congress of the International Film Chamber, held in Paris, writes Pierre Autré, the gathering confirmed the fact that Germany and Italy are working in close accord, that a majority influence of democratic countries depends upon the entrance of the United States and Great Britain, and that the spirit of the Chamber must become universal in scope and sympathy before it can fulfil its announced purposes.

The detailed analysis starts on page 41.

Eastman Earnings

Eastman Kodak Company, manufacturers of cameras and motion picture and still-film stock, reported a 42 per cent increase in earnings for the first six months of this year as compared to the same period last year. The increase, the company reported, was due to a two per cent gain in net sales. The earnings amounted to $11,475,066 as compared to $8,081,870 for the first six months of 1936. A regular quarterly dividend of $2 was declared by the company this week.

Details of this and other financial news will be found on page 48.

ASCAP Box Score

In eighteen states anti-ASCAP legislation has been introduced, five of them making the measures effective. Court decisions on cases testing the Montana and Washington enactments will be handed down shortly and hearings on the suit brought by the Society to test the Nebraska law will open September 11th.

Complete findings of the survey will be found on page 40.

Juvenile Unit Shows

Columbia claims it has the solution to the perennial cry of women's and civic organizations for motion pictures for juveniles. The company has just completed a year's experiment with "Happy Hour" programs, a regular weekly service composed of short subjects selected by better films, parents', teachers' and other organizations.

Already 1,200 *theatres are using the service, the nature of which is explained on page* 36.

English Building Up

England is in the midst of an extensive theatre building program, D. E. Griffiths, president of the Kinematographer Renters' Society and managing director for First National in England, said in an interview. Mr. Griffiths, who is in New York on a three-week vacation, reported favorably on the prospects in Britain and commented on the proposed Quota act of the British government.

The interview with Mr. Griffiths appears on page 40.

RKO Plan

The motion of the preferred stockholders of the Orpheum Circuit, Inc., to intervene in the Radio-Keith-Orpheum reorganization plan has been denied by Federal Judge Bondy.

The story is on page 48.

Monogram Drive

Plans for a large sale campaign during the months of October and November were discussed at meetings of Monogram branch men in New York and Chicago last week. The drive will be known as the W. Ray Johnston-Monogram Playdate Drive and will promote 19 pictures to be released during the two months that the campaign will take place. It was announced that E. B. Derr will produce four pictures for Monogram's 1937-38 schedule.

Details of Monogram's sales campaign will be found on page 34. *Picture of Eastern gathering on page* 12.

Legal Snarls

Legal entanglements over the operation of socalled chance games grew knottier than ever this week, with chief interest centered on Detroit. The city council there has under consideration an ordinance which would ban all chance games. Police and exhibitors in Middletown, Conn., seeking to determine the status of Bank Night in the state, arranged for the technical arrest of a theatre manager. In Florida, a sheriff seized the Bank Night equipment in a theatre.

Detailed reports on these developments and others are included in an article on page 34.

National Meeting

A plea for maintaining pictures on a high moral plane was made by Sidney R. Kent at the convention of National Theatres at the Hotel Broadmoor, Colorado Springs. Topics discussed at the four-day meeting related to general policies, booking, personnel and double features. In a previous address at the convention, Mr. Kent discussed television and color films.

Summary of the National Theatre convention is found in a news story on page 28.

* *

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, via Lovanio I, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Vesterbrogade 20, Copenhagen V, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Cullman Leaving

Howard S. Cullman, Roxy theatre trustee for the last five years, will drop his managerial duties September 2nd to be succeeded by Harry C. Arthur, Jr., head of Artco, which has had a management contract for the theatre during Mr. Cullman's supervision. No other change in operating policy and personnel is contemplated. Mr. Cullman will confine his time to his tobacco business and his duties as a member of the Port of New York Authority.

Miller Says "No"

Jack Miller said this week that he has no intentions of resuming the leadership of Chicago exhibition, for which he has been sought by local independent owners. Mr. Miller decided instead to enter exhibition operation, on his own. The Chicago owners, since Mr. Miller's resignation a year ago, have been troubled no end with problems of product availability, chance game trade practice, taxation and Chicago municipal legislation.

China's Troubles

Bombing of Shanghai has wreaked havoc on the amusement districts with many theatres reported destroyed or severely damaged. The Chinese Consulate reports that theatre centers are closed. The U. S. Department of Commerce reports a 25 per cent drop in earnings of American producers during the first weeks of the conflict.

The story appears on page 18.

Warner Regionals

Warner Theatres held regional meetings of managers and executives in Philadelphia, Cincinnati and Cleveland this week. Eight theatres, mostly in the west, have been added to the list which will participate in the nation-wide preview of Warner fall product next Monday and Tuesday.

The story is published on page 28.

Tax Battles

The new Quota provisions will result in definite benefits to all phases of the British film industry, said Reginald P. Baker, managing director of Associated British Film Distributors, Ltd., this week in New York en route from London to Hollywood, where he will study production methods.

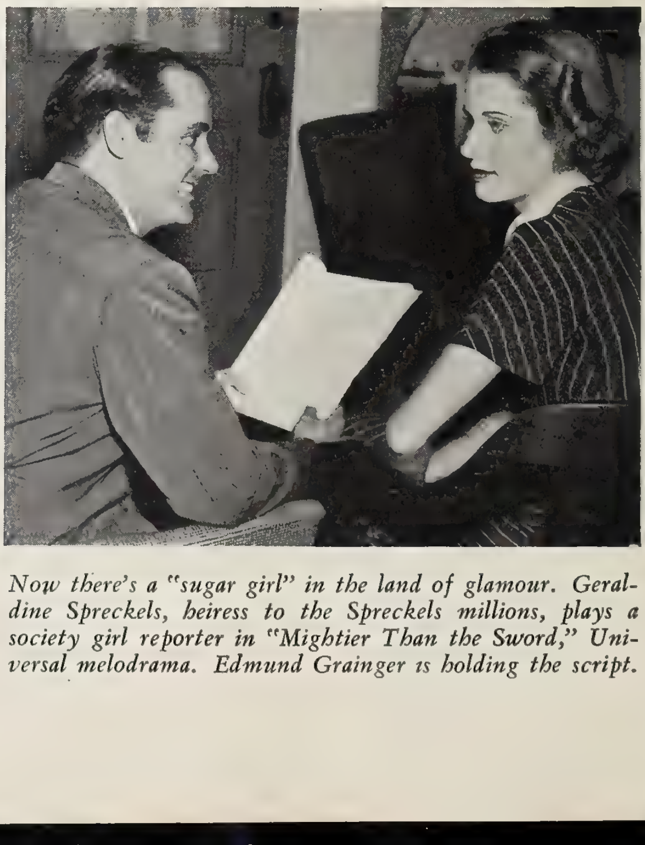
Regarding the exhibitor situation in Great Britain, Mr. Baker was of the opinion that there is still latitude for the building of new houses. Whereas, in the United States there are 17,000 theatres for a population of 130,000,000, he said, the United Kingdom, with a population of 48,000,000, has 4,300 the-

ABFD represents Grand National.

IN tribute to Will Rogers, 100 executives of National Theatres, Inc., dismissed convention problems for a visit to the Shrine of the Sun, which Spencer Penrose is building on Cheyenne Mountain near Colorado Springs, Colo.

This Week In Pictures

These gentlemen are preparing for the convention of Allied Theatre Owners of New Jersey, Inc., September 22 to 24 at the Ritz Carlton in Atlantic City. They are (l. to r.) Lee Newbury, president; John A. Tenney, of the hotel executive staff; Simon Myers, vice-president of Allied, and Max Malamut, manager of the Ritz Carlton.



Now there's a "sugar girl" in the land of glamour. Geraldine Spreckels, heiress to the Spreckels millions, plays a society girl reporter in "Mightier Than the Sword," Universal melodrama. Edmund Grainger is holding the script.

As a testimonial to Harold Rodner of Warner Brothers, executive vice-president of the Will Rogers Memorial Fund, members of Motion Picture Associates, Inc., had him as guest at a luncheon at Leone's in New York. Among those attending were Harry Brandt, independent circuit owner; Joseph J. Lee, president of the organization; Morris Sanders, treasurer; Herman Sussman, Arthur Rapst, Otto Lederer, A. L. Suchman, Sam Rintzler, Joe Katsch, Abe Leff, Louis Meyers, Leo Brecher, Joe Dealy. Mr. Rodner, also a director of Camp Seven, Talisman, N. Y., providing free vacations for underprivileged children, is seated in the extreme right foreground.

We've never had a domestic picture like this from Hollywood. Edward Hendricks, Illinois exhibitor, at 82 celebrates his 62d wedding anniversary. Until a few years ago he operated his own theatre, the Web, at Savannah. He built it in 1914. We add that Mr. Hendricks has been a subscriber to Quigley publications from their beginnings.

J·E·BRULATOUR·INC
EASTMAN FILMS
Brulatour SERVICE
EASTMAN FILMS

No, it's not those shining white and pure milk trucks you meet at 2 a.m., but the new equipment and warehouse of J. E. Brulatour, Inc., for raw film, at the Hollywood plant built recently. In the white coat is Eddie Blackburn, vice-president in charge of the West Coast branch, and standing beside the second truck is Bud Courcier, assistant to Mr. Blackburn in charge of technical matters.

↑

IT'S not an accident that play-date drives start with food. That's for the inner man, so that two well-fed men may harangue the exhibitor. Here's the W. Ray Johnston-Monogram campaign getting under the belt at a Hotel Astor luncheon for the eastern exchanges. Mr. Johnston, president, is in front of the palm at left center; in front of him in the white coat is Edward A. Golden, sales executive, who presided. Story page 34.

→

Euphemistic Metro decided that Lona Manders would do better than Illona Hajmassy, so that's that, for the Viennese film star who was met at the Normandie's pier in New York with the new name. A new kind of christening, in reverse.

→

Curl-wreathed laughter of Miriam Hopkins, as a cue for others of "The Female of the Species," to show they're not so deadly after all, brings this picture to the page.

←

In the pink of condition, fittingly, Dr. Herbert T. Kalmus, color expert and president of Technicolor, Inc., returns to Hollywood from London.

291 NEW THEATRES SINCE JAN. 1, COST 19 MILLIONS

Year's Total Outlay on New Construction, Exclusive of Remodeling, at This Rate Would Be Over $25,000,000

Building Activity in 39 States And Total Estimated in Dollars

A comparison of construction activity in 39 states, showing the number of new theatres planned, the number on which estimated costs were reported, and a total of the estimated expenditures, follows:

Alabama	6	(4)	$ 163,000
Arkansas	5	(4)	260,000
California	12	(7)	640,000
Connecticut	17	(11)	655,000
Colorado	1	...	....
Delaware	1	(1)	100,000
Florida	2	(1)	75,000
Georgia	4	...	....
Idaho	4	(3)	245,000
Illinois	29	(19)	2,420,000
Indiana	1	...	....
Iowa	13	(10)	771,500
Kansas	4	(4)	81,000
Kentucky	2	(1)	60,000
Louisiana	3	(2)	45,000
Maine	4	(2)	65,000
Maryland	1	(1)	150,000
Massachusetts	14	(11)	780,000
Michigan	4	(2)	95,000
Mississippi	4	(3)	335,000
Missouri	14	(12)	535,000
Montana	1	...	....
Nebraska	6	(5)	$ 260,000
New Hampshire	5	(3)	135,000
New Jersey	11	(1)	300,000
New Mexico	1	(1)	60,000
New York	13	(3)	400,000
North Carolina	3	(1)	30,000
Oklahoma	2	(1)	40,000
Ohio	38	(29)	2,490,000
Oregon	7	(5)	100,000
Pennsylvania	4	(1)	30,000
Rhode Island	1	(1)	50,000
Tennessee	2	(1)	35,000
Texas	7	(5)	110,000
Vermont	6	(5)	210,000
Virginia	7	(1)	50,000
Washington	15	(13)	484,000
Wisconsin	17	(16)	597,000
Totals	291	(190)	$12,856,500

Motion picture exhibitors are doing their share toward speeding up the wheels of industry and supplying work for countless men in a variety of fields, it is revealed in a compilation of data showing that plans for construction of 291 new theatres at a cost of more than $19,000,000 were drafted from January 1st to August 15th.

A great majority of the houses already have been built or are in construction. Ground has not yet been broken for a few included in the statistics which were gathered through independent surveys and supplied by BETTER THEATRES.

Should exhibitors keep up the pace they have set during the first seven and a half months of the year, 1937 is scheduled to end with more than $25,000,000 expended on new theatre construction—construction which means jobs for laborers, craftsmen, white-collar workers and professional men.

Final erection of the 291 theatres will mean an increase of more than 228,000 in the seating capacity of theatres in the United States. The study reveals no definite trend as to the size of new theatres as they vary from rural houses, with seating capacities as low as 183, to the deluxe urban theatres, seating more than 2,000 persons. However, from available data showing 237 houses with a total of 186,100 seats, an average of 785 seats a house was figured for the remaining 54 theatres for which no seating capacities were reported.

The $19,000,000 figure was arrived at by the use of a computed average of $67,665 for each of the 291 houses. Estimated costs were not reported for 101 of the new buildings, but for the other 190 construction jobs, estimated expenditures totaled $12,856,500, an average of $67,665 each.

Another contribution of the showmen's toward prosperity in the country is the outlay of countless thousands of dollars for new equipment and for remodeling of their theatres. The estimated $19,000,000 includes none of this, being only for completely new houses.

Thirty-nine of the 48 United States are represented in the totals.

Of those states where data were available, Ohio takes the lead in construction, having plans for 38 houses. Of these, 37 will have a total seating capacity of 32,008. Costs were reported for 29 theatres and amounted to $2,490,000.

Second in the field of 39 is Illinois with 29 theatres; 22 having 22,222 seats, and 19 costing $2,420,000. Illinois' adjoining state, Indiana, is not faring so well, though, according to the reports. Plans for only one new house have been revealed. Other states in the same category are Colorado, Delaware, Maryland, Montana, New Mexico and Rhode Island.

Rhode Island is the only state in New England where building activity is not heavy.

Reports for the various states, with the name of each owner, the seating capacity and name of the theatre, and the estimated cost (where available) follow:

ALABAMA

BIRMINGHAM—Waters Theatre Company, East Lake Theatre.
BRIDGEPORT—Robert Wood, 500 seats; $35,000.
OPELIKA—Roy E. Martin, 1,536 seats.
FOLEY—G. H. Butler, $18,000.
SCOTTSBORO—Robert Wood and Brother, 500 seats, Ritz Theatre; $10,000.
TUSCALOOSA—Wilby Theatre Company, 1,000 seats; $100,000.
WARRIOR—F. C. Bowers, Warrior Theatre.

ARKANSAS

LITTLE ROCK—Arkansas Amusement Corporation, 850 seats; $40,000.
LITTLE ROCK—Arkansas Amusement Corporation, 1,800 seats; $150,000.
PRESCOTT—R. B. Hardy.
PRESCOTT—Miss Addis Brown, 375 seats; $30,000.
WEST MEMPHIS—Estes W. Mann, 600 seat Crittenden Theatre; $40,000.

CALIFORNIA

ARVIN—Duck Lemucchi, 500 seats.
BRAWLEY—B. Aranda, 700 seats.
EUREKA—Redwood Theatres, Inc., 1,850 seats; $500,000.
EUREKA—Midwest Investment Company, $75,000.
MADERA—Henry Preciado, 750 seats; $50,000.
MERCED—Golden Gate State Theatres Corporation, 900 seats; $75,000.
NAPA—Lawrence Borg, 1,400 seats.
RICHMOND—United Artists Theatres, 950 seats; $100,000.
SHAFTER—Frank Panero.
SHERMAN OAKS—Fox West Coast Theatres, 900 seats.
TULARE—T. & D. Enterprises, 700 seats; $40,000.
YUBA CITY—Morgan Walsh, 1,000 seats; $100,000.

CONNECTICUT

BRANFORD—Irving Jacocks, Jr., 700 seat Branford Theatre; $65,000.
BRIDGEPORT—Athan Prakas, 1,400 seats; $145,000.
BRIDGEPORT—Louis Anger, 1,000 seats; $50,000.
BRIDGEPORT—Maurice and Samuel Bailey, 900 seats; $45,000.
BRIDGEPORT—J. Dombe, 1,200 seat Brooklyn Theatre; $50,000.
GLASTONBURY—Louis Anger, Colonial Theatre.

(Continued on following page)

INCREASE SEATING CAPACITY 228,000

(Continued from preceding page)

GLASTONBURY—Nathan Lampert, 400 seats; $45,000.

HARTFORD—Maurice Shulman, 1,100 seat Webster Theatre; $60,000.

HYANNIS—Phil Smith, 1,000 seats.

NEW BRITAIN—Michael Daly, 1,000 seats.

NEW MILFORD—Steve Panoras, 800 seat Twentieth Century Theatre; $40,000.

PUTNAM—Henry Phaneuf, 600 seat Jodoin Theatre.

SAYBROOK—Leo Bonoff, 650 seat Bonoff Theatre; $50,000.

THOMPSONVILLE—Peter Perokas, 980 seats.

TORRINGTON—Strand Amusement Company, 1,000 seats.

WEST HAVEN—Michael Cascioli, 950 seats; $40,000.

WETHERSFIELD—Nathan Lampert, 1,000 seat Lampert Theatre; $65,000.

COLORADO

COLORADO SPRINGS—Westland Theatres, Inc., 400 seat Park Theatre.

DELAWARE

WILMINGTON—Stanley-Warner Company, 2,000 seats; $100,000.

FLORIDA

HOLLYWOOD—Sparks Theatre.

MIAMI—Alfred Gottesman, 600 seat Miami Theatre; $75,000.

GEORGIA

BUFORD—Lucas and Jenkins Circuit, 450 seats.

SWAINSBORO—William H. Karr, 600 seats.

TENVILLE—W. B. Smith.

THOMASTON—J. B. Hardy and W. A. Odow.

IDAHO

BOISE—W. A. Mendenhall, 800 seats.

CALDWELL—Andy Cowan, 700 seat Stadium Theatre; $20,000.

KELLOGG—Fred F. Moe, 1,000 seat Rena Theatre; $75,000.

POCATELLO—Fox Intermountain Circuit, 1,275 seats; $150,000.

ILLINOIS

ALTON—E. K. Elfgen, 700 seats.

ANNA—I. W. Rogers, 637 seats.

BERWYN—Balaban & Katz Corporation, 2,000 seats.

BEVERLY HILLS (Chicago)—1,200 seats.

CHAMPAIGN—Campus Theatre Corporation; Illini Theatre; $200,000.

CHARLESTON—Charleston & Frisina Amusement Company, 1,250 seats; $80,000.

CHICAGO—C. F. Curland Company, $500,000.

CHICAGO—Frank E. Bourget, 500 seats; $15,000.

CHICAGO—C. F. Durland Company.

CHICAGO—Marion Theatre Corporation, 1,450 seat Bishop Theatre; $125,000.

EVANSVILLE—A. O. Hassensall, 700 seats; $75,000.

GLENCOE—Sam Meyers, 2,000 seat Glenwyn Theatre; $200,000.

LIBERTYVILLE—F. W. Dobe, 750 seat Libertyville Theatre; $75,000.

MARION—Farrar & Turner Circuit, 650 seats; $50,000.

MONMOUTH—A. L. Hainline, 900 seat Illinois Theatre; $100,000.

MOUNT CARMEL—Theodore Coleman, 700 seat New America Theatre.

MOUNT VERNON—Fox Mid-West Theatres, 1,200 seats; $150,000.

NORMAL—Great States Theatres, 900 seats; $100,000.

OTTAWA—Gregory Circuit, 1,165 seats, Roxy Theatre; $150,000.

PEKIN—L. J. Bennett, 1,250 seat Bennett Theatre; $150,000.

PETERSBURG—Carl and Lloyd Pearson, 500 seats; $40,000.

ROCKFORD—Rockford Enterprises, Inc., 1,500 seat New Orpheum Theatre.

SALEM—Robert C. Cluster, 750 seats; $60,000.

SPRINGFIELD—Kerastoes Brothers; $150,000.

SPRINGFIELD—Frisina Amusement Enterprises, Will Rogers Theatre; $175,000.

VANDALIA—H. Tanner, 450 seats.

VIENNA—Farrar and Turner, Cozy Theatre; $25,000.

WILMETTE—Theatre Acceptance Syndicate, 1,000 seat Laurel Theatre.

WILMINGTON—Thomas Berta, Wilton Theatre.

THEATRE OPENED FOR AUTO TRADE

V. A. Trigger and Sam Bennett have opened their new Riverside Park In Theatre at Agawam, Massachusetts. They play to automobile trade only, with open air showings to audiences in parked cars.

It is the first such theatre in Western New England.

INDIANA

SHELBYVILLE—Elliott-Ward Enterprises.

IOWA

AMES—Joe Gerbracht and A. H. Blank; $125,000.

BAGLEY—Commercial Club, 150 seats.

COLFAX—Walter Carroll, 500 seats; $10,000.

DALLAS CENTER—A. L. Spraker, 300 seats.

DES MOINES—Forest Theatre Corporation, 550 seats, Forest Theatre; $35,000.

DES MOINES—Park Robuck, 500 seats; $185,000.

DES MOINES—L. H. Kahn & L. L. Lepovitz, 600 seats; $275,000.

GRISWOLD—Arch Conklin and Mervin Neeley, 300 seats.

ONAWA—R. A. Oliver & Mrs. Muriel Frandsen, 500 seats; $35,000.

OSKALOOSA—Bruno Pierce, $30,000.

ST. ANGARS—T. H. Anderson, Sr., 380 seats; $6,500.

STORM LAKE—George Norman, 600 seats; $50,000.

WAUKON—P. D. Cota, 550 seats; $20,000.

KANSAS

COLBY—J. P. Phillips, 700 seats; $35,000.

GIRARD—Joe Lenski, 700 seats, Cozy Theatre; $20,000.

STAFFORD—Warren L. Weber, 480 seats; $8,000.

WEST TOPEKA—Simon Galitzki, 600 seats; $18,000.

KENTUCKY

LOUISVILLE—Switow Brothers, Cozy Theatre; $60,000.

NEW RICHLAND—New Richland Theatre.

LOUISIANA

EUNICE—Liberty Theatre Company, Inc., 400 seats.

GRETNAM—United Theatre circuit, 1,400 seats; $20,000.

NEW ORLEANS—M. A. Weingrum, Laurel Theatre; $25,000.

MAINE

BINGHAM—John Marsh, 600 seat Bingham Theatre; $35,000.

FORT FAIRFIELD—G. B. Churchill, 800 seat Paramount Theatre; $30,000.

PORTLAND—Leo Gorman.

SANFORD—E. M. Loew, 400 seat Sanford Theatre.

MARYLAND

BALTIMORE—Mullan, Scheck, Leventhal & Homand, 1,310 seats; $150,000.

MASSACHUSETTS

ADAMS—Charles Morst, 1,100 seats; $60,000.

BOSTON—Fred E. Leiberman (lessee), 500 seats; $30,000.

BROOKLINE VILLAGE—Maurice Sharaff.

BUZZARDS BAY—Philip Domidco.

FALMOUTH—Charles P. Abbott, 750 seats; $40,000.

HYANNIS—M. & P. Theatre Corporation, 1,100 seats; $50,000.

RANDOLPH—Markell Syndicate, 1,000 seats; $75,000.

RANDOLPH—Kane & Perlstein, 1,000 seats; $75,000.

RANDOLPH—E. L. McAuliffe, 1,000 seats; $60,000.

SCITUATE—Louis Gordon, Scituate Playhouse.

WEST NEWTON—M. & P. Theatres Corporation, 1,200 seats; $200,000.

WINCHENDON—Peter Latchis, 1,000 seats; $50,000.

WINCHESTER—E. M. Loew Theatres, 1,000 seat New Winchester Theatre; $100,000.

WORCESTER—Edward Markell, 1,000 seats; $40,000.

MICHIGAN

DETROIT—John Theatres Company; $75,000.

DETROIT—Wisper and Wetsman Circuit, 1,700 seat Harper Theatre.

MILFORD—Mr. and Mrs. R. G. Hewitt, 400 seats.

ONTONOGON—John J. Clark, 700 seats; $20,000.

MISSISSIPPI

ABERDEEN—Eglin Brothers, 900 seats; $35,000.

JACKSON—The Kensington Investment Company, 1,850 seats.

JACKSON—Saenger Theatres, Inc., 2,500 seats; $250,000.

WAVELAND—Gulf Coast Amusement Company, Gulf Theatre; $50,000.

MISSOURI

BUTLER—Charles Fisk, 400 seats; $10,000.

CLINTON—Joe Chosen, 650 seats; $35,000.

FAIRMOUNT—Rube Rinkelstein, 750 seats, Byam Theatre; $40,000.

JEFFERSON CITY—A. C. McKinney, 600 seats, the Plaza; $15,000.

PLATTSBURG—Tom Wilhoit; $10,000.

POROSI—Harry F. Blount, 650 seats, Plaza Theatre; $50,000.

SALEM—F. V. Mercer, 500 seats; $50,000.

SAVANNAH—C. E. Cook, 600 seats; $25,000.

ST. LOUIS—South Side Amusement Company, 1,500 seats; $150,000.

ST. LOUIS—Hal J. Ledman, 700 seats; $50,000.

ST. LOUIS—Thomas James, 750 seats; $50,000.

UNIVERSITY CITY—Nash-Holloway Company, 978 seats; $50,000.

VANDALIA—R. W. Asbury, 650 seats.

WEBSTER GROVES—Webster Groves Theatre Corporation, 1,200 seats.

MONTANA

MISSOULA—Oscar Paisley, 500 seats.

AVERAGE OF 785 SEATS INDICATED

NEBRASKA

BROKEN BOW—H. F. and C. Howard Kennedy, 520 seats, Broken Bow Theatre; $50,000.
GRAND ISLAND—Harry Schiller, 850 seats, Grand Theatre; $85,000.
HUMBOLDT—Franks & Billings, 400 seats; $20,000.
SOUTH SIOUX CITY—A. E. Thacker, 700 seats; $80,000.
UTICA—C. N. Howe, 300 seats.
WAUNETA—Dr. F. E. Rider, 475 seats, Crystal Theatre; $25,000.

NEW HAMPSHIRE

BERLIN—Harry Bison, 1,000 seats; $75,000.
BERLIN—Maine and New Hampshire Theatres, 1,000 seats.
FRANKLIN—George Black, 700 seats; $25,000.
FRANKLIN—Samuel Kurson.
ROCHESTER—Peter Latchis, 600 seats; $35,000.

NEW JERSEY

ATLANTIC CITY—700 seat Alan Theatre.
BELVEDERE—600 seat Belvedere Theatre.
CLIFTON—Walter Reade, 1,000 seats.
DENVILLE—600 seats.
EAST TRENTON—Walter Reade.
JERSEY CITY—Bergen Center Holding Corporation, 1,000 seats.
JERSEY CITY—1,500 seats.
KEANSBURG—S. V. Pocalis, 1,200 seat Fowler Theatre.
MORRISTOWN—Walter Reade.
PRINCETON—Princeton Municipal Improvements, 1,200 seat Playhouse Theatre; $300,000.
TEANECK—1,000 seats.

NEW MEXICO

ALBUQUERQUE—Jack Brandenberg, 435 seats; $60,000.

NEW YORK

BRONX—Viewhold Holding Corporation, 800 seats.
BROOKLYN—Randforce Amusement Company, 1,000 seats.
COHOES—Fabian Theatres, Inc., 1,300 seats; $100,000.
HUDSON—American Community Theatres Corporation.
HUDSON—Walter Reade.
JAMAICA—Rosewood, Realties, Inc.
NEW YORK—Harry Brandt, Dale Theatre.
NEW YORK—Harry Brandt, Earl Theatre.
NEW YORK—Leff-Meyers Circuit, 600 seat Zenith Theatre.
NEW YORK—Luxor Bleecker Amusement Corporation.
NEW YORK—B. S. Moss, 800 seats; $250,000.
OXFORD—William Smalley.
SARATOGA—Walter Reade.
UTICA—Western Massachusetts Theatres, Inc., 1,400 seats; $50,000.

NORTH CAROLINA

ASHVILLE—Y. Frank Freeman, 800 seats.
CHARLOTTE—Ellis Blumenthal, Tyron Theatre; from $30,000 to $50,000.
RALEIGH—1,100 seat Ambassador Theatre.

OKLAHOMA

OKLAHOMA CITY—Standard Theatres, 1,100 seat Tower Theatre; $40,000.
OKLAHOMA CITY—T. B. Noble, 1,200 seat State Theatre.

OHIO

AKRON—William N. Skirball, 650 seats; $100,000.
AKRON—Meyer Fine & J. S. Jossey, 1,500 seat Highland Square Theatre; $200,000.
ASHTABULA—Jack Steinberg, 1,000 seats.
ASHTABULA—D. R. Bly, 500 seats; $40,000.
ALLIANCE—George Mantho, 800 seats; $90,000.
ALLIANCE—Seneca Amusement Company, 1,200 seats.
BARBERTON—Mr. Gerhke & Mr. Makison, 1,000 seats; $100,000.
BARNSVILLE—Edward J. Modi, 504 seat Ohio Theatre.
BELLEVUE—Mr. Brown and Mrs. Zigiob, 600 seats; $35,000.
BEREA—Essick, Stearns, Flynn & Fickenger, 800 seat New Berea Theatre; $90,000.
BUCYRUS—Schine Theatrical Company, Inc., 1,100 seats; $75,000.
CALDWELL—Harry Lashinsky, 183 seats, Noble Theatre; $25,000.
CINCINNATI—Bond Hill Amusement Company, 700 seats; $45,000.
CLEVELAND—The Shaker Company, 500 seats.
CLEVELAND—L. & P. Realty Company, 1,500 seats, New West Park Theatre; $200,000.
COLUMBUS—F. W. Rowlands, 1,500 seats.
COLUMBUS—J. Real Neth, 1,500 seats Markham Theatre; $250,000.
COLUMBIANA—Manos Amusement Company, 600 seats; $90,000.
FINDLAY—Quilna Theatre Corporation, 525 seats.
GIRARD—Peter Wellman, 650 seats, New Mock Theatre; $40,000.
JACKSON—Jackson Amusement Company, 500 seats, Kaymar Theatre.
LORAIN—George Shenker, 850 seats; $95,000.
MANSFIELD—Miss Justine Sterkel, 600 seats; $70,000.
MEDINA—Fine, Essick & Deckman, 650 seats; $75,000.
MEDINA—Ben Ydelvitz & George, 700 seats; $50,000.
MOUNT VERNON—Schine Theatrical Company, Inc., 1,400 seats; $125,000.
NORTH BALTIMORE—Ernest Walters.
NORTHFIELD—M. J. Korinka, 250 seats, Northfield Theatre; $25,000.
PAINESVILLE—Shulman & Schwartz, 1,400 seats, Lake Theatre; $165,000.
POWHATAN POINT—H. A. Barlow, 450 seats; $30,000.
ROCKY RIVER—Ptak, Scoville, Reif & Kalafat, 1,000 seats, Beach Cliff Theatre; $150,000.
SALINEVILLE—Penova Theatre Company, 400 seats, State Theatre; $50,000.
SHAKER HEIGHTS—Warner Brothers, 1,500 seats; $350,000.
STRUTHERS—Struthers Theatre Company, 450 seats, Ritz Theatre; $50,000.
WADSWORTH—Earl Seitz, 300 seats, Star Theatre; $30,000.
WELLSTON—L. P. Guidoile, 800 seats.
WOOSTER—Schine Theatrical Company, Inc., 1,000 seats; $50,000.
UPPER SANDUSKY—Leo T. Jones, 500 seats, New Star Theatre; $45,000.

TAXLESS THEATRE IN CITY HALL TOO MUCH

A generous concession granted a theatre to encourage film entertainment in Puebla City, an old town near Mexico City, was revoked by the Puebla State Legislature.

The law-making body felt that allowing the theatre to use part of the city hall without cost and exempt of municipal and state taxes was a bit too generous.

OREGON

BANDON—Richard Fisk, 500 seat Bandon Theatre; $10,000.
JOHN DAY—Mrs. Bertha Dixon, 700 seat New Orpheum Theatre.
NEW ONTARIO—W. E. Lees, Pix Theatre; $25,000.
NEWPORT—William McKevitt, 250 seats.
ONTARIO—Ontario Amusement Company, 500 seat Ontario Theatre; $45,000.
SPRINGFIELD—H. E. Lawson, 300 seat Springfield Theatre; $10,000.
SWEET HOME—George Gessler, 450 seats; $10,000.

PENNSYLVANIA

CRAFTON—William and Harry Walker, 800 seats.
DuBOIS—Harris Amusement Company, 750 seats.
PETROLIA—M. Serventi, $30,000.
WEST YORK—William Goldman, 1,200 seats.

RHODE ISLAND

WOODSOCKET—Fred Greene, 1,500 seat Bijou Theatre; $50,000.

TENNESSEE

CLEVELAND—W. T. Ellis, 800 seats; $35,000.
NEW ALBANY—Fellon and Haberfield, 400 seats.

TEXAS

ENNIS—Stiles and Sayg, 700 seats; $50,000.
HOUSTON—Lucki, Jurena & Jurena, 400 seats; $10,000.
HOUSTON—Interstate Circuit, 1,500 seats; $15,000.
OVERTON—E. Texas Theatres Corporation; $25,000.
PELLY—H. E. Brunson, 500 seats; $10,000.
SAN ANTONIO—Pickens Theatres, Inc., 1,000 seats.
SOUTH AUSTIN—Interstate Circuit, 1,100 seats.

VERMONT

BRATTLEBORO—Western Massachusetts Theatres, Inc., 1,200 seats; $50,000.
BRATTLEBORO—Western Massachusetts Theatres, Inc.
MIDDLEBURY—P. S. Murray, 600 seats; $35,000.
SPRINGFIELD—Peter Latchis, 500 seats; $30,000.
ST. ALBANS—Fred Sharby, 700 seats; $50,000.
WATERBURY—Andrew Tegu, 750 seats; $45,000.

VIRGINIA

ABINGDON—R. K. Stowbrook, 600 seats; $50,000.
FLOYD—Leonard Branscome.
FREDERICKSBURG—Pitts interests.
LEXINGTON—Warner Brothers, 900 seat State Theatre.
LOUISA—A. L. Bendheim.
RICHMOND—Ginter Amusement Company.
RICHMOND—Neighborhood Theatres, Inc.

WASHINGTON

ABERDEEN—Brooks Murphy, 600 seats; $20,000.
BREMERTON—Ed Odler, 400 seats; $20,000.
BURIEN—John Wheeler, 600 seats; $25,000.
CATHLAMET—Jerry Randolph, 300 seats; $12,000.
CLALLAM BAY—Al Fernandez, 400 seat Clallam Theatre; $10,000.
ELECTRIC CITY—State Land Company, 500 seats; $15,000.
ELLENSBURG—Frederick Mercy, 800 seat Liberty Theatre.

(Continued on page 18, column 3)

"NOTHING SACRED" IN

OBITUARY EDITOR

FOR years David O. Selznick has been making the most sacred of the it-can't-be-done theories appear ridiculous. He did so in the cases of "Little Women" and "David Copperfield," and thereby exerted a great influence upon present day production trends. His "A Star Is Born" knocked into a cocked hat the conviction that there couldn't be such a thing as a good "Hollywood picture."

An iconoclast, he has chosen for his newest production a title which attests in so many words his rebellion against general status quo and the contentions of the tradition school of theorists. It sounds as though something appropriate to a Sunday afternoon concert is in the offing. On the contrary, Mr. Selznick will attempt to prove —and he's an odds-on favorite to succeed —that there's nothing sacred in the hypothesis that newspaper stories have been done to death. Of course Mr. Selznick's publicity department forecasts that " 'Nothing Sacred' will be the greatest box office film ever made in Technicolor." Nevertheless, if you listen to the gossip around the cutting rooms, among the non-artist workers on the set, among the juicers up in the rafters, and if you watch what's going on, you can't help becoming convinced that Mr. Selznick will have an A-1 newspaper story.

In character, the story is romantic farce. In plot it concerns an ace reporter and a girl scribbler, fresh from the country, who perpetrated a hoax that almost turned New York inside out. The hoax would have succeeded had not the boy and girl fallen in love. Simply, it is a mixture of love and laughs.

The form chart is usually a pretty good thing to rely upon. To bring to realism

SELZNICK TRADITION

A PICTORIAL PREVIEW

by GUS McCARTHY

in Hollywood

James H. Street's short story, "Nothing Sacred" (soon to appear in *Cosmopolitan Magazine*), Ben Hecht of "Soak The Rich," "Barbary Coast," "Viva Villa" and, a long time ago, "Scarface," repute, was hired to prepare the screen play. Then, from director William A. Wellman and cameraman Howard Greene, down to the most minor stage hand, Mr. Selznick turned his property over to the same crew that made "A Star Is Born".

For stars he selected Fredric March, whose performance in "A Star Is Born" almost came up to the one he gave in "The Royal Family of Broadway," and Carole Lombard, who first came into her own in "My Man Godfrey," although everybody seems to have forgotten "Twentieth Century." Listed as principal supports are Walter Connolly, currently talked about more favorably than ever as "The Good Earth" descends from road show to popular price classification. Connolly, incidentally, is the only player yet signed for "Gone with the Wind," if it ever is made. There are many others in "Nothing Sacred," but the most prominent are Charles Winninger and Frank Fay, genial vaudeville and night club master of ceremonies, whose "A Fool's Advice" never was released.

The action calls for the stars to do everything from riding on hook-and-ladders and jumping off the dock to being the central figures in a lavish night club sequence.

Thanksgiving will come in November and so will "Nothing Sacred."

Settle Paramount Suits Tentatively

Tentative agreement has been reached for settlement for $2,150,000 of two recovery actions brought in 1934 by the reorganization trustees of Paramount against officers, directors and associates of the company dur-the period 1927 to 1931. The agreement came at a conference between Stanton Griffis, chairman of the executive committee of Paramount, and Arthur A. Ballantine, of Root, Clark Buckner & Ballantine, counsel of the Paramount trustees, in London last week, it was learned in New York Wednesday.

The conditional settlement figure, which is $150,000 more than the original proposal submitted to Paramount and the trustee, Charles D. Hilles, by attorneys for the defendants several weeks ago, is subject to further negotiation as to the manner of payment—whether in lump sums or spread over a period of years—and must be approved by the U. S. district court in New York—which retained jurisdiction over the two actions at the time it approved the Paramount reorganization plan in 1935. It is estimated that 30 to 40 days will be required to complete details and file a petition with the court to authorize the settlement.

Trial of the first of the two suits is scheduled for September 27, before Isidor Wasservogel, supreme court justice. Indications are that a postponement will be asked.

Mr. Ballantine, on his arrival Wednesday, said no settlement has been approved yet but added that he had discussed the proposed terms with Mr. Griffis in London and commented that "in cases of this kind there is always the possibility that an agreement will be reached eventually."

Mr. Hilles is away from the city this month.

The amounts to be paid by the principal defendants, in case of ultimate approval, are understood to be approximately as follows: Kuhn, Loeb & Co., former Paramount bankers, $650,000 on behalf of six to eight defendants, including the estate of Otto H. Kahn, former head of the banking company; Sidney R. Kent, $250,000; Sam Katz, $200,000; Adolph Zukor, $550,000; Jules E. Brulatour, $100,000; Frank C. Bailey, $100,000; the estate of Emil Shauer, $50,000; all others, $250,000.

There are 22 defendants named in the two actions, one of which seeks recovery for losses reported incurred by the company in redemption at gauranteed prices of its stock which was isssued for acquisition of theatres and other property during the company's expansion period, ending in 1931. The recovery sought is for the difference between the redemption price and the market price of the stock at the time it was redeemed. The second suit seeks recovery of sums which it charges was paid to former Paramount officers "in excess of reasonable compensation" and the recovery from financial associates of "actual or potential profits" from participants in an employees' stock purchase plan.

U. S. Sues Jewel For Sex Film's Return

Declaring the Austrian film, "Mysteries of Sex," imported by Jewel Productions two years ago and passed by the customs officers, is obscene, U. S. Attorney Lamar Hardy brought suit in federal court to force the company to deliver the print and for an order to confiscate the negative and print.

After its approval by customs officers in 1935, under the name "Science of Mankind," a negative of "Mysteries of Sex" was seized early this year when it arrived in this country.

Bombing of Shanghai Cripples Theatres, Attendance in China

Aerial bombing and shelling of Shanghai by Japanese and Chinese has turned the amusement center around Avenue VII and Tibet Road into a shambles and has resulted in the wounding of a cameraman. Many of Shanghai's 42 theatres are said to have been destroyed and others have been abandoned.

An official at the Chinese Consulate in New York expressed the belief that all the amusement centers in Shanghai were closed.

Suspension of theatre operations has caused a 25 per cent drop in the earnings of American producers, according to a report received by the U. S. Department of Commerce from Julean Arnold, commercial attache at Shanghai.

George Krainukov, chief Universal newsreel photographer, was wounded by shrapnel near the Cathay hotel. Three weeks ago, a camera was shot from his hands. A March of Time cameraman, Harrison Foreman, and Mr. Krainukov were put off an American naval tender by guards who feared the cameramen would film Japanese warships and that the tender would be fired upon. Two other cameramen were not discovered until the boat got under way. Their equipment was confiscated.

There are 340 known exhibition outlets in China. Of this number, 42 are in Shanghai, which has the greatest theatre concentration in China. Tientsin and Peiping, scenes of other battles, have 33 theatres between them. In 1936, China imported 415 features, 336 of which were of American origin.

American distributors and importers in Shanghai are: Paramount Films of China, Inc.; Fox Film Federation, Inc.; Krisel and Krisel (distributors for United Artists); MGM of China; Universal Pictures Corporation of China; Peacock Motion Picture Company (handling RKO); Warner Brothers and Columbia.

Fleischer Attacks Labor Board Vote

Charges that the election of Fleischer studio employees, resulting in a decision to authorize the Commercial Artists and Designers Union to represent them as collective bargaining agent with the cartoon producer, were "Improper, purposeless and binding on nobody," were made by the Fleischer company this week through its attorneys, Phillips and Nizer.

The election, held under the direction of the National Labor Relations Board, resulted in a 59-0 vote in favor of the union representing the employees. An additional 15 votes cast by employees who had been discharged for fomenting a "slow-down" strike some time ago were not counted, pending decision from the Labor Board on the validity of their ballots.

The company said in its statement that the election fails to reflect the attitude of the Fleischer employees in that "most of them refused to vote." The statement cited also the union's insistence upon representing the animators who, it was said, "feel that their problems are entirely different from those of other employees" and hence are said to favor a separate organization.

Spokesmen for the Labor Board refused comment on the Fleischer statement. The election results had been sent to Washington, it was said, and the next move would emanate from there. It is understood that the Board is considering an appeal to the U. S. circuit court of appeals.

Leslie Howard and Eugene Frenke are planning to form a producing company to make six pictures a year.

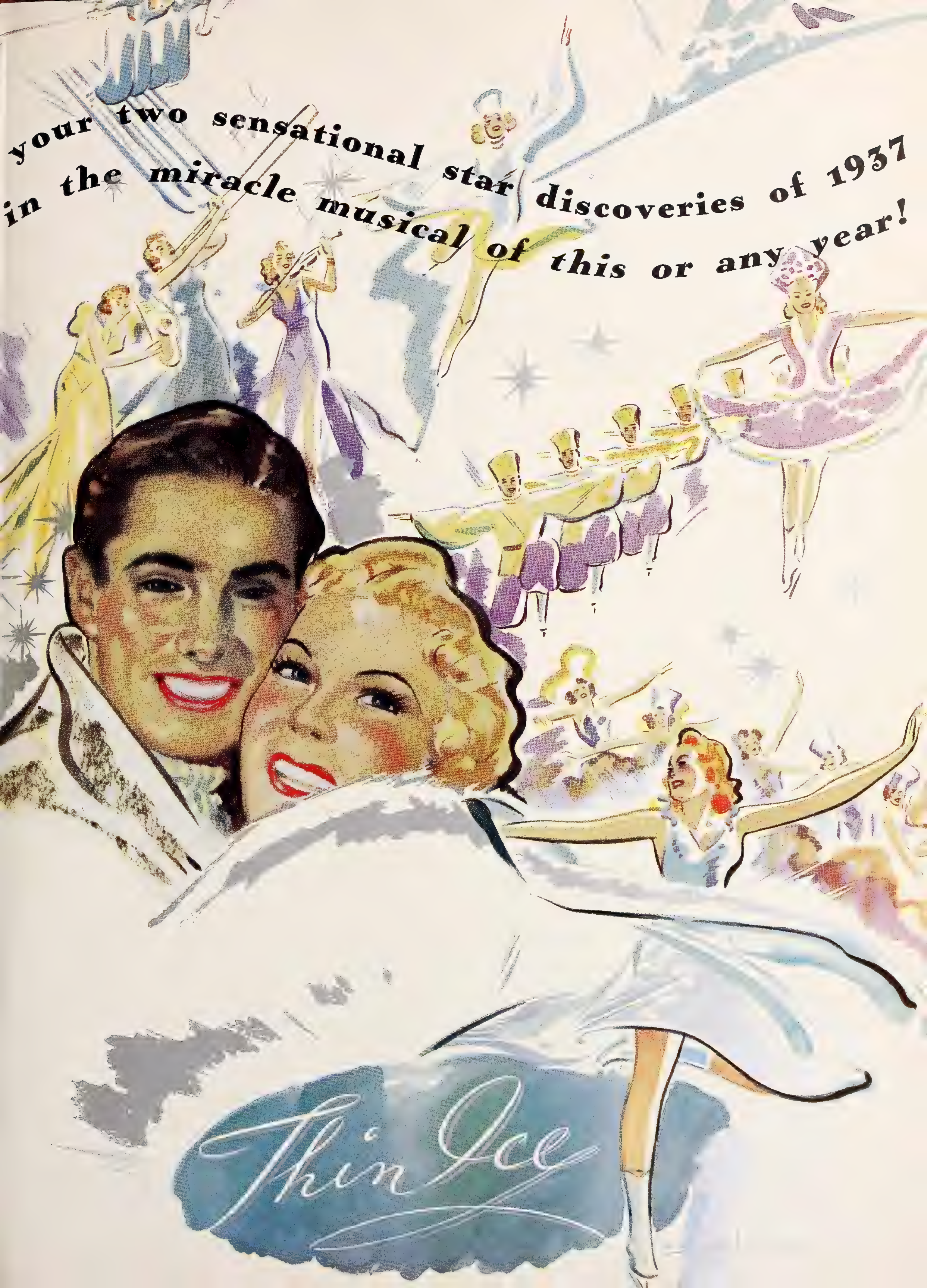
291 New Theatres In Seven Months

(*Continued from page* 15)

LEAVENWORTH—Ted Wilson, 500 seat Alpine Theatre; $20,000.
NEWPORT—V. T. Baker, 400 seat Rainbow Theatre.
RITZVILLE—Roy C. Irvine, 450 seat Ritz Theatre; $100,000.
SEATTLE—Harry Black, 300 seats; $25,000.
SEATTLE—Business Properties, Inc., 750 seat Green Lake Theatre; $100,000.
SPOKANE—Spokane Suburban Theatre Company, 1,000 seats; $100,000.
TACOMA—Dean and Moore, 250 seats; $12,000.

WISCONSIN

ASHLAND—Bay Theatre Company, 500 seats, Ashland Theatre; $50,000.
BELOIT—Beloit Operating Company.
CHIPPEWA FALLS—Miner Amusement Company, 900 seats; $25,000.
CLINTON—Brown & Sandle (lessee), 300 seats; $20,000.
CLINTONVILLE—Dr. W. H. Finney, 400 seats; $20,000.
EAGLE RIVER—Eagle River Amusement Company, 300 seats; $20,000.
FREDERIC—Clinton Norine, 500 seats; $10,000.
FORT ATKINSON—J. J. Craite, 400 seats; $20,000.
GALESVILLE—Carl McKeeth, 500 seats; $35,000.
KAUKAUNA—Kaukauna Theatres, Inc., 500 seats; $35,000.
MARSHFIELD—J. P. Adler, 800 seats; $60,000.
MILWAUKEE—Varsity Theatre, $100,000.
MINOCQUA—Ray Quady, 600 seats; $15,000.
PHILLIPS—A. N. Donnalin, 400 seats; $25,000.
PRESCOTT—T. W. Quin, 400 seats; $12,000.
RICHLAND CENTER—Mrs. Jake Eskin, 500 seats, Eskin Theatre; $50,000.
SUPERIOR—Russel Pettingill, $100,000.


your two sensational star discoveries of 1937
in the miracle musical of this or any year!
Thin Ice

ONLY 20th COULD GIV

with Sonja and Tyror

Your "One in a Million" girl meets the boy in a million . . . amidst the snow-clad splendors of the cloud-swept Alps and of glistening ice carnivals merry with gaiety and melody that ring happily to the stars!

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

YOU SUCH A SPECTACULAR SHOW

thrilling as you knew they'd be *together!*

Sonja
HENIE · Tyrone
POWER

in

"Thin Ice"

with

ARTHUR **TREACHER** · RAYMOND **WALBURN** · JOAN **DAVIS**

SIG RUMANN · ALAN HALE · LEAH RAY · MELVILLE COOPER · MAURICE CASS · GEORGE GIVOT

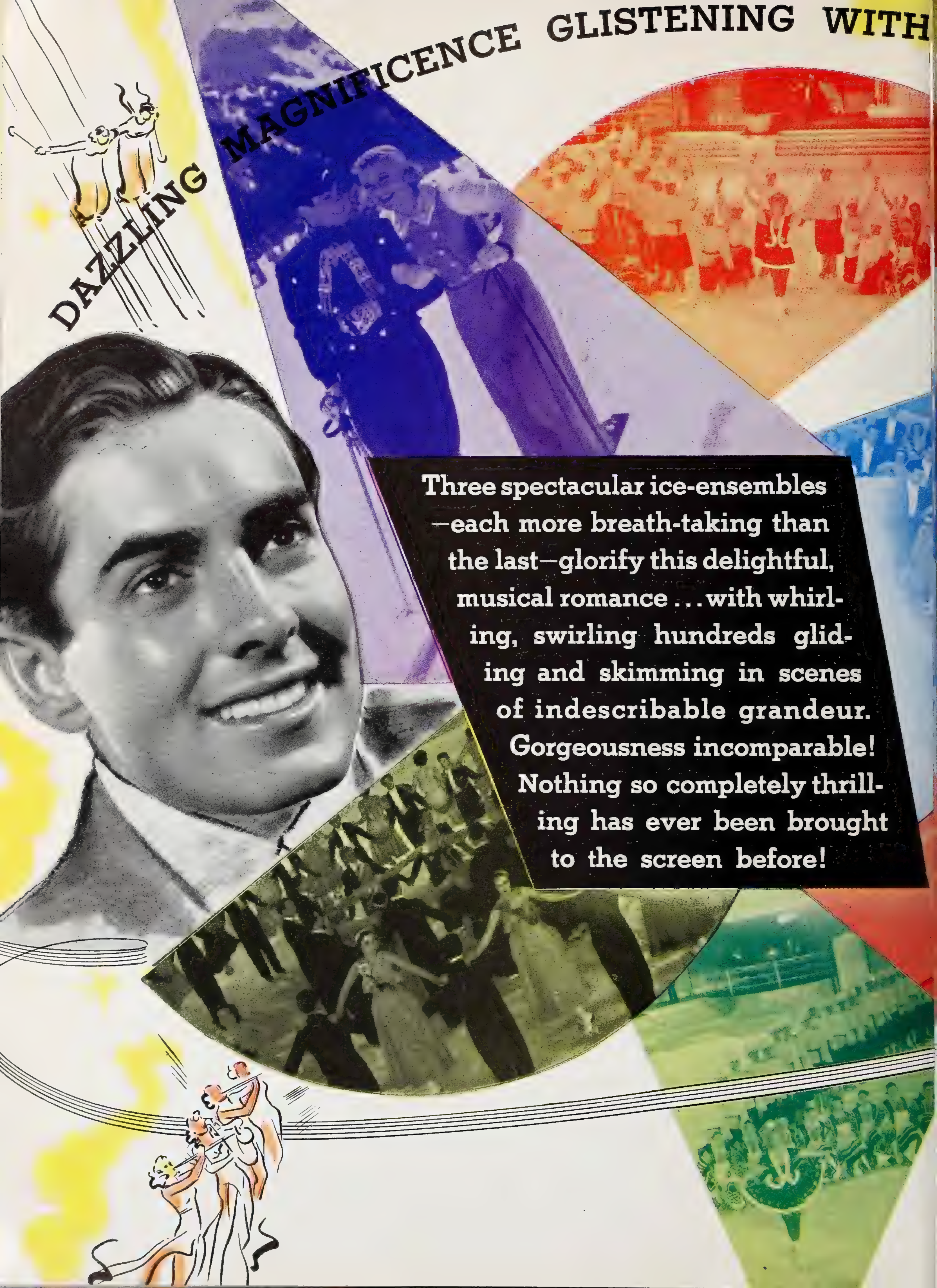
Directed by Sidney Lanfield
who directed "One In A Million," "Sing, Baby, Sing," "Wake Up and Live"

Associate Producer Raymond Griffith

Screen play by Boris Ingster and Milton Sperling. From the play "Der Komet" by Attila Orbok. Dances staged by Harry Losee.

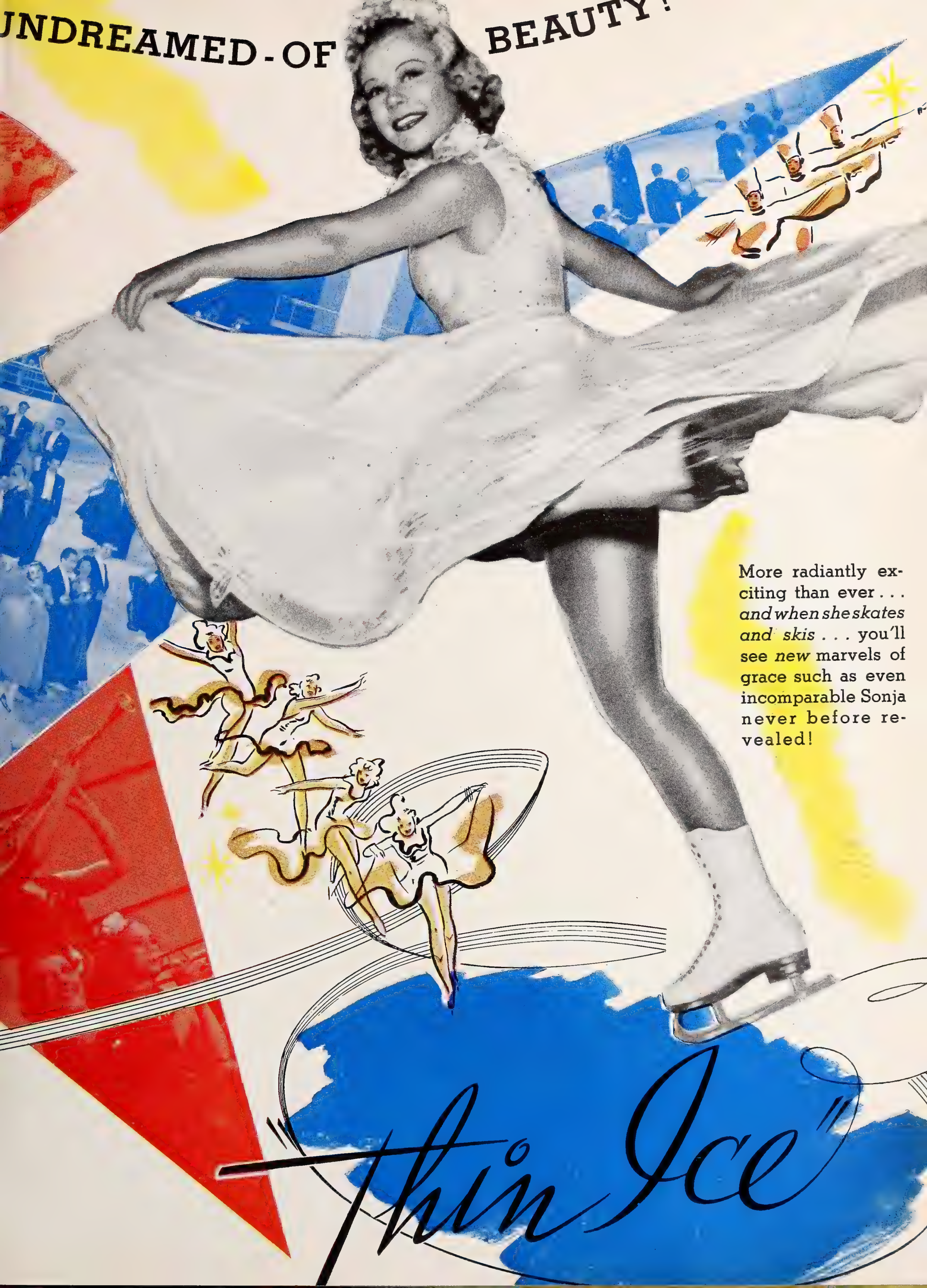
Songs that make it as delightful to listen to as it's lovely to look at:

By Lew Pollack and Sidney D. Mitchell:
"MY SECRET LOVE AFFAIR" "OVER NIGHT" "MY SWISS HILLY BILLY"
And another by Mack Gordon & Harry Revel:
"I'M OLGA FROM THE VOLGA"


DAZZLING MAGNIFICENCE GLISTENING WITH

Three spectacular ice-ensembles —each more breath-taking than the last—glorify this delightful, musical romance . . . with whirling, swirling hundreds gliding and skimming in scenes of indescribable grandeur. Gorgeousness incomparable! Nothing so completely thrilling has ever been brought to the screen before!

UNDREAMED-OF BEAUTY!



More radiantly exciting than ever . . . *and when she skates and skis* . . . you'll see *new* marvels of grace such as even incomparable Sonja never before revealed!

20th SHOWMANSHIP *again*

Teaming two of today's most important marquee names . . .

Giving them a love story that, in itself, guarantees smash boxoffice . . .

Spectacularly showering the screen with scene after scene of electrifying magnificence and matchless beauty . . .

Enriching them with songs by tunesmiths who write nothing but hits . . .

Brightening the grand supporting cast with ace comedy performers . . .

Eclipsing completely everything that made "One In A Million" such glorious entertainment!

Need we say what that means to your theatre!

Sonja
HENIE
in
Tyrone
POWER

"Thin Ice"

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

EXHIBITORS AND PARAMOUNT AWAIT COURT RULING ON PRODUCT STRIKE

Both Sides in Dispute Over Availability Date of Six Pictures Say They'll Fight It to a Finish

There still are no signs of either side giving ground in the product "boycott" conflict between independent exhibitors and Paramount Pictures, other than forcibly through the courts. Pending a decision in the two test suits instituted by Paramount, in Philadelphia and Minneapolis, both the owners and the distributor are "watchfully waiting," each side apparently determined to fight out the issue in the open.

The Philadelphia United Motion Picture Theatre Owners voted to continue indefinitely to refrain from dating Paramount pictures under contract and to abstain from buying any new product from that company. A "buying combine" in which UMPTO members would participate is being considered, to act when the controversy with Paramount is ended.

Decision by a federal court in Philadelphia on Paramount's petition for a permanent injunction, restraining the owners from picketing and other physical "strike" activities, is due within ten days.

Federal court in Minneapolis continued the temporary restraining order obtained by Paramount in that territory until a further hearing Thursday or next week.

George P. Aarons, UMPTO leader in the Philadelphia campaign, said the move represents some 4,000 independent owners throughout the country.

W. A. Steffes, the Allied and present anti-Paramount leader in Minneapolis, claimed "there are over 3,000 theatre owners in the United States who have joined this movement."

Barney Balaban, president of Paramount, was widely quoted in the press as saying that the "boycott" would not make a difference of more than $10,000 to Paramount in lost dates, and that only about 100 of the smaller theatres in Philadelphia are involved.

It's All About Six Films

The issue is over demands by the exhibitors that Paramount return six features to 1936-37 contract delivery, from 1937-38 contracts, as follows: "The Count of Luxembourg," "Artists and Models," "High, Wide and Handsome," "Spawn of the North," "Souls at Sea," and an unnamed Marlene Dietrich production directed by Ernst Lubitsch.

Independents, called to a June 29th protest meeting in Washington, D. C., agreed to effect a "date strike" against Paramount in August, and Philadelphia and Minneapolis owners proseeded to publicize plans for elaborate public and industry picketing of theatres insisting on playing Paramount product.

Paramount's exchanges, too, were to be picketed. The company went into the federal courts and obtained injunctions in Minneapolis and Philadelphia against the picketing, although the exhibitors were not restrained from refusing to date Paramount pictures or buy 1937-38 product.

A hearing on the permanent injunction in Philadelphia was postponed last Wednesday to give Federal Judge Oliver P. Dickinson time to study additional briefs which were filed by both sides this Wednesday.

Aarons Called by Paramount

Mr. Aarons, although the "strike" leader and UMPTO executive in Philadelphia, was unexpectedly called as a witness by Paramount. Judge Dickinson called Mr. Aarons' testimony "very frank," including Mr. Aarons' admission that the independents were determined to boycott Paramount films until the company delivers the six pictures at issue, and that some 400 owners in the Philadelphia territory were "enraged" over Paramount's "holding out" of those films. All these pictures, he declared, should have been delivered to theatres before July 31st, undr 1936-37 contracts.

The independent owners had a further grievance, declared Mr. Aarons, bacause Paramount had proffered to them a new type of contract which "hiked" rentals for product and reduced the yearly quota from about 65 to 53.

Threats Not Countermanded

The witness declared that UMPTO members had abandoned plans to picket by airplane and sound truck any exhibitor continuing to use Paramount films during the "strike," on the advice of Benjamin M. Golder, the organization's counsel, but, to a question by William Schnader, Paramount counsel, Mr. Aarons admitted that the UMPTO had not countermanded threats to virtually every theatre owner in the Philadelphia area that their places would be picketed if they showed Paramount films or signed a 1937-38 contract.

Mr. Aarons told the court that the organization still intended to "urge" every exhibitor not to sign a new Paramount contract unless the six features promised last year were delivered. During the testimony it became known that the UMPTO, operating in eastern Pennsylvania, southern New Jersey and Delaware, had circulated virtually every one of the 4,000 independent owners throughout the country to line up the "buyers' sit-down strike."

Further evidence that the UMPTO is going to push the fight came Monday when its membership, meeting in Philadelphia, voted to continue the "date-strike" indefinitely.

Boston, Los Angeles, New Jersey, Ohio, Milwaukee, San Francisco, and other exhibitor groups, intending to join in the "strike" had held up action when the issue reached the courts, although a strike vote in San Francisco is set for Tuesday.

Additional Protests

The Philadelphia meeting of Monday, discussion at which was led by Attorney Golder of the UMPTO, brought additional protests against distribution practices, this time against Grand National for reputedly advising exhibitors that it would not deliver the second James Cagney feature on last year's contracts. The members indicated that action would be taken in that direction.

Edward Peskay, president of Grand National, said Tuesday that the company would deliver the second—as yet untitled—James Cagney feature under 1936-37 contracts, but explained that the second Cagney was not necessarily a Victor Schertzinger production with James Cagney, which is still another Cagney.

Members of the Philadelphia session questioned Barney Balaban's assertion that his Paramount company would lose no more than $10,000 as a result of the playdate "boycott." It was said at the meeting that three independent members of the UMPTO alone had a Paramount film bill of well over $100,000.

David Barrist, Philadelphia owner, presented a proposition to give the power of attorney to a UMPTO committee to buy 1937-38 Paramount product when the present controversy is adjusted. Distributors, as a rule, refuse to do business with exhibitor buying combinations. In any event, the organization decided to determine the feelings of the membership.

Enjoined by temporary injunctions from

(Continued on following page)

Justice Department Continues Inquiries into Trade Practices

"Informal" investigation of motion picture practices in distribution-exhibition by the Department of Justice are continuing. While it became generally known last week that official distribution circles are aware that the Department has "planted" scores of secret service operatives throughout the country checking on exhibitor complaints against distributors and circuits, present outward interest by the government is centered in New York, where Assistant United States District Attorney Leo Hickey, in Brooklyn, is interrogating film leaders.

Last week, Mr. Hickey talked about the situation in Brooklyn and Long Island with Henry Randel, of Paramount's sales department; Harry Decker, Roy Haines and Sam Lefkowitz, of Warners, and Arthur Greenblatt, of GB Pictures, and this week he is understood to have summoned Albert Warner, vice-president of Warner Brothers, and others, besides having attorneys for all of the distributors close by.

This case is said to concern the complaint of A. H. Schwartz's independent Century circuit against Loew's and RKO on product, clearance and zoning.

The Department, too, is understood to be watching the Paramount "strike" situation.

In Jacksonville, Florida, the Southeastern Theatre Owners' Association voted to ask Congress to appoint a commission to supervise the sale of films to small theatres, to break up a so-called "monopoly' said to be held by the large distribution and circuit interests. M. C. Moore, president, said his organization would take "drastic steps to correct trade practices."

LEADERS DISPUTE EXTENT OF "STRIKE"

(*Continued from preceding page*)

picketing the Paramount exchange in Minneapolis and also theatres playing Paramount product, Al Steffes' Allied Theatres of the Northwest, in Minnesota and the Dakotas, were ready to go into Federal Judge Gunnar Nordbye's court in Minneapolis on Thursday to oppose the Paramount petition for a permanent injunction. As in the Philadelphia case, the Minneapolis suit charges the owners with conspiracy under the federal acts against restraint of trade.

Defendants in the conspiracy and restraint of trade suit brought in Minneapolis are: Allied Theatres of the Northwest, W. A. Steffes, E. L. Peaslee, Paul Mans, William Glaser, Don Buckley, W. D. Gowan, Andrew Anderson, Dave Gilman, George Granstrum, Oscar Woempner, S. D. Kane, L. H. Lano, L. T. Molitor, I. Hanson, Brained Theatre corporation, A. B. Muller, Cletus Widmer, Charles Perrizo, Fred L. Christians, Joe Milnar, E. P. Nelson, Howard Klug and John E. Klug, doing business as the State theatre; Kent Investment Company, Max Torodor, H. E. Simon, Roy A. Palmer, L. O. Lee, doing business as Leola Theatre; Fred Schnee, H. E. Hoffman, Charles F. Vondra, L. A. Breilein, W. C. Schneider, George Carisch, M. B. Mark, Sol Fisher, Nathan Fisher, Irving Gilman, Northland Amusement Company; Isidor Friedman, G. L. Berquist, Albert Charon, John A. Lafontaine, Edward Velat, H. B. Smoots and Lowell Smoots, doing business as Falls Amusement Company; Harry A. Nelson, Paul Helquist, William Volk, David C. Irvine, G. N. Turner, M. A. Miller, R. A. Risch, People's Amusement Company, Inc.; Harvey G. Thorpe, B. R. Parsons, Fred Holzapfel, Harry Dryer, doing business as North Star Amusement Company; J. E. Johnson and Laurence Buck.

A "Call to Arms"

After a preliminary hearing which lasted throughout last Thursday, Federal Judge Nordbye continued in full force until further hearing on Thursday of this week the temporary restraining order obtained by Paramount last week against Allied of the Northwest and individual defendants. The order prohibits mass action by the exhibitors in their "buyers' strike" against the company.

Judge Nordbye adjourned the Thursday morning session following arguments on a motion by the defendants to amend the wording of the restrainer. The motion was granted by the court after the hearing resumed at 2:00 P. M. The change involved only the language of the preamble to the order and did not alter the effect of the order in any respect. Under its provisions the defendants continue to be restrained from concerted action against the company, mass demonstrations or the employment of coercion to compel exhibitors to refrain from playing the company's pictures or negotiating new contracts with Paramount.

A "Call to Arms!" issued in bulletin form to owners to join in the strike, and signed by the "Strike Committee" of Allied of the Northwest, pleaded with "the few theatre owners in this territory who have not as yet joined," to agree with "'the majority" not to play any more Paramount pictures until the argument is settled.

"There are several theatre owners in this strike who perhaps will be forced to close their theatres if the controversy is not settled within the next 60 days," said Allied's statement, adding that, regardless, "these same exhibitors are determined to do that very thing rather than lose the strike."

The injunction, said Allied, "does not mean that the strike is lost, but should solidify the theatre owners more than anything that we can conceive of," although, Allied added, "this strike is not going to be settled in a hurry."

SHORT PRODUCT PLAYING BROADWAY

Week of August 14

CAPITOL	
Screen Snapshots, No. 12	Columbia
CENTRAL	
That's the Spirit	Educational
The Ski Parade	Twentieth Century-Fox
CRITERION	
Tramp Trouble	RKO Radio
Eliseo Grenet and His Orchestra	Vitaphone
Vitaphone Pictorial, No. 8	Vitaphone
MUSIC HALL	
The Moose Hunters	United Artists
March of Time, No. 13	RKO Radio
PARAMOUNT	
Popular Science, No. 6	Paramount
Killer of the Tonto	Paramount
Paramount Pictorial, No. 1	Paramount
RIALTO	
Tennis Tactics	MGM
Hollywood Party	MGM
RIVOLI	
The Moose Hunters	United Artists
ROXY	
Mickey's Elephant	United Artists
Nature the Artist	Vitaphone
STRAND	
Land of the Magyar	Vitaphone
Speaking of the Weather	Vitaphone
Pictorial Review, No. 10	Vitaphone

National Decency Legion Classifies Seven Productions

Of seven new pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, two were found unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Boothill Brigade," "Man Who Cried Wolf," "Mr. Dodd Takes the Air," "The Rangers Step In." Class A-2, Unobjectionable for Adults: "Das Schloss em Flanders," "Souls at Sea." Class B, Objectionable in Part: "Flight from Glory."

Storm Upset GB's Battleship Preview

The elements played havoc with the press department of Gaumont British last week when drenching rains upset plans for a novel locale for a preview of "Gangway," the new Jessie Matthews musical.

The picture was to have been shown on the open deck of the U.S.S. *Texas* in the Brooklyn Navy Yard. In the midst of dinner, which was served indoors, a thunderclap heralded a downpour and the original plan for a screening in naval atmosphere had to be discarded. After some delay, equipment was moved indoors for the screening.

Williamstown to See 'Tolerance' As An Institute Show

Two motion pictures, "one dealing with the importance of tolerance among people of all faiths, and the other with the far-reaching influence of different cultures upon the world's civilization," will have their premiere showing at the 1937 Williamstown Institute of Human Relations, which will be held at Williams College in Massachusetts from August 30 through Sept. 3 under the auspices of the National Conference of Jews and Christians, according to a joint statement issued this week by the college and the National Conference.

The sound film entitled, "This Thing Called Tolerance," shows the history and present activities of the University Religious Conference, which conducts experiments in human relations among students of all religious groups on the campuses of the University of California in Los Angeles and the University of Southern California. The University Religious Conference is an organization headed by a Roman Catholic Bishop, a Protestant Bishop and a Jewish Rabbi. "These leaders, supported by their respective denominations, have recognized the fact that although men and women may differ widely in their religious outlooks, they nevertheless have a common purpose in working together for the advancement of American ideas," the statement said.

"The motion picture shows how thousands of students in the United States acknowledge the same patriotic obligations, and still cherish without conflict religious liberty, freedom of speech, assembly and press," according to the announcement, which explained that the idea for the picture was originated by Gerry Fitzgerald, a former newspaper editor, and a member of the Board of Trustees of the University Religious Conference.

The film was said to have been produced at the RKO Studios with the cooperation of two leaders of Los Angeles Jewry, H. L. Gumbiner, president of the Gumbiner Synchro-Sound Company, and Sol Lesser, president of Principal Productions. "The cast refused to accept salaries for their work and the RKO Studios donated the sound stage and lights."

The second film, "China's Gift to the West—The Everyday Things," is a two-reel silent picture "which reveals that human relations may be made more satisfactory by portraying graphically what contributions one 'fragment of civilization' has made to another." This was produced by the Division of Visual Experiment of the Harmon Foundation in cooperation with the Institute of Pacific Relations.

Fligelstone on Visit To Inspect Theatres

T. H. Fligelstone, independent operator of six theatres in England, arrived for a visit to this country last week on a combined business and pleasure trip..

Mr. Fligelstone will go to the coast after a week in New York and will inspect theatres in both the east and west.

He reported that the circuits in England are going through large expansion moves.

Listen Loretta

tune in Don

Here's what the trade reviewers are saying about our new picture:

"Swell picture! Combines all the elements necessary for a top grosser! Has everything that can be desired!"
—*Showmen's Trade Review*

"Cast, direction, production all point toward enthusiastic reception by theatre audiences in any spot! Loretta Young and Don Ameche score heavily!"
—*Boxoffice*

"Don Ameche and Loretta Young repeat their success with performances of 'Love Is News' quality!"
—*Motion Picture Daily*

Loretta Don
YOUNG · AMECHE

"LOVE UNDER FIRE"

with
BORRAH MINEVITCH and His Gang **FRANCES DRAKE · WALTER CATLETT · JOHN CARRADINE · SIG RUMANN · HAROLD HUBER**
Directed by GEORGE MARSHALL · Associate Producer NUNNALLY JOHNSON · Screen play by Gene Fowler, Allen Rivkin and Ernest Pascal · Based on a play by Walter Hackett
DARRYL F. ZANUCK in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

RADIO INVESTIGATION SAID TO BE ASSURED

White Resolution Is Reported Unanimously to Senate by Commerce Committee

Congressional investigation of the Federal Communications Commission is assured, say reports from Washington, with the unanimous reporting in the Senate last week of a resolution for inquiry into the actions and policies of the board by the Senate interstate commerce committee and the introduction of a similar resolution in the House by Representative W. D. McFarlane of Texas.

Sponsored by Senator White of Maine, the Senate resolution calls for a sweeping inquiry into broadcasting companies, radio stations and acts of the FCC with regard to broadcasting. If the White resolution should be adopted before adjournment, the committee probably will conduct the inqiury during the Congressional recess.

Frank R. McNinch, chairman of the Federal Power Commission, has been appointed chairman of the communication commission to put it "in order," it was said at the White House.

The Senate resolution charges that issuance of broadcasting licenses has been irregular and contrary to the spirit and letter of the law and that partiality frequently has governed the granting of licenses.

Other charges include:

1. That the control of licenses and frequencies has passed to others than the original licensees without the written approval of the Commission, as prescribed by law.

2. That there has been monopolistic concentration of radio stations controlled by one chain in certain areas.

3. That in permitting the concentration of radio stations the commission has failed to provide equitable distribution of broadcasting facilities to other territories.

4. That "political and other influences" have guided the acts of the commission.

The resolution also directs investigation of financial practices, such as the sale price of any broadcasting station sold or transferred and the sale of stock and other securities.

In addition, the resolution specifically directs a study of whether the commission departed from or modified the application of regulations and engineering standards. The matter of censorship would also be investigated, especially as it relates to the control of stations by holding companies, affiliation of radio stations with newspapers and the extent of education broadcasts, patent medicine advertising and use of the radio for political purposes.

Representative Robert L. Bacon of New York, who is supporting Representative McFarlane's resolution in the House, scored the employment of Charles Michaelson, Democratic party press agent, by the Crosley Radio Corporation as public relations counsel. Mr. Bacon suggested that the company "might want a friend at court to influence the decisions of the committee."

ROMANTIC STORIES WANTED IN EUROPE

Despite the unsettled condition of European countries, there is a definite movement toward the romantic, according to Edwin Knopf, head of Metro-Goldwyn-Mayer scenario department, who recently returned from a shopping tour of Continental centers.

"Unlike the days prior to the World War, few Central European novelists are penning inflammatory patriotic books," Mr. Knopf said. "All are writing boy-meets-girl things."

Amercian literature, Mr. Knopf said, is partly responsible for the change.

Warners Hold 3 Circuit Meetings, Set 8 More Shows

Warner Theatres held circuit meetings this week in Philadelphia, Cincinnati and Cleveland, and added eight houses to the list which will participate in the company's national trade exhibit to take place Monday and Tuesday in 31 cities in the United States and Canada.

Approximately 150 Warner theatre managers and executives in the Philadelphia area attended the meeting Tuesday at the Bellevue-Stratford. Joseph Bernhard, general manager of Warner theatres, Gradwell L. Sears, general sales manager, and S. Charles Einfeld, director of advertising and publicity, addressed the gathering which was presided over by Ted Schlanger, zone manager. After the meeting, "The Life of Emile Zola" was shown.

Southern Ohio theatre managers for Warners met Tuesday and Wednesday at the Netherland-Plaza Hotel, Cincinnati, while representatives of the northern Ohio district convened Thursday at the Warner offices in Cleveland.

Harry Goldberg, in charge of Warner national advertising, attended both Ohio meetings.

The eight additional theatres which will participate in the nation-wide trade preview of Warner fall product are the Broadway, Charlotte; Nile, Minneapolis; Southeast, Salt Lake City; Alhambra, San Francisco; Egyptian, Seattle; the Ritz, St. Louis; Fox West Coast, Ogden, Denver and the Garfield, Milwaukee.

Five hundred motion picture exhibitors from Greater New York have been invited to attend the New York preview to be held at the New Amsterdam Roof Theatre. The New York showings will start at 10:15 A.M.

Keep Films Clean, Sidney Kent Tells National Group

The need for keeping the screen on a high moral plane was emphasized by Sidney R. Kent, president of Twentieth Century-Fox, in an address made last week before the 1937 convention of the National Theatres meeting at the Hotel Broadmoor, Colorado Springs. (Picture on page 10.)

Mr. Kent said that the Legion of Decency, organized some two years ago by the Catholic Church, had done the industry "a big favor" in cleansing pictures.

The address was heard by 105 executives of National Theatres who were convening in a four-day meeting from August 10th to 13th for discussion of general policies, booking, costs, personnel and legislation. National Theatres is the Chase-Fox owned affiliate of Twentieth Century-Fox, controlling some 450 theatres in the west, northwest and midwest, and is operated for Fox-Chase by the Skouras Brothers.

The first day's session consisted of talks by Spyros Skouras and Aubrey Schenck, and the reading of wired greetings from Adolph Zukor, Darryl F. Zanuck, Ned E. Depinet and other executives.

The plea for decency on the screen was Mr. Kent's second address at the convention. The first was delivered at the second day's meeting and concerned itself with television and color films. Mr. Kent deprecated the influence that television might exert on motion picture attendance on the ground that "people want their amusement in crowds." Speaking of color films, Mr. Kent felt that it would not supplant black and white.

"In some cases, color has been invaluable to a film," he said. "In others, it makes absolutely no difference in the final analysis."

Time was devoted to a discussion of the double feature principle which was approved in view of the vigorous public demand for twin bills.

Speakers on a variety of topics included five division managers: A. M. Bowles, of San Francisco, H. J. Fitzgerald of Milwaukee, Al Finkelstein of Portland, Oregon, Rick Ricketson of Denver and E. C. Rhoden of Kansas City. Charles Skouras, president of Fox West Coast Theatres, also made an address.

Between sessions the delegates made a trip to the Will Rogers Shrine of the Sun at Cheyenne Mountain to place a plaque in honor of the memory of the late humorist.

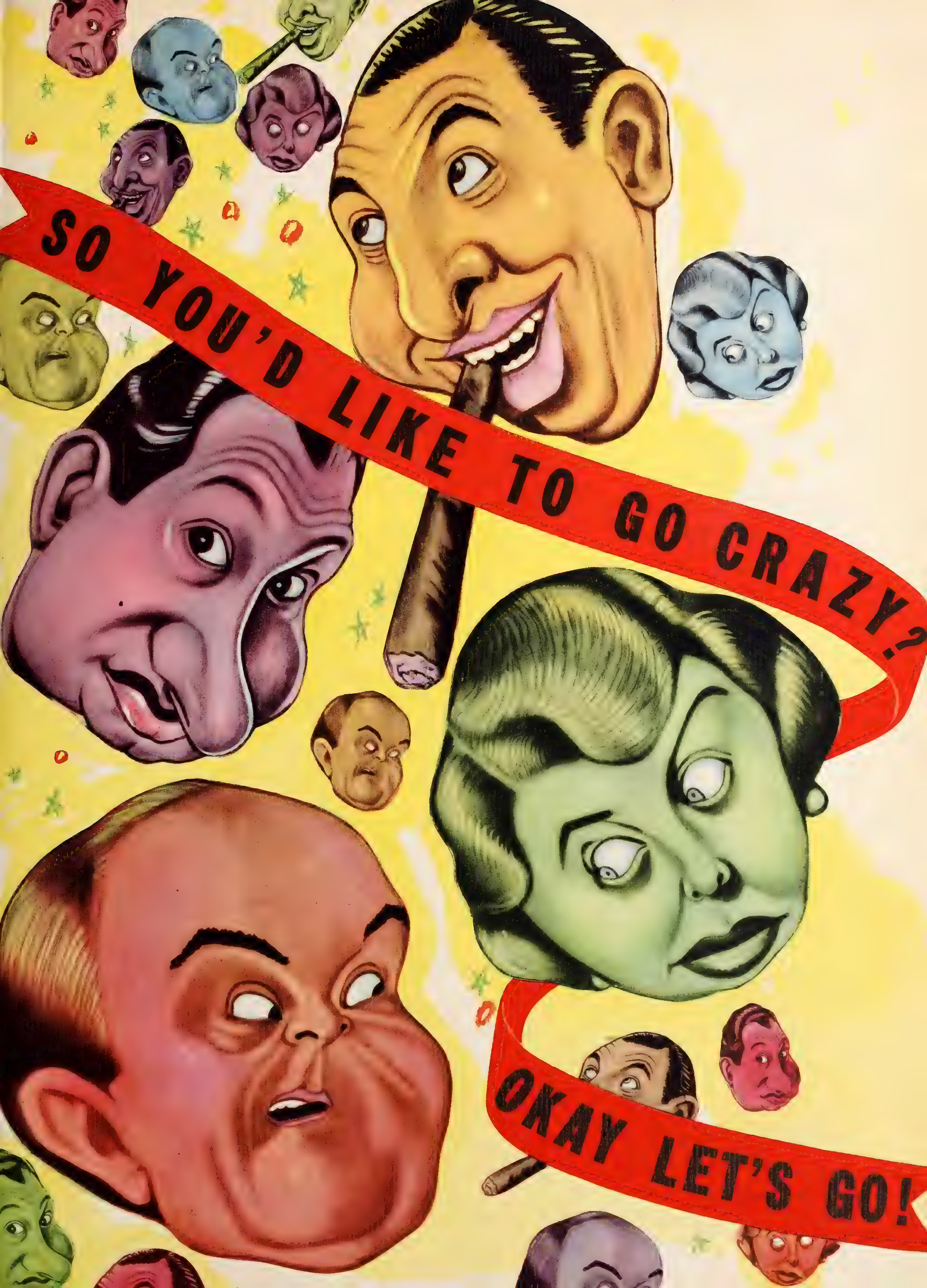
A Fox divisional meeting of National Theatres will be held in Denver August 31st to September 2nd. Approximately 100 representatives from the Montana and other western districts are expected to attend.

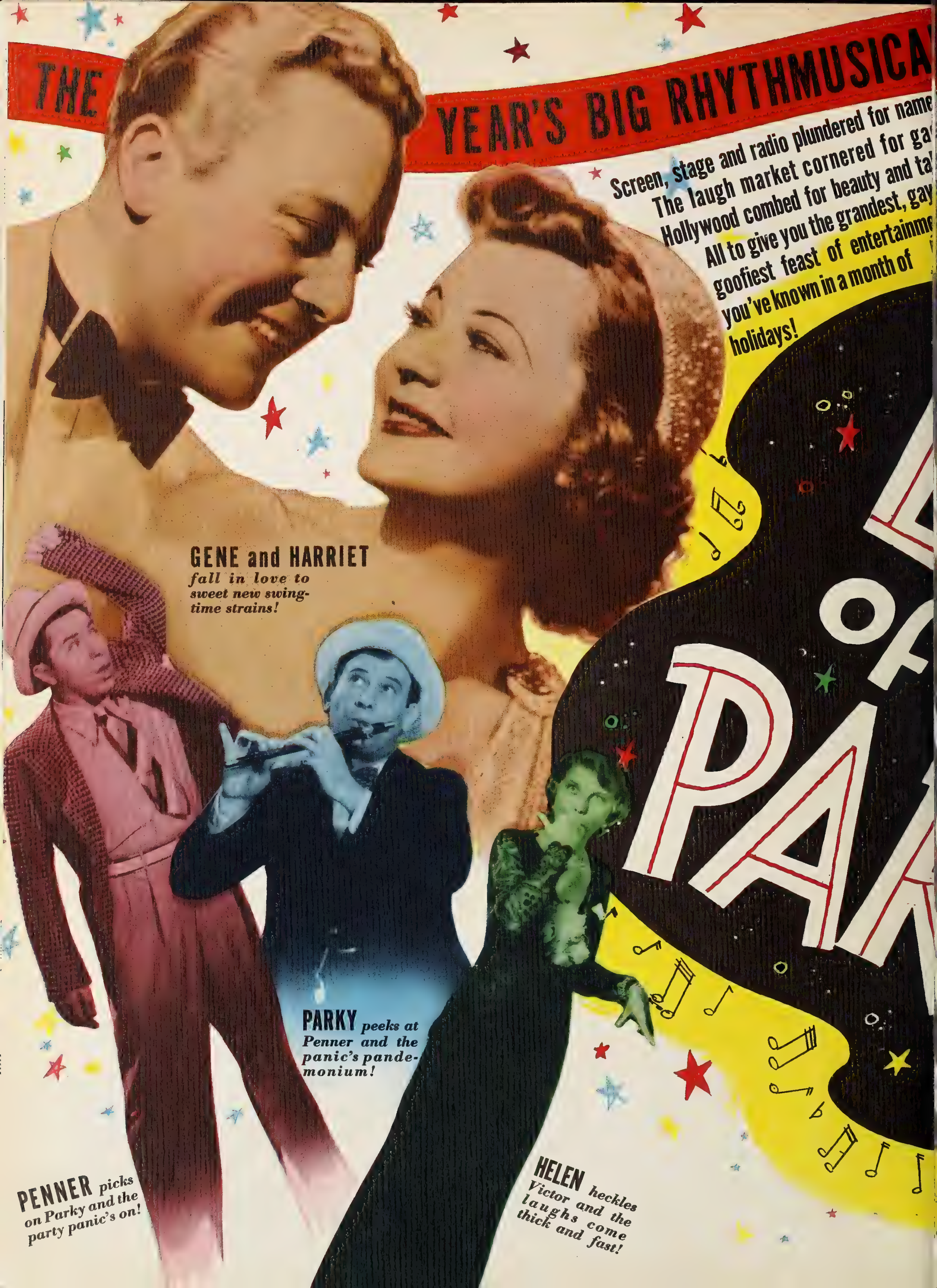
Skouras Managers Meet in New York

Approximately 100 managers and assistant managers of Skouras Theatres meet in New York this week at the St. Moritz. Policies and new product will be discussed by George Skouras, William White and other circuit executives.

Voight Repeats with Republic

Hubert L. Voight, now engaged in advance publicity on Republic's "The Sheik Steps Out," has been engaged by the company to handle the advance publicity and exploitation of "Manhattan Merry-Go-Round," in production at the Biograph Studios in the Bronx, New York.


SO YOU'D LIKE TO GO CRAZY?
OKAY LET'S GO!



THE YEAR'S BIG RHYTHMUSICA

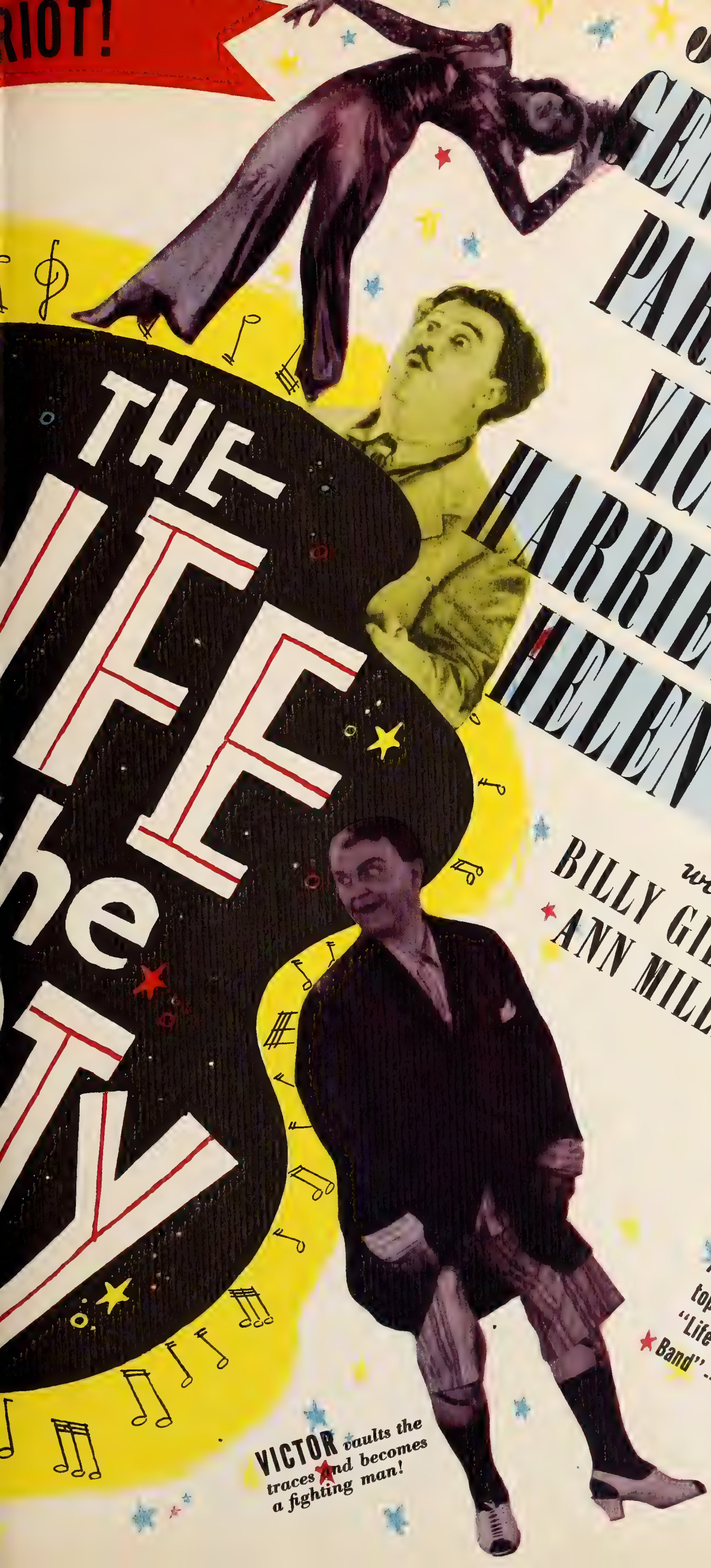
Screen, stage and radio plundered for name
The laugh market cornered for ga
Hollywood combed for beauty and ta
All to give you the grandest, gay
goofiest feast of entertainme
you've known in a month of
holidays!

GENE and HARRIET *fall in love to sweet new swing-time strains!*

PARKY *peeks at Penner and the panic's pandemonium!*

PENNER *picks on Parky and the party panic's on!*

HELEN *heckles Victor and the laughs come thick and fast!*



JOE PENNER
GENE RAYMOND
PARKYAKARKUS
VICTOR MOORE
HARRIET HILLIARD
HELEN BRODERICK

with
BILLY GILBERT
ANN MILLER

SIX SWELL NEW SWING SONGS
including those current hot favorites, "Roses in December" and "Let's Have Another Cigarette," and those other top-ten tunes: "Chirp a Little Ditty"-- "Life of the Party"-- "Yankee Doodle Band"-- "So You Won't Sing.

VICTOR *vaults the traces and becomes a fighting man!*

IT'S LOONEY BUT LOVELY!.. NUTTY BUT NICE!

GLAMOROUS..
DAZZLING..
DELIGHTFUL... A world of high hilarity on a screen aglow with all the ear-and-eye excitement your leaping heart can stand!... More STORY than you'd expect in ANY musical!... More ROMANCE, more glitter, more fuss and feathers, more fine production values!...MORE DOWN-RIGHT ENTERTAINMENT THAN YOUR SCREEN HAS HELD AT ANY ONE TIME BEFORE!

Directed by **William A. Seiter**
Produced by **Edward Kaufman**
Screen Play by Bert Kalmar & Harry Ruby
and
Viola Brothers Shore

RKO RADIO PICTURES

LITHO USA

"Boo" Heard 'Round Film World Is Born in P.A.'s Typewriter

Little Rock Society Practices Up on Commercial Advertising Pictures

by Special Correspondent
in Little Rock, Arkansas

When Marion C. Blackman, official publicity agent for the state of Arkansas, conceived the idea and organized the Society for the Booing of Commercial Advertisements in Motion Picture Theatres, it was beyond his most roseate dreams that it would bring him or his state the nationwide publicity that has resulted.

Although the Society was his brain child, Mr. Blackman is only executive secretary of the Society. Honor of being president went to Bill Bell, Little Rock civil engineer, who has become quite adept at the art of holding his open hands to his mouth and emitting a long, loud "b-o-o-o-o!"

The First "Boo"

The first "Boo" of the Society was held at the Arkansas theatre here with Ralph Noble, manager, among the interested spectators. The Society members—about a dozen in number—had announced beforehand that they would descend upon the theatre with the avowed intention of booing the advertising picture and all its works. They had planned to "boo" the commercials at 7:30, but they became mixed up on their schedule and had to wait until 9:30 to perform.

The moment the first commercial flashed on the screen, President Bill Bell—the bellwether, as it were—gave a loud boo that was taken up immediately by all the Society members, and by others sitting in the same vicinity.

Without the Words

The house lights flared on, the commercials—three of them—continued, although it was hard to hear the words of the speaker, an announcer for Alexander Film Company, which supplies the local houses with commercials.

Preceding the booing at the theatre the Society had gathered at the home of Blackman to practice, and the rehearsal apparently had been a success.

The announced aim of the Society for the Booing of Commercial Advertisements in Motion Picture Theatres is twofold: elimination of commercials entirely in first-run houses, reduction of commercials' time in other houses, even if increased admission price is compulsory.

Back-Fire

One back-fire from the Society's booing session was a query by a columnist in the *Arkansas Democrat*, Little Rock afternoon newspaper, who asked: "Wonder how many of the booers went in on passes? Or how many had passes and bought tickets that night only to boo?"

A result of the initial booing was a noticeable attitude toward general booing of commercials in houses throughout the city at other times.

A second regular meeting of the Society at another Little Rock theatre was held a week later.

MARION C. BLACKMAN wheedles a new line of campaign out of his fag and his typewriter for his Society for the Booing of Commercial Advertisements in Motion Picture Theatres. He's publicity agent for the state of Arkansas, with headquarters at Little Rock, but insists that the Society is not a concoction in line of duty for that office.

Veteran of Typewriter

Mr. Blackman, a veteran newspaper man who had served as publicity writer for the Resettlement Administration before being named state publicity director by Governor Carl Bailey, reports that he has received requests for charters for other Society chapters in other states.

News and picture services all have shown considerable interest in activities of the Society, have dug up sidelights on the art of booing, interviewed executives in both production and distribution fields of the picture industry.

Mr. Blackman, who has served on the *Arkansas Gazette* as a reporter and feature editor, on newspapers in Detroit, Mich., and in Louisiana, as well as in Paris, France, and has written for *Esquire* and *Collier's*, takes his Society activities with all seriousness, pointing out that it has no connection with his official duties as publicity agent for the state.

—

As for the reactions of Ralph Noble, the manager of the Arkansas theatre, where Bill Bell booed the boo heard 'round the world, as to whether he might favor organization of a Society for the Suppression of the Society for the Booing of Commercial Advertisements in Motion Picture Theatres, his reply to a telegram was the laconic but succinct:

"We have no statement to make."

Council Studies Scientific Aids

A study of scientific aids for the educational field, including the use of films and radio in schools, has been undertaken by the National Research Council of Washington. Irvin Stewart, former vice-chairman of the Federal Communications Commission, is director of the council's educational committee.

Other members are James B. Conant, president of Harvard; Vannevar Bush, vice-president of Massachusetts Institute of Technology; L. D. Coffman, president of the University of Minnesota; Frank B. Jewett, vice-president of American Telephone and Telegraph; Ben D. Wood, Columbia University; Betheul M. Webster, attorney, and Ludwig Hektoen, chairman of the council.

Managers To Retain Chicago Film Board

Continuation of the Chicago Film Board with no connection with New York has been announced by Clyde Eckhardt, president. He said the officers will continue to serve until the annual election next spring. Emma Ablanalp, after an annual vacation will continue as secretary to the board.

ORDINANCE WOULD BAR DETROIT CHANCE GAMES

Test Case Arranged to Settle Status in Connecticut; Trial in Nebraska Set

The fate of chance games in Detroit hung this week upon the results of a city council vote on an ordinance to ban all such practices.

Major opposition to the proposed ordinance was voiced at a public hearing by Dave Newman, of Allied Theatres of Michigan; Sam Carver, of the Krim Brothers Circuit; Walter Kelly, attorney for Skillful Screeno, and J. E. Stocker, owner of the Myrtle Theatre.

In addition, proponents of the games supported their contention with the presentation of a petition signed by 100,000 motion picture theatre patrons.

Among those who spoke in favor of the ordinance were George W. Trendle, president of Detroit United Theatres; Ray Muer, Mr. Trendle's attorney, and H. M. Richey, director of public relations for Cooperative Theatres of Michigan.

The original request that the council adopt the ordinance was made by Nathaniel H. Goldstein, assistant corporation counsel, after the circuit court had dissolved a temporary injunction restraining police from interfering with the games.

The status of Bank Night in Connecticut, which remains in doubt despite a Windsor Locks test case, is now scheduled to be definitely fixed as a result of the technical and pre-arranged arrest of Sal Adorno, manager of the Palace Theatre in Middletown. It was contended the Windsor Locks case could not be accepted as a criterion, as proxy cards were used for Bank Night.

George S. Ryan, Boston bank night attorney; Roy Heffner, New England bank night distributor; Joseph B. Morse, New Haven attorney, and Adolph G. Johnson, Middletown distributor, conferred on arrangements for the new case, which Mr. Heffner said will be brought to trial in the supreme court with as little delay as possible.

Exhibitors to Join in Fight

Mr. Heffner also announced leading exhibitors, including Loew's and Warner Brothers, will cooperate in the fight.

Anthony Sunderland, state police commissioner, had issued a state-wide order that bank nights would no longer be allowed and as a result of this, Ernest Links, manager of the Palace Theatre in Rockville, ordered $280 in prize money given to three charitable groups.

In Blair, Nebraska, the state attorney general's office overrode the refusal of Grace Ballard, county attorney, to order the elimination of bank night at the Home Theatre. Miss Ballard, twice winner of the Home award, refused merchants' requests to bar the game pending a state supreme court ruling on the Fox-Midwest case. This is scheduled to be tried in the first fall term of the court, starting September 20th.

A setback to the operation of the game was delivered in Orlando, Florida, when Frank Karel, sheriff, entered a theatre and confiscated all bank night equipment. He acted under authority given in a circuit court order obtained by the city. City officials supported the action on the ground the crowds collecting on the street outside the theatre created fire and traffic hazards.

Fraud Conviction Affirmed

Another Florida development in the chance game situation was the affirming by the supreme court of a grand larceny conviction of Pete Bussart, sentenced in Palm Beach county court for fraudulently obtaining a $175 prize.

A variation of bank night, "Buck Night," scored a victory in Texas when the 78th district court refused to grant a temporary injunction to prevent three Robb & Rowley houses in Palestine from playing the game.

Rumors that increased theatre licenses in Chicago would bring a return of chance games were checked by William Daly, of the corporation counsel's office, who asserted there is no likelihood of bank night returning.

Eight bingo operators, arrested in Cleveland last April, were discharged when Ernest Molnar, head of the vice squad, requested the court that the lottery counts be dismissed.

Internal litigation developed in Boston when Mr. Heffner, franchise holder of the bank night plan, announced he was instituting action against several exhibitors for failure to pay royalties.

CHANCE GAMES TAX NETS STATE $3,000

While other states continue wrangling over the legality of chance games, Arkansas has turned the games into a revenue producer for the state.

Almost $3,000 has been collected since enactment of a 15 per cent tax law on bank night and other chance game awards. During July, $1,022.64 was collected, the revenue commissioner announced.

Roosevelt Asked To Help Actors

An appeal to President Roosevelt for continuation of the Federal Theatre Project as a "desperately needed bridge on which to cross the chasm of unemployment," has been made by Actors' Equity Association in a letter forwarded by Frank Gillmore, president, and signed by such actors and actresses as James Cagney, George M. Cohan, Frederic March, Edward G. Robinson, Franchot Tone, Mary Boland, Helen Morgan and Warren William.

In the appeal the history of the theatre project is traced. It stated:

"We have watched first with amazement and later with delight as these federal plays drew first only curious hundreds and then built steadily through weeks and months a constant audience over the nation of more than 500,000 persons every week. . . ."

The project, the letter continued, "tapped vast audiences none of whom had ever seen a stage performance."

Mr. Gillmore also pointed out that the private theatre will be unable to absorb those thrown out of work within the next year. "We cannot expect an immediate improvement in conditions which will assure employment for even a part of the people."

Monogram Meets On Sales Drive, Signs E. B. Derr

Plans for a large sales drive for Monogram Pictures during the months of October and November were formulated and discussed at meetings of branch managers, salesmen and bookers in New York on August 14th and in Chicago on the following day. The campaign, which is to be known as the W. Ray Johnston-Monogram Playdate Drive, will promote 19 productions which will be ready for release during those months, almost half of Monogram's 1937-38 program.

Announcement that E. B. Derr would produce four pictures for Monogram's new season schedule came after the conclusion of the Chicago meeting.

More than 30 branch managers attended the New York meeting at the Hotel Astor, representing the Philadelphia, Pittsburgh, Buffalo, Albany, Washington and local offices. Among those who attended were the following:

W. Ray Johnston, president; Edward A. Golden, general sales manager; Herschel Stuart, treasurer; Lou Lifton, publicity and advertising director; Norton Ritchey, export general manager and the following exchange personnel:

New York, Joe Felder, Jerry Wilson, Sidney Kulick, Charles Penser, W. E. Raynor and Jack Meltzer; Philadelphia, Sam Rosen, William Z. Porter, S. Perlsweig, Charles C. Heit, Samuel Palan; Washington, Harry Bachman, Harry Crull, Ben Cletsky; Pittsburgh, David Selznick, Saul I. Perilman, William Liebler, Vincent Josack; Boston, Steve Broidy, P. Sherman, L. Britton; Buffalo, Harry Berkson, Jules Jasper and Tony Ryan.

After presiding at the New York meeting, Mr. Johnston flew to Chicago to officiate at the assembly at the Drake Hotel where representatives of mid-western exchanges had gathered to become acquainted with the sales campaign for the west.

Mr. Johnston will now proceed to west coast cities, Seattle, Portland, San Francisco and Los Angeles, in connection with the drive while Mr. Golden, sales manager for the company, will cover St. Louis, Kansas City, Atlanta, New Orleans, Oklahoma City and Dallas, beginning this week on a three-week itinerary.

Announcement of the Derr production arrangement was made by Scott R. Dunlap, vice-president in charge of production for Monogram, who handled the negotiations. Mr. Derr will do two Jack London stories, "Wolf Call" and "Queen of the Yukon" and will have the first ready for November release.

Mr. Derr has been closely associated with Joseph P. Kennedy, former head of the Pathe Exchange, and filled important executive positions with that company when it was headed by Mr. Kennedy. Later he went to the coast in charge of production for Pathe and subsequently joined MGM as associate producer. In 1936, he joined Republic as associate producer with Nat Levine.

A deal has been closed with the Butterfield circuit whereby Monogram product will play first run engagements in ten key cities in the Michigan territory. William Flemion, sales manager of the Detroit exchange, made the negotiations for Monogram.

Mr. Johnston declared in a statement issued in Chicago that sales during October and November would total $900,000, the greatest two-month revenue in the history of the company.

Robert Pressnell, associate producer with Universal since January, 1936, has resigned.

THE HOLLYWOOD SCENE

Buccaneer DeMille

To this bureau came a fancy vari-colored epistle bidding some one's presence at a luncheon that was to be held in Paramount studio honoring a Cecil B. DeMille birthday. Tucked away in a corner was a notice that the acceptee might like to see Mr. DeMille in action directing the initial sequences of "The Buccaneer." So we said to Bill Weaver, fresh from New York, and to whom things Hollywood are still a bit of a chimera, "Let's go."

In order to be prompt we arrived an hour and a half ahead of time and proceeded to Stage 7, where for three days Mr. DeMille had been warming up, to see the first shooting of "The Buccaneer." The shooting proceeded with complications. After shooting the sequence twice, it was discovered that something had gone wrong with the camera. The third time, the film ran out before anybody noticed it. Two takes on a fresh magazine and Mr. DeMille said, "That's it."

In the meantime, a couple of bored newspaper men had discovered a parrot in a cage adjacent to a painted cypress bayou and a seascape that wasn't nearly so cooling as it looked and, for about an hour devoted their activities to repeating over and over again to the bird, "No, Mr. DeMille." Just as it looked as though the parrot might do as all parrots are supposed to do, up came Paramount's Bob Gillham to inform the volunteer instructors that "that ain't the kind of a parrot that talks." It seems the quick learners are gray; this one was green.

Then, after advising Mr. Weaver that we'd better get out of here before everybody else did, and naturally being among the last to leave the stage, we paraded to the commissary. The menu was a mysterious sort of thing, full of all sorts of New Orleans-Creole dishes and no Sazarac cocktails to make for easier understanding. Bravely at first, then to be surprisingly pleased, the assembled press did, as the home town papers say, "full justice to the palate-tickling exemplification of culinary art."

Adolph Zukor, articulate but inaudible, made a few remarks which, judging from the applause of most of those who did not hear, must have been inspiring. Mr. DeMille said he wasn't going to make a speech and didn't. He said he was glad for the good pictures he had made for Paramount and gladder still for the toleration extended him in view of the many "banana peels" he had stepped on. He proposed a toast to the bride, who has always been a bride, his wife—their 35th wedding anniversary will fall on August 25th—and then, reverting to the status of a hard-boiled director, warned Fredric March, Franciska Gaal, et al., working in the picture, that they'd better get back to the stage pronto or else they would hear from him in ways of speaking in which he is expert.

DeMILLE THANKED WITH HUGE CAKE

In appreciation of Cecil DeMille's decision in selecting Louisiana as the site for filming "The Buccanneer," Governor Leche sent the producer a 50-pound cake, shaped like a ship, for his birthday.

With the cake were 350 cotton "bales," each containing 10 New Orleans pralines. The cake was baked with a miniature ship as a mold.

Pace Normal

Hollywood production continued at a normal pace in the week which finished on Friday, the 13th. Seven films started and nine were completed, to reduce the total actually in work to 45 subjects.

Most important of the newly started work is DeMille's "The Buccaneer." Besides Fredric March and Franciska Gaal, the cast will feature Akim Tamiroff, Ian Keith, Walter Brennan, Douglas Dumbrille, Charles Bickford, Anthony Quinn and Margot Grahame.

Its studio reconstructed after a severe fire, Victory Pictures started "Sky Racketeers." Being produced and directed by Sam Katzman, it will present Herman Brix, Joan Barclay, Jack Mulhall, Edward Earle, Hattie McDaniels, Henry Rocquemore, Monte Blue, Duncan Rinaldo, Earl Hodgins and Roger Williams.

Comedy Starts

"High Fliers" started at RKO-Radio. Bert Wheeler and Robert Woolsey are starred. In support are Lupe Velez, Marjorie Lord, Jack Carson, Paul Harvey, Margaret Dumont, Charles Judels, Frank M. Thomas, George Irving and Robert Emmet O'Connor. Edward Cline is the director.

With George Brent, Olivia de Havilland, Claude Rains and Margaret Lindsay tentatively assigned as principals, Warner started its second Technicolor feature, "Gold Is Where You Find It." William Keighley is directing.

At Republic "Portia on Trial" started. The cast includes Walter Abel, Frieda Inescort, Neil Hamilton, Ruth Donnelly and Heather Angel. George Nichols, Jr., was named to direct.

"Robbery" Before Cameras

Two productions started at 20th Century-Fox. In "The Great Diamond Robbery," which Malcolm St. Clair is directing, will be seen Phyllis Brooks, Cesar Romero, Jane Darwell, Alan Dinehard, Douglas Wood, Johan Harrington and Natalie Carson. Jane Withers is the star of "45 Fathers." The supporting company lists Shirley Deane, Thomas Beck, Louise Henry, Richard Carle, Joe and Flo McCoy and George Givot.

The general quality of the pictures completed appears superior to that of the group which went before the cameras. As a rule, studios took pictures off the line in groups of two.

MGM's pair are "The Bride Wore Red" and "Double Wedding." The first named will present Joan Crawford, Franchot Tone, Robert Young, Billy Burrud, Lynne Carver, Reginald Owen, George Zucco, Dickie Moore and Paul Porcasi. Dorothy Arzner directed. William Powell and Myrna Loy again are teamed in "Double Wedding." The support lists John Beal, Florence Rice, Barnett Parker, Jessie Ralph, Sidney Toler, Mary Gordon and Edgar Kennedy. Richard Thorpe directed.

John Boles Featured

Both the completed RKO-Radio productions promise to be above average in entertainment and commercial value. "Fight for Your Lady" features John Boles, Jack Oakie, Ida Lupino, Margot Grahame, Erik Rhodes, Paul Guilfoyle, Gordon Jones, Billy Gilbert and Georges Renavent. Ben Stoloff directed. Burgess Meredith and Ann Sothern are the principals in "Don't Forget to Remember," which also features Onslow Stevens, Mary Boland, Louise Henry, William Brisbane, George Irving, Leona Roberts and Frances Gifford. Joseph Santley directed.

Leading players in "Wife, Doctor and Nurse," a 20th Century-Fox Class A production, are Loretta Young, Warner Baxter, Virginia Bruce, Allan Lane, Minna Gombell, Jane Darwell and Margaret Irving. Walter Lang directed. "Look Out, Mr. Moto" will feature Peter Lorre, Rochelle Hudson, Chick Chandler, George Regas, Robert Kent and J. Edward Bromberg. Norman Foster directed.

Football Picture

A comedy drama and a topical football picture are the Warner contributions. "Sh! The Octopus" will present Hugh Herbert, Allen Jinkins, Marcia Ralston, George Rosener, John Eldredge, Eric Stanley, Margaret Irving, Brandon Tynan and Elspeth Dudgeon. William McGann directed. In "Over the Goal" will be seen William Hopper, June Travis, Willard Parker, Johnny Davis, Mabel Todd, William Harrigan, Gordon Oliver, Herbert Rawlinson, George Offerman, Fred McKaye and Jack Chapin. Noel Smith directed.

James A. FitzPatrick has completed work on five of a new series of 12 travelogues which will be released through Metro-Goldwyn-Mayer. Mr. FitzPatrick has sailed for England where he will spend the next five months producing quota features for MGM.

1,200 THEATRES ARE USING SPECIAL SATURDAY UNIT SHOWS FOR CHILDREN

26 Units Completed, at Least 16 More Planned by Columbia; Civic Groups Select the Programs

Columbia Pictures this week rounded out the first year of its extra-curricular business of creating and merchandising complete unit programs for juvenile shows, composed principally of short subjects and specially-made "featurettes," and today the company reports that already 1,200 independent and circuit theatres are using the service. In all instances the shows are staged in conjunction with civic organizations and women's clubs, which also are responsible entirely for selecting the material to be shown.

The programs are advanced by Columbia as "low-cost" for exhibitors, because they are reissues for the most part, and as a separate part of Columbia's distribution and the exhibitors' normal business of films for adult entertainment.

The shows are known as "Happy Hour" units and usually are staged either on Saturday morning or afternoon, although in some places there is a movement to put them on during special weekday matinees after three o'clock school closings. Columbia's home office predicts that 2,500 theatres will be using the service regularly by late fall.

One year ago Columbia Pictures undertook to solve the problem of shows expressly for children by drawing on its library of short subjects for a series of unit programs selected by the very civic groups that were complaining about the lack of juvenile entertainment.

That was the beginning of Columbia's "Happy Hour" entertainments.

At that time the dearth of socalled "juvenile" motion pictures had become so pronounced that the industry was being criticized for it by outsiders. Talk of action was rife among the women's clubs, and in Geneva the League of Nations Child Welfare Committee was even considering national subsidies for the production of motion pictures for children in competition with the regular producing companies.

Today the agitation has died down and while Columbia's "Happy Hour" unit shows was not solely responsible, "it did contribute materially to improving the situation," according to the company.

Indorsed by Clubs

The idea of offering an organized children's entertainment program pre-indorsed by ranking women's and other organizations interested in child welfare is said by Columbia to have won immediate and growing favor from both exhibitors and social organizations.

Columbia's current Happy Hour unit is the 26th, playing in more theatres than any previous of the group, and eight more units are in immediate preparation. Columbia says that hundreds of independent theatres and virtually all of the big circuits are booking the series regularly. Skouras Brothers has just added 28 theatres to the 20 already featuring the shows regularly on its circuit. Other circuits booking the units regularly are Loew's, Warners, RKO, Fox West Coast, Prudential, Century, Sparks, Lucas & Jenkins and Monarch Theatres, Inc.

FOUR TO SIX SUBJECTS IN EACH UNIT SHOW

Columbia Pictures' "Happy Hour" unit shows for special juvenile performances contain from four to six short subjects, each program being selected by one or another of the civic or women's groups cooperating. Typical programs are the most recent two, made up as follows:

UNIT NO. 24 (a)

Screen Snapshots No. 2, 16th series.
"Free Rent," two reels.
"Fishing Thrills," single sports reel.
"Gold—Quest of the Ages," single travelogue.
"Two Lazy Crows," a "Color Rhapsody," single.

UNIT NO. 23

Screen Snapshots, No. 1, 16th series.
"Dizzy Ducks," Scrappy cartoon.
"Hold 'em Cowboy," single sport reel.
"Merry Cafe," Krazy Kat cartoon.
"Star Gazers," single travelogue.
"Merry Mutineers," a "Color Rhapsody," single.

(a) Selected by International Federation of Catholic Alumnae.

What They Include

The units consist of a variety of subjects covering cartoon, comedy, travel and sports. In addition, special juvenile features, three reels in length, are being made exclusively for this series. In the last year these productions included "Robinson Crusoe," "The Goose Girl," and "The Old Woman in the Woods." These three all starred the popular children's radio performer, "Uncle Don," as narrator. Many more such productions are planned for the coming season, of which the first, "Aladdin and His Wonderful Lamp" is now in work.

"Exhibitors, long harassed by demands from both children and adults for suitable children's fare, find an ideal solution in this ready-made juvenile set-up," said a Columbia statement. "It offers them a prepared children's program so endorsed as to be sure to get the approval of parent and child welfare groups in the community. The children, being naturally restless, find a fast program of shorts more absorbing than a regular program of features. Feature pictures are aimed at adult minds and fail to hold the interest of the juvenile audience. Shorts, on the other hand, have an appeal which is not limited by age, and are too brief to be tiring to the most impatient youngster," it was said.

Nationally known civic and women's organizations, which virtually comprise the critics of juvenile entertainment, select all of the material making up the programs they indorse. Among the organizations which are indorsing are: General Federation of Women's Clubs; the New York State, New York City, Philadelphia, Massachusetts and California chapters of the International Federation of Catholic Alumnae; the Indiana, Missouri, Pennsylvania and Ohio State chapters of the Federation of Jewish Women's Organizations; Albany Council of Women's Clubs; Cleveland Cinema Club; Motion Picture Council of the District of Columbia; the Atlanta, Buffalo, Chicago, and Milwaukee County Better Films Councils; Greater Detroit Films Council; New Haven Council of Theatre Patrons; St. Louis Better Films Council, and Father Flanagan's Boys' Home, Boys' Town, Nebraska.

Indorsements in Billing

The indorsements receive "top billing" in each unit, and are a basic idea of the service. "They bear an unconditional recommendation to parents, teachers and civic organizations in the neighborhood that the entertainment is fit for children in every respect," according to Columbia. "The same tie-up gives the exhibitor a far-reaching exploitation set-up," the company says, adding: "The organizations working with the company in preparing the 'Happy Hour' entertainments have in most cases indicated their willingness to cooperate with exhibitors in putting the pictures across in the theatres and have offered them their facilities. This puts schools, clubs, playgrounds, mailing lists and countless drives behind the pictures for the theatre owners, enabling them to reach every home with a child in the neighborhood."

26 Units Complete, 16 More

In addition to the 26 units now available to exhibitors, Columbia will issue at least 16 new programs during the coming year. "The programs never become dated as far as children under ten are concerned, therefore, new exhibitors joining the 'Happy Hour' Entertainments service have the entire series to draw from," Columbia said, adding: "The cost, too, is very low since the programs are principally made up of reissues."

As would be expected, strongest support for "Happy Hour" has come from suburban and neighborhood theatres. "There it has grown as a community project like boy scout or club meetings," it is said.

A club feature of Happy Hour is said by Columbia to open up a new field for cooperation and exploitation with neighborhood merchants. Premiums have been contributed by many stores for children attending the matinees. Many theatres also have availed themselves of the national "Scrappy" tieups to promote their "Happy Hour" engagements. (The Scrappy animated cartoon and his Color Rhapsodies form a part of every Happy Hour unit). One of these was the Scrappy-Pillsbury Flour Mills puppet theatre promotion last year which distributed 2,500,000 "Scrappy" puppet theatres free through cooperating theatres and grocery stores.

The Happy Hour name has been registered as a trade mark. Columbia sells the franchise exclusively to one theatre in each district, Columbia's own accounts being given preference. Complete lines of accessories are available and the company cooperates in campaigns with local clubs, mothers, teachers and others interested.

New ERPI Department Moves

The corporate relations department, new bureau of Electrical Research Products, has been moved to 195 Broadway, New York. All licensing will be conducted at the new quarters with the exception of domestic theatre reproducing activity and foreign department matters.

Cleve Adams, formerly exchange manager of Grand National's Albany branch, has been promoted to the New Orleans office. W. M. Richardson is leaving G. N.'s New Orleans branch for the Atlanta exchange.

Make a wish
for the kind of business you wish you'd have every week in the year . . .
and you'll get it, with . . .

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in
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New living melodies by the world-renowned composer
OSCAR STRAUS

Directed by Kurt Neumann. Produced by SOL LESSER PRINCIPAL PRODUCTIONS. Associate Producer, Edward Gross.

Screen play by Gertrude Berg, Bernard Schubert,, Earle Snell

LITHO U.S.A.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Some day, if and when Britain's little Princess Margaret Rose becomes Queen of England, an exhibitor can say he wrote a musical dedication to her, which, contrary to all precedent, was formally and officially accepted by the Royal House.

The charms of Princess Margaret Rose have been set to music in a suite for strings and harp, by Dennis Stoll, son of Sir Oswald Stoll, one of England's mightiest theatre owners

The Princess, younger daughter of King George VII and Queen Elizabeth, will be seven years old on August 21st. She is second in line for the throne of the Empire, preceded only by her 11-year-old sister, Princess Elizabeth, the heir presumptive.

Dennis Stoll had been working on the composition for months, and when it was finished he wrote to the Royal Family for the privilege of dedicating it to the Princess.

Although there is a rule against such dedications, the Queen gave permission and consented to accept a bound copy for her from Mr. Stoll.

The suite is in four movements, "To her hands in prayer," "To her feet in dance," "To her heart in beauty" and "To her infinite variety."

▽

The comparatively new Paramount Pictures business management under Barney Balaban and Stanton Griffis really is getting some place in its efforts toward sound economic operations. We have the Paramount publicity department's word for it that only the other morning the studio learned it would cost $2 a day to rent pigs and dogs, and 50 cents a day to rent roosters—needed for the new Technicolor picture "Ebb-Tide"; so, in view of the fact that Director James Hogan required the animals for several weeks for atmosphere, the corporation ordered him to go out and buy them outright. The next statement of assets, therefore, will include Paramount Pictures, Inc. as legal owner of an assortment of livestock which includes four mongrel dogs (mutts), three red roosters and a litter of pigs.

Not only that, but the company had Director Hogan send direct to the wholesalers in Honolulu for two crates of feis (red bananas), some papayas and, as the publicity describes them: "huge red persimmons and luscious pomegranates," also for "Ebb-Tide."

▽

Knowing full well about how New York's License Commissioner Moss feels about Minsky "strip-teasing," and how Joe Breen in Hollywood feels about Gypsy Rose Lee, we were flabbergasted when we read from a piece of publicity from Paul Gulick, Universal home office press agent, the heading: "CLAUDIA MORGAN IN UNVEILING."

Everything is all right, though. The Gulick publicity down further explains that Miss Morgan merely was participating "in ceremonies launching a series of celebrations."

The celebrations, by the way, were to observe the anniversary of GAS.

▽

Metro-Goldwyn-Mayer announces that Robert Benchley, producing a series of short subjects, will follow his "How to Sleep" with "How to Raise a Baby."

Moscow Technical Films is producing a documentary picture of football, intended to teach the Soviets the basic principles of the game. All of the actors want to play Left End, Left Tackle or Left Guard.

▽

Although no reference was intended, an unusually dilapidated street car was seen hobbling along in Lancaster, Ohio, carrying a load of round-shouldered workmen to a factory on an early morning, and on the front of the car was a theatre advertisement with the film caption: "Slave Ship."

▽

Dick Foran, western player, tells of the production unit which was supposed to go on location at Big Tijunga Canyon, but, on order from the bankers to cut expenses, made the picture at Little Tijunga.

▽

Live-and-Learn Department:

"If we give the public too many wonderful pictures, they fail to appreciate them."—*Adolph Zukor*, in *Film Daily*.

▽

And so, John Barrymore completed the broadcasting of his Shakespearean series for NBC with "The Taming of the Shrew," with Elaine Barrie, Mr. Barrymore's much-headlined wife, playing "the shrew."

▽

Personal advertisement in the Saturday Review:

> "PLAYBOY of the intellect, sobered by professional dignity, needs letters from spiritual sugar-babies to restore high spirits. Box ——."

▽

Nearby Connecticut has organized a Baldheaded Club of America. They say that the number of commuting New York motion picture men who are eligible is terrific.

▽

Metro-Goldwyn-Mayer soberly announces in Hollywood that 80 members of the Los Angeles Tyrolean Bavarian Zither Club have been signed to zith in "The Bride Wore Red."

▽

What's become of the old motion picture sales executives who used to have their secretaries rubber-stamp their letters, "Dictated, but not read?"

▽

Edwin Schallert, in the Los Angeles *Times*, would have us believe that Metro's Freddie Bartholomew has a weekly spending allowance of 35 cents! Maybe that's why Metro won't give Freddie's aunt that $1,250-a-week salary increase over his present $1,250-a-week for which she has been fighting for poor little Freddie.

▽

John (CIO) Lewis' United Office and Professional Workers of America are hanging around Rockefeller Center in a move to unionize all "white-collar" office workers in the film business. For one thing, their campaign platform probably will complain that it costs more to keep white collars laundered.

▽

Then there's the story of the enterprising chap who escaped from a prison camp in Georgia. The six bloodhounds sent out were never found either.

Three months later he was in vaudeville as "Spiro Spero and His Six Cute Canines."

A great many morning-late-arrival clerks and stenographers of motion picture companies and others in the Rockefeller Center buildings have resurrected that old trick of leaving their hats outside and walking into the office as if they had just been out in the corridor washroom for a minute.

Which reminds of the man named "Two-hat" Kelly (two-hat was a nickname), who had a thoroughly efficient system for being late in the morning and leaving earlier afternoons. He had two hats just alike. One of them he left on his desk when he went home at night. The other he wore from and to the office but left hidden down the hall near the exit. He always made it appear as if he were in, even if he was out.

Personally, we'd rather use the more simple method of walking in nonchalantly backwards when late. This has the sporting touch. One never knows whether the boss is behind you or not, but, if you think he is, you can always start walking forwards. In this case, of course, he jumps to the conclusion that you are just leaving the office instead of entering it. Nine times out of ten he'll fall in and walk out with you, in which case you can have your coffee together.

▽

Many a gal has gone far in Hollywood in a short time, but let any one top the progress of Vera Zorina, blonde 20-year-old ballerina in the Ballet Russe. She arrived in Hollywood for "The Goldwyn Follies," from New York, at exactly 12:13 noon. By four p. m., same afternoon, she had leased a home for herself and mother in Beverly Hills. Two hours later she had purchased an automobile, the first she ever owned. Between eight p. m. and midnight, same day, she learned to drive. Early the next morning she obtained her driver's license after passing the road test. At noon she tore off the right front fender by driving straight into the corner of Stage Eight at United Artists Studio.

▽

Frank Wallace, the man who says Manny Cohen's Mae West done him wrong in 1911, and wants his heart balmed, has a new attorney, New York State Senator John J. McNaboe. Mr. McNaboe achieved legislative fame last year with his anti-heart balm bill in New York. Mr. Wallace's heart-balming is in California. Three thousand miles must make a difference.

▽

Public reaction to Mae West's admission that she married Frank Wallace some years ago is reported by Hollywood to be "amazing." Early unofficial opinion around the Paramount studio reputedly held that it would hurt Miss West at the box office. Now, they claim, scores of Mae's male fan-mail writers have volunteered to punch Wallace in the beezer for being so persistent in looking so far back into the past.

▽

If there's anything new under the sun, the residents of Rockefeller Center are sure to get it quickly. Southern Highlanders, Inc., conducting a shop in the RCA Building, right under our windows in the RKO Building, are selling a brand new kind of fly-swatter. They're swishless fly-swatters. By not swishing, they allow you to sneak up on a fly and overhaul it in mid-air.

ANTI-ASCAP MEASURES PENDING IN 18 STATES

Restrictive Laws Passed in Four States; Court Decisions Awaited in Society's Test Actions

Legislation directed against the American Society of Composers, Authors and Publishers has been introduced in a total of 18 states and made effective in five.

Anti-ASCAP legislation has been enacted in Montana, Washington, Nebraska, Florida and Wisconsin.

Court decisions will be handed down soon on the cases brought by the Society to test the constitutionality of the Montana and Washington measures.

A suit challenging the validity of the Nebraska law will begin in Lincoln on September 11th.

The Florida and Wisconsin enactments will not be contested for the present, pending the outcome of the test cases already heard.

The 13 states which have failed in their attempts to restrict the Society are: Michigan, Iowa, Minnesota, Ohio, Indiana, Tennessee, Texas, Georgia, Louisiana, Mississippi, Arkansas, Maryland and Pennsylvania.

The Michigan bill was passed by the legislature but vetoed by Governor Frank Murphy. The Iowa, Minnesota and Ohio lawmakers adjourned without acting on the proposal. Measures in Tennessee and Indiana were defeated and the regulatory attempt in Texas died in committee.

Georgia Bill Invalidated

The Georgia bill, passed by the legislature, was invalidated in a court test of its constitutionality, brought by ASCAP in July, 1936. The negation of the Georgia law was largely responsible for the failure of Mississippi, Louisiana and Arkansas to enforce their anti-ASCAP enactments, which were modeled after the Georgia measure.

A Congressional attempt to restrict ASCAP failed after the Duffy bill, which was passed by the Senate, languished in the House. The Duffy bill, hotly fought, would have eliminated the $250 penalty.

For the most part, legislation aimed at restriction or abolition of the Society has been undertaken either by prohibitive tax devices or direct order for dissolution of a group representing more than one copyright owner. Other instruments to achieve the same effect are license fees or edicts for the filing of copyright material whose cost, the Society claims, would leave no alternative but disbanding.

Seeks Labor's Cooperation

To assist its fight against the epidemic of unfavorable enactments, ASCAP is seeking the cooperation of labor with the possibility that it may take out a charter from the American Federation of Labor or a subcharter from the American Federation of Musicians, AFL affiliate. Failing in either of these moves, it is understood that the Society will arrive at working agreement with the AFM providing for mutual support in the campaigns which each organization is waging.

The executive board of ASCAP will consider labor alignment at a meeting in New York on September 23rd. Advance sentiment of members and directors is believed to favor combining with labor in one form or other.

In a recent statement, E. C. Mills, general manager of ASCAP, said, "We have arrived at the point we need political support." Mr. Mills added that such support could come only from labor.

ERPI Upheld in Trust Decisions

The anti-trust suits, started in 1934 against American Telephone and Telegraph Company, Western Electric Company, and Electrical Research Products, Inc. (ERPI), by Ninth Avenue Amusement Company, Henry D. Behr, Sound Pictures Engineers, Macy Manufacturing Corporation, Audio Equipment Maintenance, Inc., Service on Sound Corporation, Standard Sound Service, S. Theodore Hodgman, Bernard R. Gogel, Thomas F. James and John T. James, have been settled.

Plaintiffs in these suits claimed that defendants by means of provisions contained in ERPI recording license agreements, made in 1928 with a majority of sound picture producers, and by means of further provisions included in ERPI leases of sound theatre equipments to a large number of exhibitors, had created a situation in which exhibitors were compelled, upon terms imposed by ERPI, to employ ERPI sound equipments in their theatres, on pain, if they used competitive equipment, of being unable to obtain sound pictures from ERPI's producer licensees.

In connection with the settlement, Western Electric explained:

"In the spring of 1935 claims presenting the same issues were urged by General Talking Pictures Corporation and Duovac Radio Corporation in suits against the American Telephone and Telegraph Company, Western Electric Company, and ERPI, which were tried at that time in the United States district court sitting in Wilmington, Del. . . . The Court found that the contractual provisions complained of were lawful and proper during the time when sound pictures were in the experimental and development stages, and that, after the sound picture art had become established commercially, these contractual provisions were either abandoned in practice or so applied that no lawful restraints of trade resulted from them."

The settlement was announced jointly by Ralph Vantander and David Garrison Berger, counsel for the plaintiffs, and G. F. Hurd, counsel for the defendants.

Excavation work has started on the new exchange building in Seattle.

D. E. GRIFFITHS

Theatre Building Active in England, Says D. E. Griffiths

Activity in British theatre construction is the most noteworthy feature in the English scene in the opinion of D. E. Griffiths, president of the Kinematographer Renters Society and managing director for First National in England, who is visiting this country on a three-week vacation.

Mr. Griffiths would hazard no estimate on the number of theatres in construction, however, and did not feel at liberty to comment upon those interests which were responsible for the bulk of the expansion. "Generally speaking," he said, "conditions are encouraging and there is no reason to believe that the peak of the upward trend has yet been reached."

Mr. Griffiths declined specific comment on the proposed quota act on the ground that such viewpoint would be inappropriate in view of his position as head of the distributors' organization. He did, however, echo the opinion of Herbert Wilcox, London producer who recently visited New York, by declaring that the answer to the British production problem could be summed in one word—quality. It is quality, not quantity, that is the heart of the quota problem and to disregard this is simply not meeting the problem honestly, Mr. Griffiths said.

Mr. Griffiths said that American product is continuing its hold on the interest of English audiences and there is little reason to believe that such interest will decline. Stimulating British interest, Mr. Griffiths feels, is the recent wave of English themes in American pictures, pointing to such films as "Captains Courageous," "Wee Willie Winkie" and "The Charge of the Light Brigade" as examples.

The Warner studios at Teddington will produce between 18 and 20 pictures this year, Mr. Griffiths said.

Mr. Griffiths arrived August 9th on the *Queen Mary* and expects to leave on the *Aquitania* September 1st. His visit is purely one of pleasure, he said, and has no deeper significance. Mr. Griffiths is staying at the Ritz Towers during his sojourn in New York.

NAZI-LED CONTINENTAL FILM BLOC CONFIRMED BY PARIS FILM CONGRESS

Franco - Belgian Group Concedes Future of International Chamber Rests Upon Entrance of U. S. and Britain

by PIERRE AUTRE
in Paris

While it is yet too early to see clearly what will be the final results of the Biennial Congress of the International Film Chamber, these deductions may be made:

Assertions of the American press that up to now the Chamber has been practically in the hands of the Nazis have been shown to be indubitably correct.

Besides their 17 delegates, Germany sent more than 100 persons, all said to be connected with the German cinema industry but, above all, members of the Nazi political party.

The fact that Dr. Oswald Lehnich, state secretary and president of the Reichsfilmkammer, was also for two years the president of the International Film Chamber, points to the more than close connection between the two organizations.

Officials of the French Cinema Confederation appear relieved now that the headquarters of the Chamber have left Berlin for Paris.

On the other hand, the Congress has evinced that a European film bloc, with Nazi predominance, obviously exists.

Throughout the meetings the 17 German and 12 Italian delegates, that is to say the Nazis and Fascists, acted in close accord, followed by the delegates of Austria, Poland, Hungary, Yugoslavia and even Czechoslovakia, although from a political point of view this last named country has an alliance with France.

Other European countries, such as Sweden, Finland, Denmark and Norway, did not have any influence on the deliberations. France and Belgium were followed by Switzerland the miniature state of Luxembourg.

The Italian delagation had at its head Carlo Roncorini, president of the Cineticca Society, but Dr. Luigi Freddi, Minister of Italian Propaganda and Press, and real chief of the Italian cinema, also was present.

All this shows the great importance the German and Italian governments attached to the Congress.

Organized in Paris

France organized the Congress in Paris, through its General Confederation of the French Cinema, with its four branches: Technical Industries, Production, Distribution and Organization. The French official delegates were the members of the board of these four branches, a total of approximately 30 delegates.

Belgium sent 14 delegates, headed by Mr. Van Cauteren, president of the Belgian Cinema Association (ABC) and a director of the board of the UNCB (National Union of the Belgian Cinema). Switzerland was represented by 4 delegates, headed by Joseph Lang, general secretary of the Swiss Cinema Association. Luxembourg had one delegate, Victor Leclerc, president of the Luxembourg Cinema Exhibitors.

Thus the lineup consisted of two groups, the German-Italian bloc, and the Franco-Belgian union.

LIMIT FRENCH STARS TO ONE FILM ABROAD

Alarmed by the migration of French motion picture stars to Hollywood, the French Motion Picture Producers Association decreed that French stars must confine themselves to one foreign picture a year and must consent to participate in a French film during the same period.

Among the stars affected by the ruling are Charles Boyer, Simone Simon, Annabella and Harry Baur.

The German press had announced that Germany would lead the Congress. The French Confederation made a vigorous denial of this, but it would be equally inexact to say that the German and Italian delegates did not try everything in their power to do so.

Disturbed by "Mistakes"

It is not an exaggeration to say that the French officials were much annoyed by several big mistakes made which might definitely forfeit all hopes of seeing the United States and England join the Chamber.

For two years the headquarters will be in Paris with a French presidency. After that, in 1939, Italy will take the presidency, meaning that the Chamber will again be in hands of the Nazi-Fascist block.

All these considerations were reflected at the concluding session in the speech of Georges Lourau, vice-president of the French Cinema Confederation and manager of the French producing and distributing company, Films Sonores Tobis, who was appointed president of the Chamber.

Mr. Lourau pointed out that politics ought not to interfere in any way, that it had to be a real international organ, the possession of no country, and that the only aim of the Chamber was to be an international center of cinema information, and cultural, juridical, and economical studies.

Mr. Lourau insisted that until the United States and England join the Chamber it cannot reach its full development.

Mr. Lourau referred to the presence at the meetings of the Juridical Commission (formerly the Authors' Rights Commission) of Neville Kearney, representing the British industry, and of Harold L. Smith, continental representative of the Motion Picture Producers and Distributors, Inc.

Mr. Lourau alluded to an incident of a few hours earlier, the presentation in Berlin of a German film in which the French Government was ridiculed. He reminded the assembly that an aim of the Chamber was to stop films which in any way could be injurious to the prestige of any country.

The French industry hopes that the passing of the presidency and headquarters from Berlin to Paris, and the declaration of Mr. Lourau will be sufficient to bring America and England into the Chamber. Impartial observers think that is doubtful, at least immediately.

France and Belgium have more need of the Chamber than do England and America.

The fact that the president of the Chamber is a Frenchman does not automatically mean that the Nazi-Fascist bloc will have no more influence on the Chamber. The spirit and the character of the Chamber must be changed. Mr. Lourau has promised to effect this.

Mr. Lourau, whose loyalty, independence and energy are not in question, is the manager of French Tobis.

Many times this question of French Tobis and its possible connection with Berlin has been raised in foreign cinema publications. Anti-Nazi leagues have tried to boycott French pictures produced in France by independent producers just because these films were distributed in France through French Tobis. These pictures, such as the Sacha Guitry films, had nothing to do with German Tobis, now an arm of the German government.

The European headquarters of Tobis are in Amsterdam, and the foundation society is Dutch, with Dutch money and the French Tobis is officially an independent French concern which has nothing to do with Berlin, but it is considered here that the French and the German Tobis are in close connection. And Holland does not belong to the International Film Chamber! Will the Reichsfilmkammer not try to bring pressure to bear on Georges Lourau, because he is the manager of the French Tobis?

The Basic Problem

It is very clear that if Germany and Italy continue managing the Chamber, France and Belgium will have nothing to do with it. If France is strong enough to eliminate all special influences in the Chamber, there will be no more obstacles to the joining of America and England.

Matters examined by the Congress and by the Chamber are important. For instance the Juridical Commission, which deals with authors' copyrights, must have interest for America and England.

The Nazi-Italian-Central Europe-Japan film bloc is not a myth. It is as well directed against French films as against American and English productions. The day that America and England join the Chamber, democratic countries will have the majority.

The official opening of the Congress, as well as the Congress of the International Film Press (Fipresci), was held at Le Havre, in the theatre on board the French liner *Normandie*.

Dr. Oswald Lehnich, after pronouncing the chief aim of the International Film Chamber to be "to deepen friendship between the peoples," said that he "had taken the liberty of sending greetings, by telegram, to the president of the French republic, Mr. Albert Lebrun; to the prime minister, Mr. Chautemps, and to the precursor and pioneer of the cinema, Mr. Louis Lumière."

Whereupon, the French general commissioner of the Congress, Henri Clerc, ex-deputy, caused great surprise by announcing that he had received a request (he did not say from whom but it is not difficult to guess) to send a telegram to Adolph Hitler's right hand man, Dr. Joseph Goebbels, "as a token of remembrance and thanks" for the welcome given the previous Congress, in Berlin, in 1935. Then rose the chief of the Polish Delegation, Richard Ordynski, to ask that another telegram be sent to Comte Alfieri, Italian propaganda minister, because the next Congress is to be held in Rome, in 1939.

French delegates, in spite of their surpise and indignation, raised no objections.

Other speeches were made by Henri Clerc;

(*Continued on following page*)

WORLD ARBITRATION COURT IS ASKED

(Continued from preceding page)

Jean Chataigner, a French journalist-publicist and president of the Fipresci (Federation of the International Film Press); Mr. Banet-River, one of the directors of the French Line, and by Mr. Jamati, representing Jean Zay, minister for national education.

The General Meeting

The general meeting was held in the motion picture theatre of the Cinema Pavilion at the Paris Exhibition, under the presidency of Jean Zay.

Dr. Lehnich spoke of the Chamber's activities, of the Juridicial Commission, led by Raymond Lussiez; the Legal Archive; the Economic Commission, under President Meydam, to study quotas, foreign exchange regulations, duties, and practices in foreign trade in films, and the Commission on Cultural Films, constituted under the presidency of Dr. L. de Feo of Italy, at the last session of the executive committee.

Executives Named

The executive committee and the administrative committee named as vice-presidents of the Chamber: Mr. Roncorini (Italy), Mr. Havel (Czechoslovakia), Mr. Ordynski (Poland), Dr. Oswald Lehnich (Germany).

The new executive committee will include 12 members representing 6 countries, two each for Austria, Belgium, Czechoslovakia, France, Germany, Italy.

The administrative committee will have 33 representatives of 13 nations: Italy (8); France (4); Germany (4); Austria (3); Belgium (3); Czechoslovakia (3); Hungary (2); Denmark (1); Finland (1); Luxembourg (1); Poland (1); Switzerland (1); Sweden (1).

The executive and administrative committees and the International Federation of Film Exhibitors voted a ban on productions which in any way could attack the prestige of any of the member countries.

The Juridical Commission approved fundamental principles to be considered when copyrights are bought to turn any literary work into a film.

The Study Commission to facilitate the international exchange of films (Economic Commission) urged compilation of statistics to expedite such distribution, delegates of the Chamber were asked to press their governments for duty-free importation for three months. It also was decided to work for an international court of arbitration concerning all cinema and film matters.

The Study Commission considered color, television, and stereoscopic films, and felt that films in color would become commercially successful only when their production and exhibition does not cost more than for films in black and white.

Common action was asked to give the film industry the same treatment as other fields and their privileged goods in the matter of exportation of money.

The Commission of Educative Films suggested that all governments encourage production and diffusion of educational films and that archives be established. Free trade for cultural and educational films also was proposed.

Cooperation with the Venice Biennial and the next Olympic Games was voted.

Exhibitors Hit Substandard Films

The International Federation of Cinema Exhibitors urged general reduction of socalled pauper rights. It agreed that sub-standard entertainment films of 16 mm. and 17.5 mm. are competition to the motion picture theatres, and that 35 mm. standard films should not be transformed into substandard films until after three years of exhibition.

The Federation asked for limitation of construction of new theatres when "not necessary."

It also was decided that the president and the four vice-presidents of the Federation be made members of the administrative committee of the International Film Chamber.

Raymond Lussiez, president of the French Exhibitors' Association, was appointed President of the International Federation, in succession to Mr. Betram (Germany), who will be vice-president.

In his concluding address to the International Film Chamber, Mr. Lourau, the new president, emphasized the need of a universal objective.

"At no time and in no way could the French cinema lend its help to an organization whose object is not purely cinematographic and of universal range.

"Things would have been different if the action of the International Film Chamber had been the action of a purely Continental European group directed against the countries which are at the present time the principal film producers of the world market.

"I will add that our Confederation does not doubt that the intentions of the other countries participating in the International Chamber are not exactly the same as ours on these two points."

The Berlin Incident

A few hours before the opening of the concluding meeting news was received through Mr. Robert Lorette, the Berlin correspondent of the French newspapers *Paris-Midi* and *Paris-Soir*, that a German film produced by UFA, *"Mein Sohn, Herr Minister"* (My son, Mr. Minister), had been shown for the first time and that it ridiculed the French Government and the democracy.

"This film has been adopted from a French play, 'Fiston' (Sonny), by the French author, André Birabeau," wrote Mr. Lorette. "The least we can say is that never before has the French Government been so ridiculed as in this film. It is a pity that Mr. Birabeau has not seen this film, and the way his play has been altered.

"The director of the film, Mr. Veit Harlan, had in this film a good opportunity of 'distinguishing himself.' He did not miss the mark! 'Mein Sohn, Herr Minister' is full of rough attacks against all democracies in general, and against France in particular."

"'Ministers only succeed through women, and, when they have the power, their only care is to transform their cabinet into a boudoir,' reads one line.

"Germans say that these criticisms must not be taken seriously but are only 'humor.' But why do they tolerate this kind of humor which is detrimental to others?

"A few months ago, a German film director was obliged to flee from Germany because he had made a German film in which were some very light allusions to the German system of Government."

In Paris, the chief of the German delegation at the Congress of the Fipresci protested against the articles published in *Paris-Midi* and *Paris-Soir*. He said that the play, from which the film had been taken, had run for three months in Berlin without any complaint.

In reply Mr. Lorette wrote: "If this film is not injurious to France, may God preserve us from a real 'anti-French' film."

FROM READERS

SEES TOM TYLER PLAYING IN CIRCUS

To the Editor of the Herald:

When the Wallace Brothers Circus was in Decatur Mr. and Mrs. Morrow and their daughter, Betty, met the western pictures star Tom Tyler, who is the feature attraction with that crcus. We found him to be a most gracious and charming host.

I think every exhibitor should take advantage of the opportunity to meet this popular star when Wallace Bros. are within visiting distance. Ask for Mr. West, the publicity agent with the circus, and he will arrange for an interview.

Everyone in attendance at the circus went for Tyler in a big way. He was fairly mobbed by autograph seekers after the performance had concluded. When my next Tyler feature is shown next week I shall have a special Tyler matinee and admit autograph holders free.

I can't understand why the major companies have passed up this star. Thirty years in show business tell me that he is of major caliber.—Cliff E. Morrow, Morrow's Theatre, Decatur, Ill.

Woolf to Produce U's British Films

Universal's British production requirements will be handled by C. M. Woolf's General Film Distributors company, J. Cheever Cowdin, chairman of Universal's board, said this week.

The alliance relieves the company of seeking outside production arrangements with other companies, under the indicated provisions of the new British quota act. The Woolf company owns a 30 per cent interest in Universal through its participation with Standard Capital Company and others in acquisition of Carl Laemmle's holdings in Universal early last year.

Mr. Cowdin said that negotiations are now in work for a new Canadian distribution arrangement for Universal.

Says GB's Sales Plan is Accepted

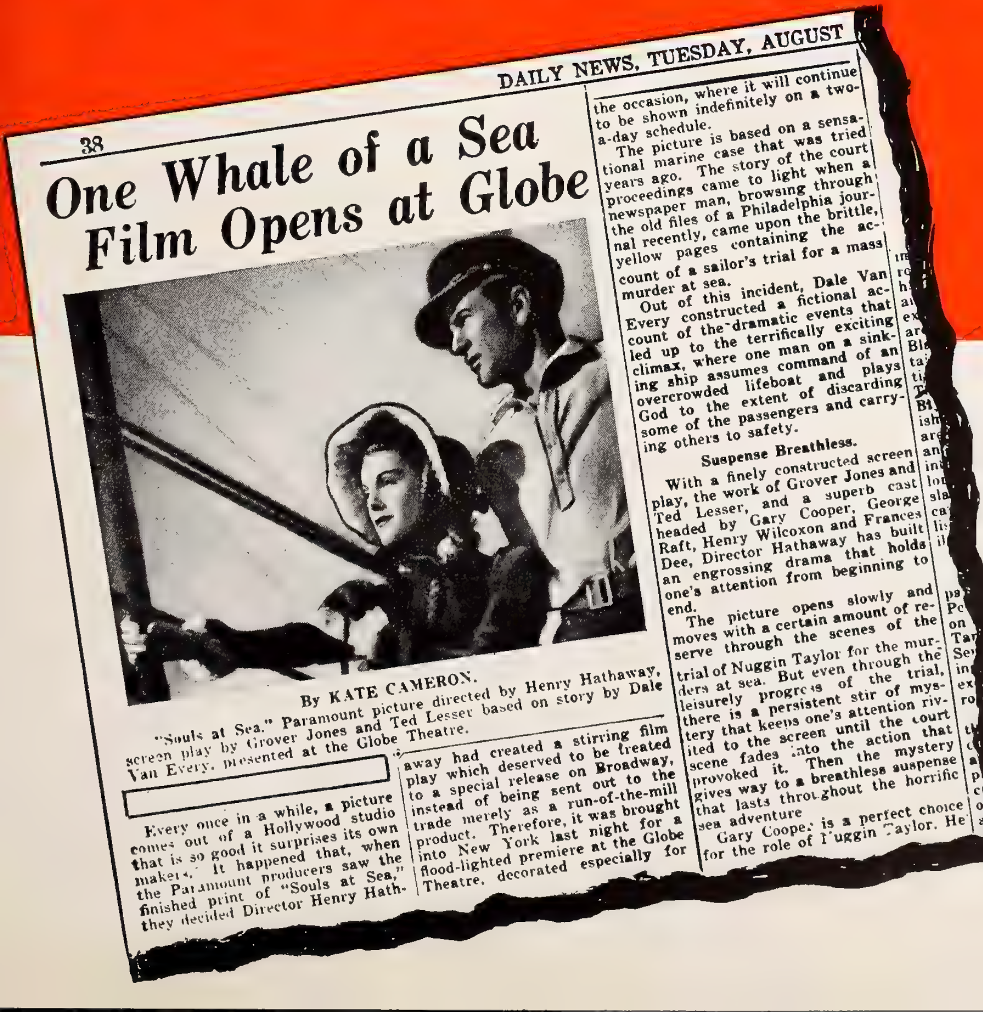
The new sales policy of Gaumont British has been accepted by large and small operator alike, George W. Weeks, sales manager of the company, said this week.

"The new plan seems equally workable for both the small theatre owner and the large chain," he said, "and the confidence in our product which prompted us to sell our pictures individually on their merit has, in turn, created great confidence among exhibitors in our new program."

Mr. Weeks claimed that the value of the new plan was its elasticity in that it permitted those exhibitors who preferred to buy the GB program of 12 "A" pictures *en bloc* to do so.

“Paramount's 'SOULS AT SEA'—a WHALE of a film”

—*Kate Cameron,*
Daily News



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One Whale of a Sea Film Opens at Globe

By KATE CAMERON.

"Souls at Sea," Paramount picture directed by Henry Hathaway, screen play by Grover Jones and Ted Lesser based on story by Dale Van Every, presented at the Globe Theatre.

Every once in a while, a picture comes out of a Hollywood studio that is so good it surprises its own makers. It happened that, when the Paramount producers saw the finished print of "Souls at Sea," they decided Director Henry Hathaway had created a stirring film play which deserved to be treated to a special release on Broadway, instead of being sent out to the trade merely as a run-of-the-mill product. Therefore, it was brought into New York last night for a flood-lighted premiere at the Globe Theatre, decorated especially for the occasion, where it will continue to be shown indefinitely on a two-a-day schedule.

The picture is based on a sensational marine case that was tried years ago. The story of the court proceedings came to light when a newspaper man, browsing through the old files of a Philadelphia journal recently, came upon the brittle, yellow pages containing the account of a sailor's trial for a mass murder at sea.

Out of this incident, Dale Van Every constructed a fictional account of the dramatic events that led up to the terrifically exciting climax, where one man on a sinking ship assumes command of an overcrowded lifeboat and plays God to the extent of discarding some of the passengers and carrying others to safety.

Suspense Breathless.

With a finely constructed screen play, the work of Grover Jones and Ted Lesser, and a superb cast headed by Gary Cooper, George Raft, Henry Wilcoxon and Frances Dee, Director Hathaway has built an engrossing drama that holds one's attention from beginning to end.

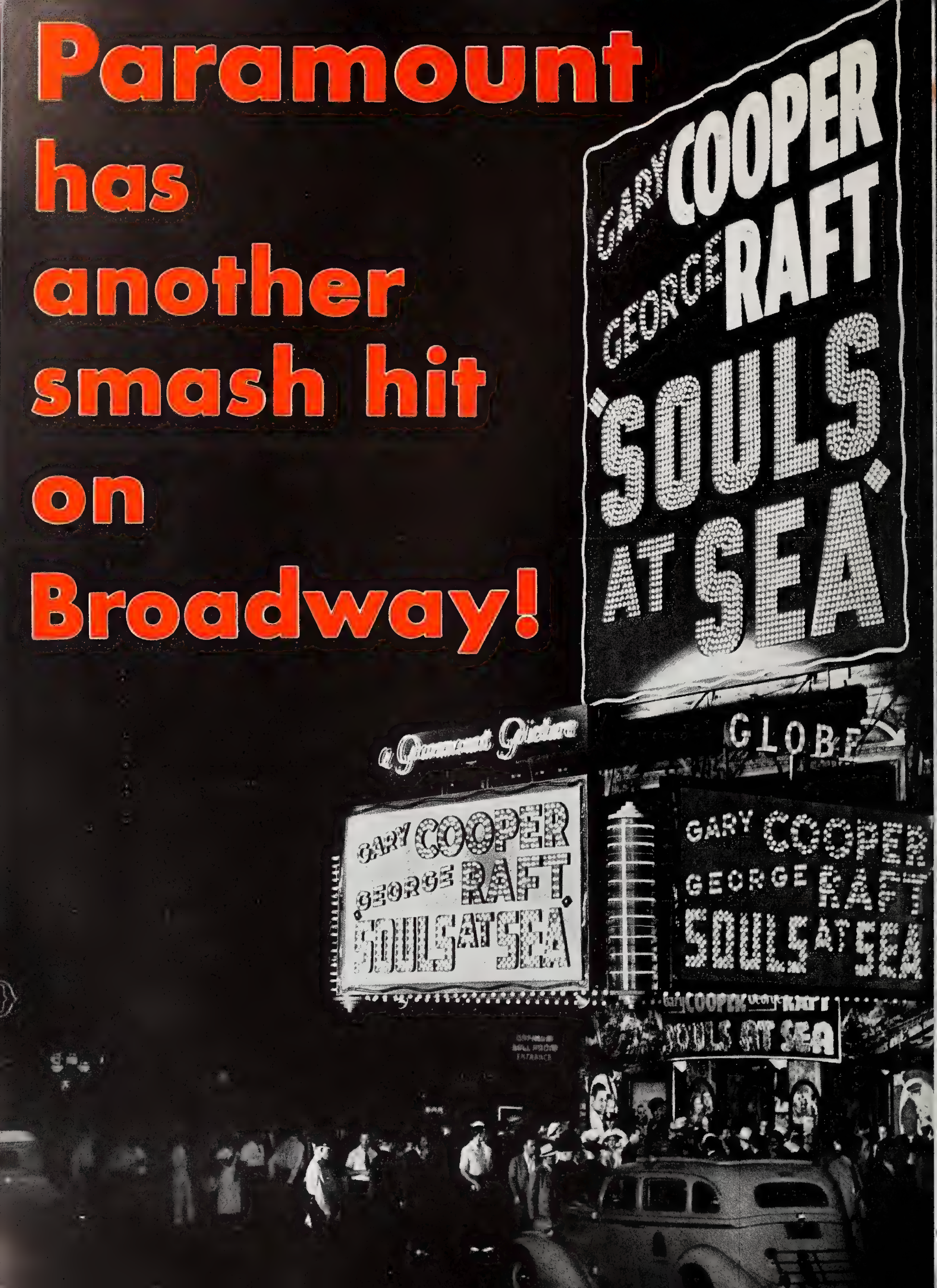
The picture opens slowly and moves with a certain amount of reserve through the scenes of the trial of Nuggin Taylor for the murders at sea. But even through the leisurely progress of the trial, there is a persistent stir of mystery that keeps one's attention riveted to the screen until the court scene fades into the action that provoked it. Then the mystery gives way to a breathless suspense that lasts throughout the horrific sea adventure.

Gary Cooper is a perfect choice for the role of Nuggin Taylor. He

Critics go overboard.

Turn, please. →

Paramount has another smash hit on Broadway!



GARY COOPER
GEORGE RAFT
"SOULS AT SEA"
GLOBE
a Paramount Picture
GARY COOPER
GEORGE RAFT
SOULS AT SEA
GARY COOPER
GEORGE RAFT
SOULS AT SEA
GARY COOPER GEORGE RAFT
SOULS AT SEA

a WHALE of a lot of fine reviews

New York Film Critics say . . .

"Colorful and exciting. Cooper and Raft contribute grand performances. You'll like it!"
—*Rose Pelswick, Evening Journal*

"A walloping picture. Cooper and Raft roles rich in color, sympathy and strength."
—*Bland Johaneson, Daily Mirror*

"Will rank with 'Mutiny on the Bounty' as a thrilling and romantic saga of the sea."
—*Kate Cameron, Daily News*

"Robust and absorbing entertainment."
—*Howard Barnes, Herald-Tribune*

"High adventure."
—*Frank S. Nugent, New York Times*

"Thrilling, gripping, eminently satisfying."
—*William Boehnel, World-Telegram*

"Seldom has a sea disaster been done so magnificently on the screen."
—*New York Sun*

Trade Paper Critics say . . .

"Big calibre entertainment for any theatre."
—*Film Daily*

"Striking piece of mass entertainment. In the big money class unquestionably."
—*Daily Variety*

"Fresh, basic subject matter and a fine production technique will carry the picture into the upper box-office bracket."
—*Motion Picture Daily*

"Smashing, dramatic narrative, big in every element, stunningly produced and engrossingly entertaining throughout."—*Hollywood Reporter*

a WHALE of a pre-selling campaign on "SOULS AT SEA"

GARY COOPER GEORGE RAFT
"SOULS at SEA"
FRANCES DEE · HENRY WILCOXON · HARRY CAREY · ROBERT BARRAT

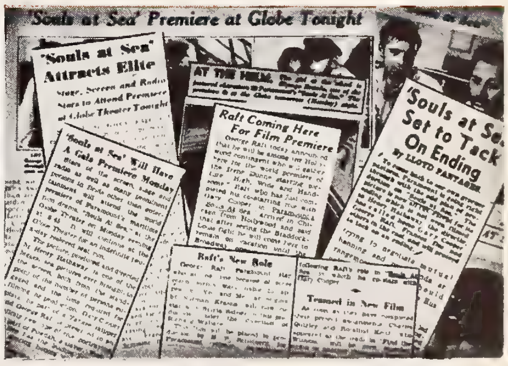
PRE-SOLD BY POSTERS

Poster showing in New York area for "Souls at Sea" premiere is part of nationwide billboard campaign that will tie in with playdates on picture when it goes into national release early in September. Theatres cash in.

LIFE
Gary Cooper...George Raft
Souls at Sea
Frances Dee

PRE-SOLD BY ADVERTISING

Advertising on "Souls at Sea" will be seen by more than 40,000,000 magazine readers during July, August, September and October... National cooperative newspaper campaign available in first runs in key situations.



'Souls at Sea' Premiere at Globe Tonight

'Souls at Sea' Attracts Elite

Raft Coming Here For Film Premiere

'Souls at Sea' Set to Tack On Ending
By LLOYD PANTAGES

PRE-SOLD BY PUBLICITY

Millions have been reached for weeks past in a concentrated newspaper and magazine publicity campaign that has been building interest in "Souls at Sea" in every city and town in the United States and Canada.

Paramount's 3 smash hits on Broadway have what it takes to attract YOUTH!

GARY COOPER
GEORGE RAFT
SOULS AT SEA

"SOULS AT SEA"

Enters long-run roadshow engagement after enthusiastic reception from first-night audience and plaudits from the critics. Advance sale indicates picture is of tremendous appeal to mass public.

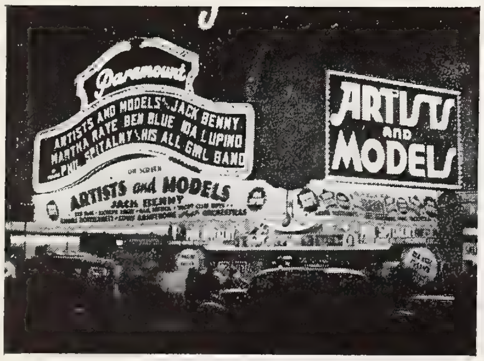
LOVE! ACTION!

HIGH WIDE AND HANDSOME
IRENE DUNNE
RANDOLPH SCOTT
ASTOR THEATRE
IRENE DUNNE & RANDOLPH SCOTT
HIGH, WIDE AND HANDSOME

"HIGH, WIDE AND HANDSOME"

Entering into the fourth week as a roadshow engagement at the Astor Theatre, New York. Prestige, plus a build-up that will benefit every theatre that plays the picture when it goes into national release!

ACTION! LAUGHTER! MUSIC! GAY LOVE!


Paramount
ARTISTS AND MODELS JACK BENNY
MARTHA RAYE BEN BLUE IDA LUPINO
PHIL SPITALNY'S ALL GIRL BAND
ARTISTS and MODELS
JACK BENNY
ARTISTS AND MODELS

"ARTISTS AND MODELS"

Held over at Paramount Theatre, New York, for second week following a record-breaking first week that smashed every summer figure for dollars and attendance. Looks like a four-week session.

MUSIC! GAY LOVE! LAUGHTER!

Looks like a PARAMOUNT YEAR!

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Denounce "Quickies"

Previous to the issue of the official White Paper on films, the National Association of Theatrical Employees and the Association of Cine-Technicians jointly sent a statement to the press criticizing the fact that, in preliminary discussions of new legislation, the interests of workers in the industry had been overlooked, while the views of producers, exhibitors and renters had been widely publicized.

The statement attacks the expiring Films Act on the ground that it "produced the 'quickie,' upon which type of picture salaries, wages and bad conditions of employment compare very unfavorably on the whole with those of the better class of production. . . . The 'quickie' has done almost irreparable damage to British film interests and prevented the British artist, technician and artist from coming into their own." It asserts that new legislation must "insure that quota pictures are good pictures and that it is British technicians who make them."

As part of a campaign "to stress the interests of film workers as far as the British industry is concerned," the NATE has put forward two resolutions to the Trade Union Congress, to be held next month. At this parliament of trade unionism the delegates will be asked to support the policy of a 50 per cent quota and to recognize the danger of "foreign domination" and the need to protect British labor; also to urge special safeguards for employees in revision of the 1909 Act governing the licensing of theatres.

The two associations plan meetings and a canvass of members of Parliament in support of their policy.

Songs for "Paradise"

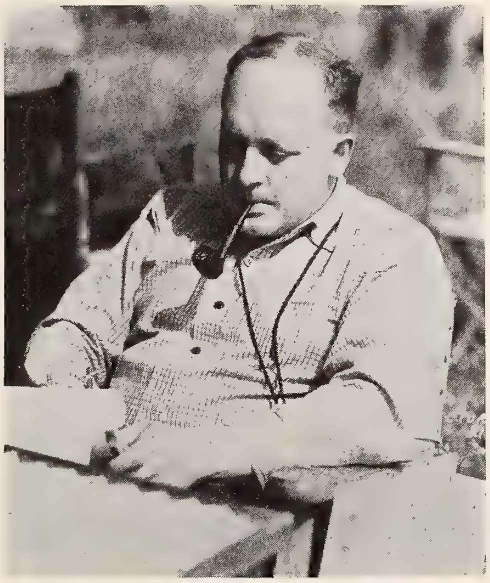
William Kernell has written and Michael Spoliansky composed four special song numbers for "Paradise for Two" (originally "Kiss Me Goodnight"), which Thornton Freeland is directing for London Films. The theme number, with the film title, will be sung by Patricia Ellis and Jack Hulbert. The others are "Kiss Me Goodnight," to be sung by Miss Ellis with a 60-girl chorus, "When You Hear Music," a song-dance number for the two principals, and "March in Springtime," a full-company dance number.

Jack Donahue and Philip Bushell are dance supervisors and ballet sequences are being arranged by Vladenmiroff, from New York, Rene Hubert designed the costumes.

India in Wales

While Geoffrey Boothby's exterior unit for London Films' "The Drum" continues to shoot in the Himalayas and other spots of the northwest frontier of India, matching scenes have been done at Llanbedre in North Wales, where there also are mountains and canyons.

Zoltan Korda, directing, with Mrs. Natalie Kalmus as Technicolor supervisor and Georges Perinal in charge of the cameras, has headed an expedition into the British wilds which in some details is duplicating the procedure of the Indian party. Trains of mules have been used for transport to the location center, seven miles from a railway. The unit is camping, five hundred under canvas. There are 200 Indians among them.



SINCLAIR HILL, director for Grosvenor Sound Films at Pinewood Studios, has 25 years of activity in the industry to his credit. He began in 1912 with the old Itala Company of Turin.

Leads to be used in these scenes are the young Indian "Sabu," Valerie Hobson, Roger Livesey and Desmond Tester.

At Denham, Victor Saville has completed "South Riding" in its exact shooting schedule of 47 days, and it is to have an early West End premiere. One of the last scenes, picturing Coronation rejoicings in the grounds of an English country house, called for a big percentage of the 1,450 extras checked through the London Films gates on a recent day; the number was a record for the studio. Saville's throng included a choir of a hundred, troops of Girl Guides, and contingents of the Red Cross and the British Legion.

London Films have completed four films this year and have six on the floor.

Rehearses Dances

Jessie Matthews already is rehearsing new and intricate dances for "Sailing Along," with Jack Whiting, who has arrived from America well ahead of the two others from U. S. who are cast for leading parts opposite the British star. Roland Young is en route, and Noel Madison is in Cornwall. The fourth is Barry Mackay, also on holiday at this moment. Lesser Samuel has written the screen play for Gaumont-British, and Sonnie Hale will direct at Pinewood.

Maurice Johnson, after writing "My River," "Souvenir of Love" and "My Heart Skips a Beat" for Miss Matthews to sing, has returned to New York.

Gaumont-British Instructional, in collaboration with J. Arthur Rank, who is a leading figure in the Religious Film Society as well as a backer of General Film Distributors and Pinewood Studios, has arranged for John Grierson, leader of the "documentary" field, and H. Bruce Woolfe, chief of GBI, to make a series of films for use in churches. The first will be Tolstoy's "Where Love Is." GBI also will provide complete programs for church use; 26 will be available at once. These will include a hymn, a Bible reading, a nature or interest films, a feature film of the type now to be made or already in existence (e. g., "The Passing of the Third Floor Back") and an epilogue.

GBI also has completed 15 two-reel specials covering the life industries and scenery of Scotland. They plan to cover the whole of the United Kingdom on similar lines, providing a survey of primitive crafts, modern industries, local customs and dialects of each. Mary Field, Paul Rotha, Donald Carter and Jack Holmes, all stalwarts of the documentary field, have headed the units.

Opera Helps Film

Warner-First National concluded shooting on its second musical, "Music and Mystery," at Teddington, with scenes from the last act of "Faust," sung by the chorus of the Covent Garden Opera Company, who were filming for the first time. The scene also used the services, in the orchestra pit, of a number of leading London symphony instrumentalists. Percy Heming, Covent Garden producer, directed the opera scenes, with costume from the "Garden."

Keith Falkner appears, and sings, as Mephistopheles and Marta Labarr as Marguerite, in this sequence, for which the sound-recording was done at the Joe Rock studios.

Arthur Woods is directing and Ivy St. Helier, whose part was specially written up after the first rushes, and Chili Bouchier have important parts.

Annabella, Brunette

Harold Schuster has used a big set representing the Casino at Monte Carlo for recent scenes for "Follow the Sun," second Annabella vehicle for New York. The sequence has the special interest that the blonde Annabella is presented in the disguise of a raven haired Spanish marquise, plunging heavily as one of a crowd of roulette players.

Annabella flies to Paris for costume-fitting for "Let's Go to Paris," her next for Robert T. Kane.

Itemized

Marie Lohr, completing her part in "South Riding," is rehearsing for the Drury Lane show, "Crest of the Wave."

Ralph Richardson is in the cast of the Merle Oberon Technicolor special, "The Divorce of Lady X."

First shots for Gainsborough's "Owd Bob" have been made on Exmoor, Devon.

Liberty Films, Ltd., are shooting sea sequences for their first production, to be directed by Ivar Campbell. Henry Edwards will star.

Eastman Kodak Net Is Up 42%; 3 SEC Reports

Eastman Kodak Company, manufacturing cameras and motion picture and still-film stock, reports earnings of $11,475,066 for the first six months of 1937, representing a 42 per cent increase over the $8,081,870 net for the same period in 1936.

Eastman Kodak and Sonotone Corporation, makers of hard-of-hearing devices for theatres, declared dividends this week, Eastman voting the regular quarterly payment of $2, and Sonotone ordering payment of a 10-cent dividend on common stock.

Other financial news included reports to the Securities and Exchange Commission by Paramount, Universal and Cinecolor, Inc., and a Columbia Broadcasting report to the New York Exchange.

The Eastman Kodak first-half earnings report for 1937, which disclosed a 42 per cent increase over first-half income for 1936, explained the increase was due to a 20 per cent gain in net sales during the first six months of this year, and that the $11,475,066 net was equivalent to $5.01 a common share, which compares with the $3.51 a common share earned by the $8,081,870 net for the first six months of 1936.

Sales aggregated $61,273,205, up $10,000,000 over the 1936 six months, and operating deductions totaled $47,748,704.

Cinecolor, Inc., filed with the SEC a registration certificate covering 407,000 shares of common stock, $1 par value, of which 240,000 shares are outstanding and 167,000 shares are to be issued at an offering price of $1.50 per share, to be underwritten by G. Brashears and Company. The proceeds will be used for new equipment and working capital for the company's business of processing and printing color films, it was said.

The SEC received from Universal Pictures a statement showing the Universal Corporation of Wilmington, Del., holding 228,927 shares of common stock, and acquisitions of 40 shares of eight per cent cumulative first preferred and 20,000 shares of second preferred.

Paramount reported to the SEC that it has entered into oral agreements with 14 theatre circuit partners to take the place of written agreements expired last July 3rd, until new written agreements are effected.

Columbia Broadcasting, in its initial report to the Committee on Stock Listings of the New York Stock Exchange, reports reacquired shares as follows: 2,850 shares of Class A stock and 189,750 shares of B.

Castle Plans New Series

Castle Films is planning a new series for home motion pictures to be called "See," fashioned after the pictorial magazine, *Look*. Seven issues are to be released a year.

Weber Promoted

Louis Weber, Memphis office manager for MGM Distributing Corporation, has been promoted to special sales representative in the southern district. He is being succeeded in Memphis by T. B. Kirk, former booker.

F. C. Weskil Celebrates 25th Anniversary as Exhibitor

Mack Sennett's cops were dashing wildly and frantically about, Charlie Chaplin had yet to attain success as a motion picture star and Hollywood did not even exist as a city when F. C. Weskil became an exhibitor.

That was 25 years ago and Mr. Weskil was the proud owner of a "nickelodeon" located on the pike at Long Beach, Cal. Now, Mr. Weskil owns three houses—the Rose and the Roxy at Colfax, Wash., and the Panida at Sandpoint, Idaho—and this summer he is celebrating his silver anniversary as a theatre operator.

As a tribute to his father's record, L. H. Weskil plans to hold a silver anniversary week in the Weskil houses.

During the days when he operated the Long Beach house, Mr. Weskil recalls that he often visited with the stars of that time. He frequently was on the set where Mr. Chaplin was working and the sets where the Keystone cops were going through their antics.

Throughout the entire 25 years, Mr. Weskil has been actively engaged in the exhibition part of the motion picture industry.

F. C. WESKIL

Deny Orpheum Plea To Figure in RKO

The efforts of preferred stockholders of Orpheum Circuit, Inc., to be included in the reorganization plan of Radio-Keith-Orpheum failed this week when Federal Judge William Bondy denied in U. S. district court a plea by Isidor J. Kresel, attorney for the consolidated preferred stockholders' committee, for intervention by Orpheum in the reorganization proceedings.

Motion also was denied for the setting aside of an order eliminating the necessity of filing statements to show how stockholders acquired their holdings in RKO. The motion was asked by the independent protective committee of RKO common stockholders.

At the same time a plea to require Atlas Corporation to file verified statements showing the claims it purchased or transferred in anticipation of the RKO reorganization was also refused.

Orpheum assets were sold to Stadium Theatres, an RKO subsidiary, for $700,000 cash and a waiver of a $2,908,774 claim. The petition stated that Orpheum profits amounted to $500,000 and constitute 25 per cent of RKO's total earnings. Mr. Kresel also charged that Orpheum assets were sufficient to meet the claims of all creditors but that transfer of assets to Stadium had prevented liquidation.

Oscar W. Ehrhorn, referee, again was attacked as "prejudiced" in the Orpheum Circuit receivership hearings before Federal Judge Samuel Mandelbaum in U. S. district court by Samuel Zirn, representative of the Electrical Products Corporation of California. Mr. Zirn's outburst was laid to the reported disallowance of an $8,600 claim of his company.

Balaban Theatres, Inc., of Chicago, has changed its name to A. J. B. Theatres, Inc. Application for the change was made in Wilmington, Del.

Pathe-Cinema Fate Troubling French

by PIERRE AUTRE
in Paris

French film circles are disturbed over the future of Pathe-Cinema (formerly Pathe-Natan) which has been in receivership three years and has just undergone another shake-up after stockolders voted down a reorganization plan.

The proposed plan was presented by Robert Dirler, who has been in control since the retirement of Bernard Natan and the resultant receivership. Mr. Dirler proposed a 50 per cent reduction in debentures, a 25 per cent reduction in shares and the cancellation of the social capital of the receivership society.

After a disturbance during which the police were called, 250 shareholders representing 600,000 shares voted down the proposal, 438,000 shares to 165,000. Mr. Dirler was defeated for reelection as president of the shareholders, by a vote of 407,000 shares to 220,000.

Upon Mr. Dirler's retirement from the meeting, the following were elected to the council: Verdet Kleber, representing the Unione Parisienne, French bank; Lucien Fabre, of the Credit du Nord, another bank; Georges Deacours and Jacques Thibault, representing some Lyons concerns, and Messrs. Claras and Hayet, both of Kodak Film.

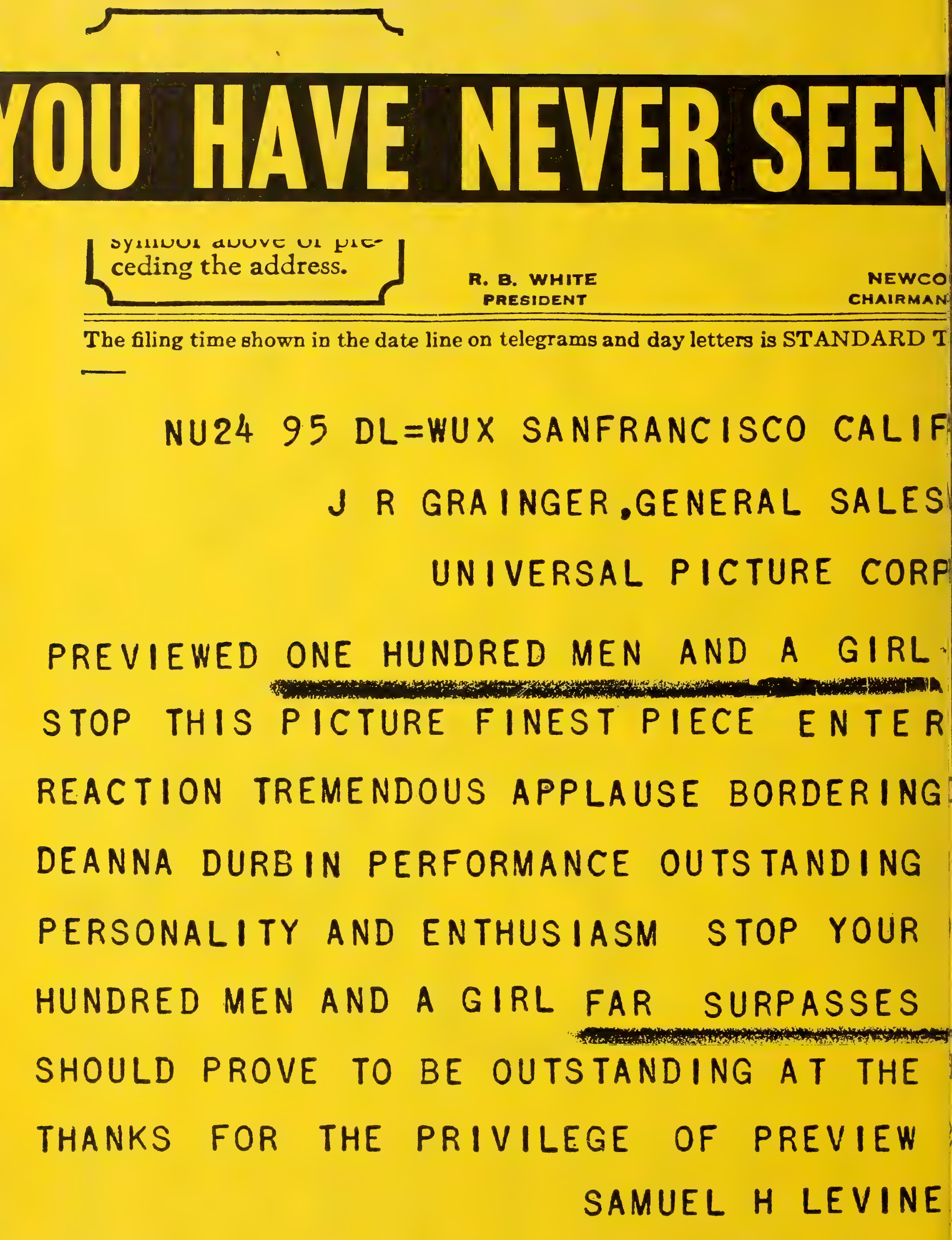
The council will start on a new plan which, it is believed, will meet with the opposition of the Dirler supporters. Mr. Natan is still an important factor, owning 184,000 shares under a decision of the Court of Commerce.

Thomas Is Aide to Hurley

Bill Thomas, who resigned as publicity director for Columbia recently, has joined Harold Hurley, Paramount producer, as his assistant.

100
MEN
AND A
GIRL

YOU HAVE NEVER SEEN



symbol above or preceding the address.

R. B. WHITE
PRESIDENT

NEWCO
CHAIRMAN

The filing time shown in the date line on telegrams and day letters is STANDARD T

NU24 95 DL=WUX SANFRANCISCO CALIF

J R GRAINGER,GENERAL SALES

UNIVERSAL PICTURE CORP

PREVIEWED ONE HUNDRED MEN AND A GIRL
STOP THIS PICTURE FINEST PIECE ENTER
REACTION TREMENDOUS APPLAUSE BORDERING
DEANNA DURBIN PERFORMANCE OUTSTANDING
PERSONALITY AND ENTHUSIASM STOP YOUR
HUNDRED MEN AND A GIRL FAR SURPASSES
SHOULD PROVE TO BE OUTSTANDING AT THE
THANKS FOR THE PRIVILEGE OF PREVIEW

SAMUEL H LEVINE

1223-S

A WIRE LIKE THIS!

NLT = Cable Night Letter

Ship Radiogram

B CARLTON
F THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

ME at point of origin. Time of receipt is STANDARD TIME at point of destination.

UG 16 1937

ANAGER=

OCKEFELLER CENTER NY=

T ALEXANDRIA THEATRE SATURDAY NIGHT

TAINMENT EVER LOOKED AT STOP AUDIENCE

N CHEERS THROUGHOUT ENTIRE PICTURE STOP

NTIRE CAST INSPIRED BY HER MARVELOUS

OMPANY HAS REACHED PERFECTION IN ONE

NY PICTURE THAT I HAVE EVER SEEN STOP

OX OFFICE STOP CONGRATULATIONS AND MANY

HOWING=

PRESIDENT SANFRANCISCO THEATRES INC.

IN COURTS

Biophone Appeal Denied by Court

An appeal by the Biophone Corporation to reopen a case in which the Western Electric Company, Electrical Research Products, Inc., and the American Telephone and Telegraph Company obtained default decrees has been denied by the United States circuit court of appeals in Philadelphia.

The case dates back to 1929 when Western Electric and its affiliated companies took Biophone into court for alleged infringement of 16 of their amplifier patents, used in the defendant's sound picture equipment. Trial was delayed pending the outcome of similar litigation in other courts. When Western Electric won the other cases, the default decrees were entered in federal court, New Jersey. This court refused to reopen the case on petition of Biophone and it was on this decision that the appeal was taken.

Cruze Institutes Libel Action

Charging he was libeled in an article published in the June issue of *Photoplay Magazine,* James Cruze, director, has filed suit in Los Angeles for $250,000 damages against Macfadden Publications, Inc., and Ruth Waterbury, editor of the publication.

Mr. Cruze contends the article implied his directorial career ended with the advent of sound and that it said he was reduced to "living in a room in the servants' quarters of his home."

Story Suit Dismissed

Two of four claims made by Richard Carroll and William Drake, authors, in an action against Warner Brothers, have been dismissed in United States district court, New York. The plaintiffs were allowed 20 days in which to file an amended complaint. They charge they prepared a scenario for Warner Brothers in 1934 and that it was rejected. But, they contend further, they were unable to market the story because the film company filed intention of producing a picture on the same subject.

Plagiarism Charged

Metro-Goldwyn-Mayer Pictures Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Loew's, Inc., Culver Export Corporation and Frank Dolan are defendants in a plagiarism action brought by Henry Rose, author of a play, "Burrow, Burrow." The motion picture, "Man of the People," was a plagiarism of his play, he contends.

Writer Seeks Damages

An action for $30,000 damages has been instituted against Sol Lesser, Principal Productions, Inc., Harold Bell Wright, and Twentieth Century-Fox Film Corporation by Charles Art Powell, writer, whose pen name is Gordon Newell. He charges he did not receive sufficient exploitation and screen credit on the story, "The Californian."

FREE SHOW SOLVES RAGWEED PROBLEM

"A movie ticket presented to any child for some effort is a guarantee of popularity for any campaign," according to members of the Women's Club at Marinette, Wisconsin, and in support of the statement they point to their recent experience.

Worried over possible decreases in tourist trade because of ragweed causing hayfever, the club members appealed to E. R. Brenan, manager of the Fox Theatre, for cooperation in a campaign to rid the community of ragweed.

He consented, so in return for pulling ragweed for half an hour, children were rewarded by being admitted to a special Saturday show.

One thousand children saw the program of a feature, a comedy and a cartoon.

Freddie's Aunt Claims MGM Violated Law

Freddie Bartholomew, child actor, was illegally imported into the United States by Metro-Goldwyn-Mayer representatives, his aunt, Miss Myllicent Mary Bartholomew, charged in a Los Angeles court.

Miss Bartholomew, seeking cancellation of Freddie's $1,100 a week contract because MGM refused to raise the figure to $2,000, contends the company violated British labor laws which prohibit the removal of minors under 14 for theatrical purposes.

Judget Emmett H. Wilson, in Superior court, took the matter under advisement.

Cyril McNeile Dead; Created "Drummond"

Cyril McNeile, creator of the Bulldog Drummond character now being made into film by Paramount, died Saturday in Pulborough, Sussex, in England, at the age of 48.

Col. McNeile—better known under his pen name, "Sapper"—started writing Bulldog Drummond stories in 1920 and since then averaged about one a year. Ronald Colman, who played the Drummond character in the first picture featuring Sapper's detective, has become its most famous impersonator.

T. C. Martin

T. C. Martin, 50, theatre operator in Pullman, Washington, died in Portland last week from a heart attack.

Australia Bans Warner Film

"The King and the Chorus Girl," Warner Brothers production, has been banned by the Australian government. No reason was given for the action but it is understood to be for undignified treatment of royalty.

MacArthur Signed by MGM

Metro-Goldwyn-Mayer has signed Charles MacArthur as a producer and his first picture will be "Only Unto Thee." The company also has signed Eddie Buzzell as a director and his first assignment will be "Under This Flag."

OBITUARIES

Fred J. Dempsey, Union Officer, Dies

Frederick J. Dempsey, secretary-treasurer of the International Alliance of Theatrical Stage Employees and an official of that organization for 18 years, died Sunday of a heart attack at his home at Ocean Bluff, Mass.

Funeral services were held at the home of his sister in Dorchester, Mass., Wednesday. Several IATSE officials flew from Seattle, where they were attending an executive meeting of the union, to be present at the services. The entire Washington office staff also attended.

Nathan Myers, Newark Exhibitor, Succumbs

Nathan Myers, architect and operator of the Cort, Newark, succumbed last Thursday to a long illness at the Beth Israel Hospital in that city.

Funeral services were held at his home Sunday in Newark. Mr. Myers, a member of the Allied Theaters of New Jersey, was past 60.

James E. Malone

James E. Malone, lately manager of various Warner theatres in Paterson, N. J., died Friday in St. Joseph's Hospital in that city. He is survived by his widow, mother, sister and four brothers.

J. Lloyd Dearth

J. Lloyd Dearth, operator of the Pantages, Hollywood, died last week at the Good Samaritan Hospital, Los Angeles. At one time Mr. Dearth was associated with Famous Players in Canada and operated the Capitol, Vancouver, for many years. In 1936, he left Canada to undertake the management of the Pantages.

William Weaver

William Weaver, 42, theatrical costume designer, died Monday after a short illness at the Good Samaritan hospital, New York. An expert in period costumes, Mr. Weaver had been active in costume designing for 20 years. He had contributed to the "Scandals" and productions of the Metropolitan Opera Company.

Albert Short

Albert E. Short, music director in theatre and radio, died in Chicago. He is survived by his widow and daughter.

H. C. Ford

H. C. Ford, Pittsfield, Mass., theatre operator, died in Boston last week at the age of 53.

Fred Jansen

Frederick J. Jansen, 58, prominent in Quincy, Ill., film circles, died last week in that city. At the time of his death he was connected with the Great States Circuit.

OHIO LAW LIMITS WORKING HOURS

An Ohio law, passed by the legislature in April and effective on Thursday, prohibits an employer from employing a female for more than 48 hours in any one week, more than eight hours in one day, or more than six days in any period of seven consecutive days. "Days" are defined as including any period of 24 consecutive hours.

In addition, the restrictions apply to boys under 18 years of age.

The law fixes the hours of employment at between 6 a. m. and 10 p. m. for females between the ages of 18 and 21 and for boys from 16 to 18 years. Girls under 18 and boys under 16 can be employed only between 7 a. m. and 6 p. m.

All employers are obligated to keep posted on the premises where any female is employed a schedule of the hours of employment, including the maximum number of hours each female shall be employed during each day of the week with the total hours per week, the time of commencing and stopping work and the time of commencing and stopping for meal periods.

McKenzie and McCoy Win at Flower Show

Maurice McKenzie, assistant to Will Hays, is, like Mr. Hays, something of a farmer. Mr. Hays raises soya beans in Indiana and Mr. McKenzie raises flowers up at Lockwood Corners in Connecticut. Last spring he got infected with the literature of Herbert O. Evans, the Bedford, Ohio, gladiolus specialist. As a result of his first season's adventure with high powered, pedigreed gladiolus he sent an armful of spikes to the New York show at Rockefeller Center last week and took three imposing prizes.

He won with McCoy, Mother Machree and Picardy against expert professionals. His specimens ranged from stupendous to colossal.

Al Hanson Resigns From Fox West Coast

Al Hanson has resigned as assistant to Charles P. Skouras, operating head of Fox West Coast Theatres, to devote full time to his two theatres and the one now building.

Mr. Hanson owns 49 per cent in the Tower and Compton, both of Compton, Cal., the remaining interests being held by Fox West Coast.

His successor has not yet been named.

A check for $1,000 was awarded Victor Morris, retired from Loew's after having served 27 years as manager of the Orpheum, Boston, at a banquet held in his honor by the circuit at the Cocoanut Grove, Boston, last week. Mr. Morris will soon leave for the West Coast to become associated with MGM production under Edward J. Mannix, formerly his assistant at the Orpheum.

40-HOUR WEEK FOR EXCHANGES WAITED

Radio Artists Elect Eddie Cantor; A. F. of L. Opens Drive in Same Field

Establishment of a 40-hour week and a minimum wage scale for New York exchange service employes was expected this week as representatives of the International Alliance of Theatrical Stage Employees Local 306 continued their conferences with representatives of the leading distributing companies.

Agreements already have been reached in 24 key cities. New York, Chicago and Los Angeles are the only places where contracts have not yet been signed, according to Frank Phelps, at whose offices at Warner Brothers the New York pact was discussed. Three conferences were held last week but because of the large number attending the sessions, they were continued until this week.

The Associated Actors and Artistes of America also continued to remain in the foreground of the union picture this week when the American Federation of Radio Artists elected Eddie Cantor president and formally applied to the AAAA for a charter. Other officers elected are Lawrence Tibbett, Norman Field, Helen Hayes, Jascha Heifetz and James Wallington, vice-presidents; Lucille Wall, recording secretary, and George Heller, treasurer.

Issuance of the charter is scheduled for August 27th when the board of the Four A's holds its next meeting.

National Board for Radio

Appointment of a national board of directors for the newly formed radio artists' organization marked the opening of an American Federation of Labor drive to organize performers in radio. The board, with ten vacancies yet to be filled by representatives of local radio unions which are to be established, is composed of the following:

Edward Arnold
Phil Baker
Jack Benny
Edgar Bergen
John Boles
Richard Bonnelli
Reed Brown, Jr.
Eddie Cantor
Frank Chapman
Bing Crosby
Ted di Corsia
Norman Field
Edward Fielding
Georgia Fifield
Martin Gabel
Jascha Heifetz
George Heller
Warren Hull
Carleton Kadell
Joe Laurie
John McGovern
Florence Malone
Queena Mario
James Melton
Grace Moore
Osgood Perkins
Dick Powell
Lanny Ross
Mark Smith
Margaret Speaks
Paul Stewart
Lawrence Tibbett
Rudy Vallee
Lucille Wall
James Wallington

Frank Gillmore, AAAA president, termed the appointment of the board the initial step toward improvement of working conditions and establishment of minimum fees for actors appearing before the microphone.

"The caliber of the persons serving on the board," he said, "is indicative of the importance which leading players attach to the radio organizational campaign."

Mr. Gillmore this week received a telegram from Kenneth Thomson, executive secretary of Screen Actors Guild, denying any personal or organizational ambitions toward dominating the AAAA.

Mr. Thomson was credited with sponsorship of the plan which resulted in the new radio union becoming an autonomous organization rather than a branch of Actors Equity Association.

This organization waived its jurisdiction in the radio field. In commenting on the AAAA, Equity announced "a new life has opened" for the organization.

"It will of course retain the function it always had," the statement continued. "But to these will be added powers it never enjoyed.

"In brief, the Four A's will become not only the coordinator between all the actors' organizations but their leader in fact as well as in name.

Sees Closer Cooperation

"It will be in a position to extend the power of both money and men into the organization of those fields such as radio vaudeville and night clubs which are not, as yet, fully organized.

"It will be the medium for securing closer and more effective cooperation between the actors' unions and other unions in the entertainment field, to the ultimate benefit of all those whose labors lie in that field.

"It can inject itself more vigorously and authoritatively into those problems of the actors in their relationship to legislative bodies, local, state and national."

In Vancouver, B. C., theatre owners claimed a victory over motion picture projectionists after a special government commission had ruled that "it is not contrary to the public interest to allow less than two licensed projectionists to operate a cinematograph in a motion picture theatre which contains more than one machine."

Discussions of a new contract with a 20 per cent increase in pay were scheduled to start this week in Chicago between projectionists and exhibitors. The increase was requested last year but was not obtained.

A new local of the IATSE has been formed in Independence, Missouri, which adjoins Kansas City, as a result of IATSE approval of separate jurisdiction. The local was formed by eight projectionists.

A charter has been granted by the IATSE to the socalled ushers' union in Washington.

Circuits Meet Union Executive

In Boston, a conference is slated between James O'Brien, business advisor of Theatre Workers' Local B-4, and representatives of Mullen and Pinanski, Loew's and RKO circuits. Mr. O'Brien hopes to establish a wage and work standard contract to be used as the basis for bargaining with other greater city theatres.

Chief ushers in the better theatres would receive $40 if union figures are accepted; assistant chief and captains, $36; ushers, $38.50; cleaners, $36; porters, $26; doormen, $33; cashiers, $33; matrons, $24; candy girls, $26.60; watchmen, $36; checkroom attendants, $28.50, and stage doormen, $33.

Chief ushers in subsequent run and neighborhood houses would get $33 weekly; assistant chief and captains, $27.50; ushers, $22; cleaners, $36; porters, $22; doormen, $27.50; cashiers, $27.50; matrons, $22; candy girls, $22; watchmen, $33; checkroom attendants, $22, and parking lot attendants, $27.50.

Atlas Becomes Nu-Atlas

The name of the Atlas company which is making a series of short subjects for RKO Radio, has been changed to Nu-Atlas.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Broadway Melody of 1938

(MGM)

Musical Comedy

In common with the pyramids of Egypt, the Grand Canyon of the Colorado and, to come a little nearer the subject, the late Florenz Ziegfeld's chronological Follies, the Broadway Melody brought forth annually by Metro-Goldwyn-Mayer is first of all an institution and secondarily whatever else a given edition of it may happen to be. For the showman to omit use of exploitation pressure upon the master title is or should be unthinkable, since mere mention of it sets certain tunes and images aflutter in ear and eye memory. However, this year, as always, the sponsors have supplied exhibitors with substantial additional material with which to work his box office magic upon the public.

The dancing of Eleanor Powell is again a prime factor and the name of Robert Taylor is an item of known marquee marketability. But this time there is also the powerful presence of one Sophie Tucker, the same and only one whose name has been ticket sales tonic for two generations, to tack up snugly alongside the topliners. There is also Charles Igor Gorin, whose air following is given a chance here to see, as well as hear him, and there is Willie Howard in a brief but advertisingly mentionable burst of characteristic comedy.

There are, too:

George Murphy, dancing opposite Miss Powell;

Buddy Ebsen, ditto and also clowning;

Judy Garland, singing one solo number in rafter-shaking manner and another a revival of the old favorite "You Made Me Love You," for a vocal response second only to La Tucker's;

Raymond Walburn, wheedled into backing the inevitable show;

Robert Wildhack, the incomparable snorer, sneezing;

Robert Benchley, drunk again as a Broadway press agent;

Billy Gilbert, brokenly voluble in a Greek barber assignment; and

Binnie Barnes, under wraps, as Mrs. Moneybags.

There is also a story, called an original, by Jack McGowan and Sid Silvers, made up in equal parts of the old one about the young producer who needs backing for his show and the older one about the lovely if impoverished daughter of Old Kaintuck, whose cherished race horse wins a Saratoga purse out of which all hands dip happiness. Perhaps it is as well for the showman not to underscore the story.

A majority of the singing, dancing and comedy features are worked into the run of the narrative instead of being placed behind footlights, but when the picture approaches its culmination the audience is taken abruptly to a theatre interior and on to the stage is flung, with no interest-breaking cutbacks to offstage incident, the big dancing, singing and chorus numbers toward which expectation has been building. In this section of the film are concentrated the spectacle, grandeur, opulence and glitter that come under the general heading of extravaganza. The picture ends with a quick closeup.

Produced by Jack Cummings, the picture lacks nothing that money could provide to make it big. Director Roy Del Ruth's seasoned experience is evident in the cohesion of widely varied elements to the narrative thread. Original music and lyrics are by Nacio Herb Brown and Arthur Freed. Dave Gould's direction of the dance numbers is outstanding.

Previewed at the Westwood Village theatre, Los Angeles. Applause was periodic, with Sophie Tucker getting the lioness' share.—William R. Weaver.

Produced by Jack Cummings. Distributed by Metro-Goldwyn-Mayer. Directed by Roy Del Ruth. Screen play by Jack McGowan from story by himself and Sid Silvers. Musical presentation, Merrill Pye. Musical direction, Georgie Stoll. Musical arrangements, Roger Edens. Vocal and orchestral arrangements, Leo Arnaud and Murray Cutter. Dance ensembles, Dave Gould. Music and lyrics by Nacio Herb Brown and Arthur Freed. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright and Edwin B. Willis. Gowns by Adrian. Montage effects, Slavko Vorkepich. Film editor, Blanche Sewell. P. C. A. Certificate No. 3392. Release date, August 20. Running time, when seen in Hollywood, 110 minutes. General audience classification.

CAST

Steve Raleigh	Robert Taylor
Sally Lee	Eleanor Powell
Sonny Ledford	George Murphy
Caroline Whipple	Binnie Barnes
Peter Trot	Buddy Ebsen
Alice Clayton	Sophie Tucker
Betty Clayton	Judy Garland
Nicki Papaloopas	Charles Igor Gorin
Herman Whipple	Raymond Walburn
Duffy	Robert Benchley
The Waiter	Willie Howard
James K. Blakeley	Charley Grapewin
The Sneezer	Robert Wildhack
George Papaloopas	Billy Gilbert
Jerry Jason	Barnett Parker
Emma Snipe	Helen Troy

Double Or Nothing

(Paramount)

Musical Comedy - Romance

Paradoxically, this film is richer in potential exploitation material than it is in entertainment. It does possess some unusual amusement values, but the slow tempo, together with the irrelevant interludes in the first hour's running time, left the preview audience in such a state of exhaustion that it was hardly prepared to appreciate the fast moving and novel climax.

A Bing Crosby vehicle, far inferior as a crowd-pleaser to his recent "Waikiki Wedding," he nevertheless is its dominating exploitation asset. He assumes a light romantic character into which are woven a few threads of melodrama. He has half a dozen song numbers, none of which was received by the audience in a manner that would presage popularity. The most interesting feature of the music is the fact that accompaniment is provided by a sing band, in which human voices cleverly imitate instruments. Other numbers are sung by Martha Raye in her peculiar style.

Two big production spectacles are included. One, featuring Miss Raye singing "It's On, It's Off," is a water carnival in which the physical mannerisms of the player, as she goes about the business of strip teasing, are not always in good taste. Second is the reproduction of a night club. Moving from one building to another, it serves as the pivot on which the short stories are told.

The production twists a melodramatic story into a musical comedy romance. Four persons, played by Crosby, Miss Raye, Andy Devine and William Frawley, find purses containing $100 bills. For their honesty in returning them they are promised an opportunity to inherit a million. A condition is attached. Each, given $5,000 immediately, must double it legitimately within thirty days to be eligible for the windfall. Though making a pooling agreement, each undertakes separate ventures. Four other characters, played by Samuel Hinds, aided by Fay Holden as his wife, Mary Carlisle as daughter and William Henry as son, plots to fleece the bewildered lucky ones.

In their character roles Frawley quickly loses his money to Hinds in a flim flam gold mining stock deal. A drunken golfer makes a hole in one to break Devine. Strip teaser Miss Raye's water carnival is broken up by police summoned by Hinds. Then the story moves on to Crosby's adventure. Aware of what has been going on, he breaks off his romantic attachment to Miss Carlisle, who he believes is in league with her father. As the production takes on the nature of a revue, Crosby's night club looks like a sure fire certainty to be a money doubler until Hinds' minions notify him that the lease permits the building to be used only for storage purposes. But as Miss Carlisle rushes to the crooner's side, the set starts to move into another building, much to Hind's chagrin. The audience, if it didn't know before, then realizes he will get the million and the girl along with it.

Previewed in Paramount theatre. The balcony audience gave noticeable evidence that it was bored with the goings-on prior to the last 15 minutes. In fact its first burst of spontaneous applause came in appreciation of the Ames and Arno eccentric dance number. There were quite a few walkouts and the applause at the end was not indicative that the audience considered this as ranking with the better Crosby pictures.—Gus McCarthy.

Produced and distributed by Paramount. Benjamin Glazer, producer. Directed by Theodore Reed. Richard Harlan, assistant director. Screen play by Charles Lederer, Erwin Gelsey, John C. Moffitt and Duke Atterbury. Based on a story by M. Coates Wevester. Dances staged by LeRoy Prinz. Musical direction by Boris Morros. Orchestral arrangements by Victor Young. Sing band arrangements by Max Terr. Edward Dmytryk, film editor. Photographed by Karl Struss. Music and lyrics by Burton Lane and Ralph Freed, Arthur Johnston and John Burke, Sam Coslow and Al Seigel. P. C. A. certificate No. 3402. General audience classification. Running time 90 minutes when seen in Hollywood. Release date, September 17, 1937.

CAST

Lefty Boylan	Bing Crosby
Liza Lou Lane	Martha Raye
Half-Pint	Andy Devine
Vicki Clark	Mary Carlisle
Peterson	William Frawley
Sailor	Benny Baker
Jonathan Clark	Samuel S. Hinds
Egbert	William Henry
Martha Sewell Clark	Fay Holden
Praxiteles	Bert Hanlon
Mr. Mitchell	Gilbert Emery
Mr. Dobson	Walter Kingsford
Rutherford	John Gallaudet
Orchestra Leader	Harry Barris

Specialties by Alphonse Berg, Tex Morrissey, Frances Faye, Ames & Arno, Ed Rickard, Steve and Andre Calgary.

Varsity Show

(Warner Bros. - First National)

Musical Comedy

Warner Brothers previewed "Varsity Show" this week. In the July 24th issue of the Motion Picture Herald, Gus McCarthy, in a Pictorial Preview, said:

"Warner Brothers, eminently successful in the production of musicals, intends that 'Varsity Show' shall uphold that reputation. The plan, although the studio has been very secretive about details, is that the picture will result in a surprise commercial and entertainment attraction that will add to the company's prestige."

This reviewer wishes to go on record that the anticipation was correct. In fact, it is a sin of understatement. As previewed this week in Hollywood, "Varsity Show" was received as a smash riot of laughs and music, squeezing out of situations and dialogue every possible entertainment atom. It seems likely to be listed among the top film musicals of the year from both the standpoints of pleasing the paying patrons and ringing up the box office cash register.

Based on a substantial story plot (lack of which in many musicals has been disconcerting) and having logical characters who, what's more, have intelligent dialogue to deliver, "Varsity Show" has for name value Dick Powell, who, in the last Fame rating, was in sixth place among the top box office draws; Ted Healy, vaudeville and film comic, whose best part to date is in this and who steals virtually all comedy honors; Fred Waring whose name and orchestra are not unfamiliar Ford prospects, to dance and radio fans, and his two vocalists, Rosemary and Priscilla Lane, who make their debuts in this as the first and second feminine leads, respectively, to demonstrate tellingly that they have much to offer in the cinematic firmament; and the reliable Walter Catlett, Sterling Holloway and Ed Brophy, who deliver, as usual, their share of the comedy, and the comparative newcomer, Mabel Todd, who scores definitely as a comedienne.

Rather than build the picture completely about Powell, as has been the custom, Director William Keighley and Writers Warren Duff, and Sig Herzig, who wrote the original story, and Jerry Wald and Richard Macauley, who aided them in the screenplay, chose to accentuate the story and the situations, allowing the production numbers to motivate, rather than dominate, the picture.

Winfield College's Quadrangle Club is about to put on its annual varsity show when conservative minded faculty members decide to dictate what shall be produced. In desperation, the student body appeals to Chuck Daly, an alumnus who is a Broadway musical producer. Daly (Dick Powell) and his stooge, William Williams, (Ted Healy) arrive to help the students, lured by an offer of $1,000, which, due to a trio of failures, they sorely need. Through a misunderstanding and quick talking by Ernie Mason (Fred Waring), a faculty member in sympathy with the students, the money is given back to the club. Then the faculty interferes with the production as Daly plans it, the students strike, and Daly, fearing that the ringleaders are threatened with expulsion, agrees to leave.

The students learn that Daly has become known as a "flop" producer on Broadway, bring the entire show, seize a theatre and produce it, giving Daly credit, but not until they have staged a hilarious situation in which the New York police force and the National Guard are called out to oust them from the theatre but are won over by the performance.

The finale number, created and directed by Busby Berkeley, is outstanding among the production numbers, with 500 boys and girls taking part in a demonstration in which the insignia of the various colleges are shown as Waring and an orchestra offer a musical salute to the schools.

Dick Whiting and Johnny Mercer, Tom Waring and Don Raye, and Roy Ringwald and Paul Gibbon are responsible for the nine songs in the production, the first team writing seven of them. The best popularity bets appear to be the Whiting-Mercer ditties, "Love Is on the Air Tonight" and "You've Got Something There."

Previewed at Warners' Hollywood Theatre, August 9, before a studio-patron group, the picture was so constantly broken into with appreciative applause and laughs that much of the dialogue was lost. Sitting outside of the section taken by the presumably favorably prejudiced studio people, this reviewer noticed that "Varsity Show" literally had those who paid to get in out in the aisles—Vance King.

Produced by and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Lou Edelman. Directed by William Keighley. Original story by Warren Duff and Sig Herzig. Screen Play by Jerry Wald, Richard Macaulay, Sig Herzig and Warren Duff. Finale created and directed by Busby Berkeley. Music and Lyrics by Dick Whiting and Johnny Mercer. Vocal arrangements by Roy Ringwald and Frank Perkins. Photography by Sol Polito. Finale photographed by George Barnes. Art Director, Carl Jules Weyl. Sound by Charles D. Forrest and Oliver Garretson. Film Editor, George Amy. Gowns by Howard Shoup. Musical advisor, Leo F. Forbstein. Musical Director, Fred Waring. Assistant director, Drew Eberson. Orchestral arrangements by Frank Perkins, Steve Mougin and Virgil Davis. P. C. A. Certificate No. 3,393. Running time, 120 minutes when previewed in Hollywood. Release date, Sept. 4, 1937.

CAST

Dick Powell	Charles 'Chuck' Daly
Fred Waring	Ernie Mason
Ted Healy	William Williams
Rosemary Lane	Barbara 'Babs' Steward
Priscilla Lane	Betty Bradley
Watler Catlett	Professor Sylvester Biddle
Johnny Davis	Buzz Bolton
Buck and Bubbles	Buck and Bubbles
Sterling Holloway	Trout
Mabel Todd	Cuddles
Scotty Bates	Scotty
George MacFarland	Haps
Poley McClintock	Poley
Lee Dixon	Johnny 'Rubberlegs' Stevens
Halliwell Hobbes	Dean Meredith
Roy Atwell	Professor Washburn
Ed Brophy	Mike Barclay
Ben Welden	Hammer
Emma Dunn	Mrs. Smith

Annapolis Salute

(RKO-Radio)

Romance and Melodrama

Lew Clarke, manager of the Dome Theatre, Ocean Park, said, "I'd be glad to replay that picture." Asked why, he said, "It's the kind of entertainment the people who come to this house want. You heard them in there."

We had heard "them" and it has been a long time since we noted an audience so thoroughly enjoy a picture. They didn't see the greatest picture ever made, a cast teeming over with glamorous names or even a cast that included any great actors. They did see a Service picture that is good for the type of audiences for which it was made. They saw a picture of Annapolis midshipman life that several times caused them to break out in applause, and sent them out of the theatre with a pleasant feeling.

Exceptionally well balanced in production technique, which reveals all sides of the midshipman's activity, parading battalions, athletic events, classroom, dormitory and social affairs, while avoiding any artificial heroics, "Annapolis Salute" tells the story of two boys who go to the Naval Academy.

Serious minded "Bill," son of long time petty officer "Martin," is determined on a naval career. "Clarke Parker" enters the Academy merely because his wealthy father made him do so. The opposites come into conflict. "Chief Martin's" seriousness contrasted with middie "Clemens'" comedy, "Bill" and "Clarke" become rivals for "Julia Clemens'" affections. "Bill" is so much in love with the girl that he is willing to forget all about his father, resign and marry her. "Clarke" is equally determined that he shall be prevented from doing either. This situation makes "Bill" appear to be a participant in an escapade in which campus vamp "Bunny Oliver" is seriously injured. The future is black for "Bill" and his father, but "Clarke" straightens out and prevails upon "Bunny" to absolve "Bill" from complicity. To the tune of "Anchors Aweigh" the erstwhile foes, now arm-in-arm buddies, embark on a summer cruise with all thoughts of serious romance deferred for five years.

The show glows with the spirit of honest, clean living youth, the spirit of kids who, confronted with what looks like a great problem, don't know what to do about it. As a general rule, service pictures, either concerned with Annapolis or West Point, have proved money makers. The chances that this well turned out piece will maintain the tradition are exceptionally favorable, inasmuch as it is scheduled for release simultaneously with the opening of the schools in the fall.

Previewed at the Dome theatre, Ocean Park, Cal. Localed in the beach town, the attendance was made up not only of regular residents but also of visitors from several far western states who represented a cross section of the class of patronage that might be found in all but the most metropolitan houses.—G. M.

Produced and distributed by RKO-Radio. Robert Sisk, producer. Directed by Christy Cabanne. Screen play by John Twist. Story by Christy Cabanne. Photographed by Russell Matty. Special effects by Vernon Walker. Van Nest Polglaise, art director. P. C. A. Certificate No. 3450. Running time, 60 minutes when seen in Hollywood. General audience classification. Release date, Sept. 9, 1937.

CAST

Bill Martin	James Ellison
Julia Clemmens	Marsha Hunt
Chief Martin	Harry Carey
Clarke Parker	Van Heflin
Bunny Oliver	Ann Hovey
Tex Clemmens	Arthur Lake
Bob Wilson	Dick Hogan
Mary Lou	Marylyn Vernon
Dwight Moore	John Griggs

Hopalong Rides Again

(Paramount-Harry Sherman)

Action Melodrama

For two years Ralph Ravenscroft, as publicity director, devoted his energies to letting the public and exhibitors know about the Hopalong Cassidy pictures. A couple of months ago Harry Sherman decided to elevate him to the status of producer and make him responsible for the "Hopalongs." What came up on the screen in a studio projection room last night proved that Mr. Sherman made no mistake. In "Hopalong Rides Again," Ravenscroft not only preserves all that is worthwhile in an outdoor adventure picture but introduces notes of novelty that give the type of entertainment a more interesting appeal.

For one thing, he has brought romance into the story. It's not sugary love interest; rather it's the kind of romance that might be expected of cowboys and women in the cow country in the spring time. Secondly, he uncovered a promising new character in the person of young Billy King, a thirteen-year-old boy who fitted into the Bill Boyd, George Hayes, Russell Hayden and Harry Worth scheme of things as though born to it.

Clarence E. Mulford's Bar-20 cowboys are afraid of the sinister Black Buttes that border their range. They have a wholesome respect for the mysterious rustlers who hide out there. But "Hopalong" dreams that one day he will drive the rats out of their den. The appearance of a strange character, "Professor Hepburn," who poses as a fossil collecter, excites a curious reaction in "Hopalong's" mind. Although he is in love with Nora, who he learns is the "Professor's" sister, he is convinced that the stranger is a man to be watched.

The Bar-20 boys' opportunity to even old scores come when a dynamite blast wrecks a mountain to stampede a herd being driven to market. With "Windy" and the injured "Artie" (King) besieged in the wreckage, "Hopalong" starts to draw the net tighter about the "Professor." Though it menaces his romance with "Nora," he lures the rustlers out of the buttes for a fight in the open. The suavely vicious "Professor," seeing the fight going against him, shoots cohort "blackie," only to have the wounded man's miraculous pistol shot set off a dynamite charge that blows the erudite rustler chief to bits.

The outdoor production quality of the picture, especially the two blasts which loose avalanches of rock, is spectacular. Made to fit into the story, their realism accentuates the melodrama, romance and action.

Previewed in the Grand National Studio projection room, Hollywood. Witnessed by a press,

THE RETURNS ARE IN!

Samuel Goldwyn's

"STELLA DALLAS"

SHATTERS RECEIPT MARKS IN TWENTY O

NEW YORK • *Radio City Music Hall* • STELLA DALLAS held over after setting summer record for the first week. Twelfth day,

and tops biggest United Artists gross by 30%. **DALLAS** • *Palace Theatre* • Bob O'Donnell of Interstate Circuit

ASBURY PARK • *St. James Theatre* • First four days 180% of average week. **ATLANTIC CITY** • After setting

hold-over... a new record. **SYRACUSE** • *State Theatre* • McBride's build-up campaign results in over-flow crowds

STELLA DALLAS campaign contest with both feet as picture is $2,000. over average for first three days. **NEW**

READING, PA. • *Loew's* • Second day tops smash opening by more than $400. **RICHMOND** • *Loew's* • 170%

average seven-day gross for house. **BOSTON** • *Loew's State and Orpheum Theatres* • Simultaneous bookings prove

campaign sends STELLA DALLAS to new record for gross and receipts as picture holds over. **NORFOLK** • *State*

of this year. **COLUMBUS** • *Ohio Theatre* • 130% above average, STELLA DALLAS stands them up.

150% of average, with third day $600. over opening. **INDIANAPOLIS** • *Palace Theatre* • Slides past house

receipts go even $1,000 higher. **NASHVILLE** • *Vendome Theatre* • Another hit. First two days close to average full

IS A SMASH!

UT OF ITS FIRST TWENTY ENGAGEMENTS!

picture plays to more than 20,000 ticket buyers. **ALBANY** • *Strand Theatre* • More than doubles average gross

ires: "Line three blocks long stops traffic at Elm Street. Breaks record for attendance and cash of year standing".

new high for Apollo Theatre, moved over to Strand Theatre where week's gross tops original stanza by $2,000., forcing third week

and in four days picture does more than full week's gross. **ROCHESTER** • *Loew's* • Lester Pollock jumps into

ORLEANS • *State Theatre* • Biggest first three days of any United Artists picture in more than eighteen months.

f average, with standing room from opening on. **PITTSBURGH** • *Loew's Penn.* • First three days gross $1,100 over

bonanza as critics greet STELLA DALLAS with rave reviews. **SARATOGA** • *Palace Theatre* • Owner Harrington's

Theatre • STELLA DALLAS was certainly popular with the southern customers as she piles up second largest United Artists gross

LEVELAND • *State Theatre* • Opening day more than doubles house average. **LOUISVILLE** • *State Theatre* •

verage to the tune of 158%. **PROVIDENCE** • *Loew's State* • After opening to best summer gross, second day cash

week's gross. RELEASED THRU UNITED ARTISTS.

fan magazine and columnist audience, the picture was exceptionally well received. Appreciating the well developed story, adventure and action, the crowd was enthusiastic about the manner in which romance had been included. A consensus of its reactions would indicate that exhibitors have a real show to offer the "Hopalong" following as well as general audiences.—G. M.

Distributed by Paramount. A Harry Sherman production. Produced by Ralph Ravenscroft. Directed by Les Selander. D. M. Abrahams, assistant director. Based on a Clarence E. Mulford story. Screen play by Norman Houston. Photographed by Russell Harlan. Robert Warwick, film editor. P. C. A. Certificate No. 3578. General audience classification. Running time, 65 minutes when seen in Hollywood. Release date, August 20, 1937.

CAST

Hopalong Cassidy	William Boyd
Windy Halliday	George Hayes
Lucky Jenkins	Russell Hayden
Buck Peters	William Duncan
Laura Peters	Lois Wilde
Artie Peters	Billy King
Nora Blake	Nora Lane
Professor Hepburn	Harry Worth
Blackie	John Rutherford
Keno	Ernie Adams

Riders of the Dawn

(Monogram)

Western

Re-entering the western field, Monogram with this picture introduces a new star, Jack Randall, in the first of a series. At least two productions with Randall heading the cast have tentative release dates and more probably are on their way. In tune with his contemporaries Randall is personable and a singer, which seems to be as important these days as the silent and enigmatic hero was in other years.

In his first offering, a western with well worn plot, he shows that poise is still to be developed. The picture has enough of the requisites—hard riding, gunplay, holdups and fist fights—for the Saturday afternoon attendance, and some fine characterizations in the supporting roles. The story for the most part is "telegraphed" far in advance of the action. Supporting Randall are Peggy Keys, Warner Richmond, George Cooper, Frank Hagney and James Sheridan.

Randall, a state marshal, is commissioned to rid Green Valley of its lawlessness. Posing as a gunman he is accepted into the gang that controls the town. He sets a trap for the gang, but the leader, suspicious, outwits Randall. The gunman comes to town. In an old fashioned pistol fight (the two combatants approach each other on a deserted street) Randall kills him. The gang leaves town, with Randall and a posse after them.

Reviewed in a projection room in New York.
—PAUL C. MOONEY, JR.

Produced and distributed by Monogram. Producer, R. N. Bradbury. Director, R. N. Bradbury. Screenplay and dialogue, Robert Emmett. Photography by Bert Longenecker. Sound, Carl Zint. P. C. A. Certificate No. 3,541. Running time, 55 minutes. Release date, July 14, 1937. General audience classification.

CAST:

Jack Preston	Jack Randall
Jean Parker	Peggy Keys
Danti	Warner Richmond
Grizzly	George Cooper

Frank Hagney
James Sheridan
Earl Dwire

On Such a Night

(Paramount-Emanuel Cohen)

Melodrama

Special production effects rather than story quality account for the entertainment value of this picture. Conceived and executed by Fred Jackman, the sequences devoted to the Mississippi River in flood and the breaking of dams and levies provoke spectacular and suspenseful thrill action. They completely supersede plot and characterization and, in short, are the elements which brought forth the only applause.

Highly theatrical in nature, regarded by the preview patrons as a throwback to the old-fashioned 10-20-30 stock stage plays, the story merely traces incidents in a feud between "Ice" Richmond, played by Eduardo Ciannelli, and Nicky Last—Grant Richards. Framed by Richmond, Nicky is convicted of murder and sentenced to death. Floods sweep down upon the prison; Nicky and a guard land in a refugee camp. Arrives Gail Stanley (Karen Morley), revealed as his wife, whose purpose is to right the misjustice. Aided by Professor Candle (Alan Morbray), she transports Nicky to an old plantation where more floods and Richmond arrive to continue menacing all. Terrorized by the rising waters, Nicky makes a heroic swim to dynamite a levee and bring in officers who take Richmond into custody.

NATIONAL SUBSTITUTES 'PREVUE' FOR 'TRAILER'

Although used generally in the motion picture industry long before the recent popularity of homes on wheels, the term "trailer" is now associated by the public with automobiles, officials of National Screen Service have decided.

For this reason, Screen Service has discontinued the use of the term and in its place has substituted "prevue".

Previewed at the Alexander theatre, Glendale, Cal. Other than being legitimately interested in the flood sequences, the audience gave no indication of being impressed by either the story or the work of the players, with the exception of Robert McWade.—G. M.

Produced by Major Pictures for Paramount release. Emanuel Cohen producer. Directed by E. H. Dupont. Screenplay by Doris Malloy and William Lipman. Original by Morley F. Cassidy, S. S. Field and John D. Klorer. Photographed by Charles Schoenbaum. Special effects by Fred Jackman. P. C. A. Certificate No. 3524. Adult audience classification. Running time, 70 minutes when seen in Hollywood. Release date, August 27, 1937.

CAST

Gail Stanley	Karen Morley
Nicky Last	Grant Richards
Frank Flynn	Roscoe Karns
Professor Candle	Alan Mowbray
Mlle. Mimi	Milli Monti
"Ice" Richmond	Euardo Cianelli
Colonel Fentridge	Robert McWade
Head Guard Rumann	John Wray

Bury The Hatchet

(Columbia)

Comedy

With Monty Collins and Tom Kennedy going through their slapstick routine this isn't as much fun as it could be. Their situations lack originality and the dialogue is without sparkle. The Collins and Kennedys live in adjoining houses and when junior Kennedy, with money belonging to Collins, wins a house by holding the lucky ticket in a theatre lottery, both families claim the house and move in. Pending a decision as to the rightful owner the two families decide to live together. By the time the decision is made the house is a wreck.—Running time, 19 minutes.

Speaking of the Weather

(Vitaphone)

Excellent

This probably will be acclaimed as one of the finest jobs yet accomplished in the animated cartoon field. It will richly deserve this distinction for it is vastly entertaining and the product of a most fertile mind. All the action takes place in a magazine store, after hours. The characters on various wellknown magazines come to life, and the result is decidedly pleasing to watch. It is in color. Running time, 7 minutes.

Golf Timing

(RKO-Radio)

Sport Short

The primary appeal of the message of this short subject will be for those devoted but doubtful divot diggers who wonder why their game lacks that certain thing called swing. Calling upon a prominent greensward maestro, Mr. Ira Miner of Old Greenwich, Conn., to preach some pertinent pedagogic principles of pill swatting, the spectator learns that golf, like a couple of other things, depends on rhythm for perfection in timing. Mr. Miner, who banks on his former blacksmith days to substantiate his claims, illustrates the points of his lecture with some shots by himself and his pupils. For no good reason at all—or perhaps there was, since interest was beginning to lag due to the running time—a school of Broadway dancing beauties is introduced to execute a couple of steps patterned after a golf routine. Running time, 11 minutes.

Haiti's Black Napoleon

(Columbia)

Travelogue

A camera study of Haiti which is concerned principally with its most famous citizen, King Henry Christophe, a full blooded Negro. Dead these many years, Christophe left many a remembrance behind. Fearful of an attack by the French the king built a citadel, that was both a fort and a palace, and was 11 years in construction. He waited 20 years for an attack which never came and the place, although still impressive, is now in ruins. Other evidences of Christophe's reign are exploited by the camera.—Running time, 9 minutes.

David Mendoza and His Orchestra

(Vitaphone)

Fairly Entertaining

A fairly entertaining "Melody Master" features the playing of David Mendoza's Orchestra, with assistance from Lucille Manners, singer; Minor and Root, dancing team; Robert Simmons, in a duet with Miss Manners, and the Revelers quartet. The numbers are introduced by means of recordings and flashbacks to the actual scenes. Running time, 10 minutes.

Sport's Greatest Thrills

(Columbia)

Exciting

This subject is a collection of thrill producing scenes in sports, and the sports the subject covers include bronco-busting, polo hurdle jumping, motorcycling, auto racing and flying. It is exciting at times, brutal at others, but it holds an audience's attention. Narrative by Jack Kofoed. Described by Ford Bond.—Running time, 9 minutes.

Flowers from the Sky

(Vitaphone)

Romance with Music

The tabloid musical romance featuring Josephine Huston is pleasingly entertaining. The plot is but an excuse for Miss Huston to sing from time to time. It concerns the efforts of a playwright to get Miss Huston interested in his play. With the aid of a daily bouquet of flowers he wins her over and the play is put on with Miss Huston in the lead. Running time, 22 minutes.

Spring Festival

(Columbia)

Color Rhapsody

An entertaining cartoon in color heralds the coming of spring. Arising from a winter of sleep the ground hog emerges from his habitat and, failing to see his shadow, runs to Mother Nature to inform her of the arrival of spring. Mother Nature summons all the plant life and animal life to come out and make merry. The flowers entertain with dances while the panorama changes from winter to spring.—Running time, 8 minutes.

Beautiful

ANNA LEE

the daring heroine in the outstanding spectacular dramatic picturization of Sir Rider Haggard's famous adventure novel

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Empire Films Ltd

KING SOLOMON'S MINES

WITH

CEDRIC HARDWICKE

PAUL ROBESON • ROLAND YOUNG • JOHN LODER

Adapted from the famous novel by SIR RIDER HAGGARD

Directed by ROBERT STEVENSON

GENERAL RELEASE DATE AUGUST 26th

STAGE COUNCIL TO ACT ON NATIONAL THEATRE

Meets in New York Monday To Elect Officers for Promotion of Program

The first attempt to realize the program for promotion of the legitimate stage drafted at the national convention of the American Theatre Council, held in New York last May, will be made at a meeting of theatre groups at the Astor Hotel on August 23rd.

The meeting is expected to consider the appointment of permanent officers to the council and the selection of a promotional manager. The latter is to be a paid official who will attempt to administer the platform outlined at the national convention.

Included in the objectives that were agreed at the convention were the establishment of a national theatre festival, the rendering of aid to young playwrights and producers of promise, expansion of opportunities for new talent, rejuvenation of the road and an organized defense against attempts at stage censorship and legislation.

The meeting will also consider a constitution for the council acceptable to all theatre organizations. Several theatre unions, notably the Actors' Equity, the American Federation of Musicians and the International Alliance of Theatre Stage Employees, have objected to the provisions of the constitution which would permit the council to commit labor groups to participate in the council's activities without obtaining the consent of the unions themselves.

If an understanding can be reached on this point, it is understood that the unions would be willing to accept membership in the council.

Coburn Urges Action

In Schenectady, Charles Coburn, actor and director of the Mohawk Drama Festival, made a plea for establishment of a national theatre at the conclusion of the Festival's third annual season at Union College.

Mr. Coburn deplored the dearth of opportunity for young actors today and said that the only salvation for them was in organization of a national theatre modeled after the Stratford Productions in England.

Mr. Coburn said that the Mohawk Drama Festival "could easily become the national theatre in America" and that this could be accomplished with an endowment of $100,000.

Cites Shakespeare Memorial

Since America raised $500,000, half the amount sought in the worldwide campaign, for the construction of the Stratford Shakespeare Memorial theatre in England and in addition raised $260,000 with which to endow the Stratford productions, America should begin to take care of its own theatre, Mr. Coburn said.

"Today we have no young stars," he said. "Our accomplished actors are over 40 years old. The theatre must have youth, it must have trained people, if it is to last. Today there are no stock companies to train young people."

Mr. Coburn concluded that the Mohawk Festival was qualified to "perform this important responsibility" in that it is the only union of the collegiate and professional theatres.

The Mohawk group was organized by Mr. Coburn at the request of President Dixon Ryan Fox of Union College and has given 16 productions before 58,000 persons from every state in the Union and Canada.

Pooling Negotiations Will Be Continued

Negotiations for the pooling of four Indianapolis theatres by Monarch Theatres and the Fourth Avenue Amusement Company will be continued, according to Fred Dolle, president and general manager of the Amusement Company. Mr. Dolle recently left New York for Louisville with Charles Krebbs, booker for the circuit.

"Caruso" in Films

The life of the late Enrico Caruso, opera singer, will be picturized. Joseph Auslander, winner of a Pulitzer writing prize last year, and his wife, Audrey Wurdemann, already have finished the script, written to star Sydney Rayner, Metropolitan Opera tenor. The film is understood to have the interest of Warner Brothers and Rouben Mamoulian, director, for production.

Paramount Pep Club To Elect

Paramount Pep Club will elect officers for the coming year on September 28th from the following list of nominations. President, Charles L. Gartner; vice-president, Carl Clausen and Claude B. Keator; treasurer, Allan Adams and William Clark; secretary, Eva Horowitz and Elizabeth Scheuer.

G. L. George Sails to Foreign Post

G. L. George, Hollywood correspondent for *Ce Soir* of Paris, has been appointed foreign representative of Associated Film Audiences. Mr. George sailed for Paris last week to set up an international bureau which will act as a clearing house for motion picture information.

F. & M. APPOINTS PERSONNEL HEAD

The first step in a plan to develop personnel has been taken by Fanchon & Marco with the appointment in St. Louis of Chauncey B. Nelson, as director of personnel.

Mr. Nelson was athletic supervisor, dormitory director and dean of boys at The Principia, preparatory school.

Under Mr. Nelson's supervision, employees of the service staffs, or in any way affiliated with F. & M., will be given an opportunity to develop in any chosen phase of the theatre field.

The system is to be installed in all F. & M. holdings.

SMPE Nominees For 1938 Picked

The Society of Motion Picture Engineers this week disclosed the results of nominations for 1938 officers, as follows: For executive vice-president, K. F. Morgan, of Electrical Research Products, Hollywood; engineering vice-president, L. A. Jones, Eastman Kodak, Rochester; financial vice-president, E. A. Williford, National Carbon, New York; secretary, J. Frank, Jr., International Projector, New York; treasurer, L. W. Davee, Electrical Research Products, New York.

There are six nominees for the board of governors, three of which are to be elected from among the following: Arthur S. Dickinson, Motion Picture Producers and Distributors of America, New York; Herbert Griffin, International Projector, New York; R. E. Farnham, General Electric, Cleveland; A. C. Hardy, Massachusetts Institute of Technology, Boston; W. A. Mueller, Warner Brothers, Burbank, Cal., and G. F. Rackette, Technicolor, Los Angeles.

Voting ballots will be mailed by the SMPE on September 1st, and the results announced at the regular fall convention banquet, September 13th, at New York's Pennsylvania Hotel. Those elected will take office January 1st.

Continuing in office, not being up for reelection at this time, are: Sidney K. Wolf of Electrical Research, New York, president; and James I. Crabtree, Eastman Kodak, Rochester, and W. C. Kunzmann, National Carbon, Cleveland, now serving, respectively as editorial and convention vice-presidents.

No Alcatraz Film

Government secrecy regarding Alcatraz, the "American Devil's Island," has not changed "one particular," Attorney General Cummings diclosed in discussing reports that Cosmopolitan planned a picture based on the penitentiary. Previous requests by producers to film a picture featuring the prison have been rejected by the government.

Fawcett Magazines Merge

The merger of *Screen Play* with *Screen Book,* two Fawcett publications, will be effective with the October issue under the name "*Screen Book* Combined with *Screen Play.*" The new magazine will sell for 10 cents.

Paramount Conducts Tests

Individual screen tests under direction of LeRoy Prinz, Paramount studio dance director, and Oliver Hinsdell, talent coach, will be given 60 girls. From the 60, 12 will be signed, bringing the total to 24 girls under contract. They will be given training and development as screen actresses.

Mayo To Direct Two a Year

Archie Mayo, under the terms of a five-year contract with Samuel Goldwyn, will direct two pictures a year for $75,000 a picture.

The action of Celebrity Pictures against Peggy Hopkins Joice, in which plaintiff asks $20,000 damages, will be heard September 20th in supreme court, Los Angeles.

A BOX-OFFICE AFFAIR . . .

When *Educational* brings you stars such as Willie Howard, and pictures as uproariously funny as "The Affairs of Pierre," the two-reel comedy is a matter of vital importance as a ticket seller.

Howard's first will convince you that *Educational* has scored another big laugh hit—with a name that will give you big returns for every bit of showmanship you put into plugging it.

Showmen's Trade Review says:

"Howard's name should mean a lot on your marquee."

"Howard's first for Educational is very funny . . . Good for a lot of laughs . . . Bill him heavily."

And the other trade paper critics join in the chorus of praise:

"Excellent . . . Willie Howard is the 'French Professor' in this, mouthing French, Yiddish and English in amusing combination. This will be a scream where the Howard name is known . . . It's all Howard, and he certainly is at his funniest." —The Exhibitor

•

"Very good . . . Willie Howard treats his audience to the sort of comedy that has made him a much sought after comedian."
—M. P. Herald

•

"Lively laugh fest . . . very entertaining, laugh-studded two-reeler that is sure to score with audiences generally. . . Exhibitors can write this short down as being top-flight fun."
—Film Daily

E[illegible] Hammons presents

WILLIE
HOWARD
in
"The Affairs of Pierre"
Produced by
Al Christie

Educational Pictures
"THE SPICE OF THE PROGRAM"
Reg. U. S. Pat. Off.

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20TH CENTURY-FOX FILM CORPORATION

BRITISH PRODUCTION PERSONNEL ATTACK GOVERNMENT QUOTA PLAN

Cine Technicians Demand Fair Wages Clause; Directors Ask Protection; Labor Wants 50 Per Cent Restriction

by BRUCE ALLAN
in London

First of the official pronouncements from trade organizations on the White Paper on film legislation has come from the Association of Cine-Technicians, which represents a very wide range of specialist workers in studios and laboratories.

The Cine-Technicians' general summary is that the Board of Trade proposals are to be welcomed "as incorporating some improvements upon the previous Act" but that "the fundamental issues confronting the British film industry have not been faced and a number of individual points in the White Paper are bad."

Several specific suggestions are made by the Association, the most important of which are:

There should be a Fair Wages clause in the new Films Bill, as "essential to the equitable working of the labour costs proposal and to the reorganization of the industry on a rational basis."

Only one foreign technician should be allowed to work on a British picture registered for Quota.

Employees should be represented on the Advisory Committee.

The "75 per cent of labour costs to British subjects" proviso, and a fair wages clause, should apply to short subjects.

The "double Quota for triple-costed films" provision should be abandoned, as reducing the call for British labour.

Shorts producers should be compelled to "work to a prearranged scenario, submitted beforehand and compared afterwards with the shot-to-shot description of the completed film." This is to prevent "the indiscriminate stringing together of scenes photographed at random."

Company directors' fees should be excluded from the minimum sum to be paid to British subjects.

Declaring that the White Paper plan still provides opportunity for evasion, the Association praises the tightening up of penalties for infringement of the Act. "An insignificant fine on a theatre whose gross annual takings may exceed £150,000 is frankly ridiculous." It finds cause for complaint in the fact that "there is no more recognition of British technicians than in the previous Act . . . there is no protection against the continued employment of foreign technicians in major positions at a time when there are a large number of British technicians unemployed who are capable of filling such positions, and an even greater number of competent technicians working in junior grades, waiting for and worthy of promotion."

Calls Technical Problem Ignored

"The White Paper, in fact," says the statement in a capitalized and underlined passage, "tends to promote the financial existence of the British industry without in any way providing for its continuous technical growth."

"The foundations of an industry lie not so much in the finance behind it as in the creative and technical personnel which makes the expansion of that finance possible," says another passage. "We consider that the White Paper proposals do very little to avoid the possibility of a repetition of just such a financial crisis as the industry has recently experienced (under the first Quota Act). It is obvious, therefore, that considerable attention needs to be paid to this creative and technical foundation. The recent crisis in the industry was a financial crisis, not a technical one . . . any suggested policy cannot succeed and achieve its objective without collaboration between the Board of Trade and representatives of the technical side of the industry.

"The frenzied financiers have failed. Something more than mathematical allocations and stringent penalties for evasions is needed to set our house in order. This can only be done by building an industry founded upon the direct fostering and encouragement of British technical ability. Financial stability will follow."

FILMS PROPOSED AS AID TO PEACE

A common front behind educational motion pictures as a means of promoting permanent peace was urged by H. S. Houston of New York when he spoke before the World Education Federation in Tokyo.

Mr. Houston, commissioner to the Far East for the New York World's Fair, proposed appointment of an international committee of leading educators of the federation to develop a comprehensive plan. He described the mass education work with motion pictures he had seen in Russia and declared that a medium as powerful as films could be used either to intensify nationalism or to guide it to a broad basis of good understanding. The latter, he said, is the only possible foundation for permanent peace.

His proposal has been referred to a committee for consideration.

Want Directors' Quota

Making the same claim, in essence, the Film Directors' Association is unofficially understood to favor amendment of the White Paper proposals with a proviso that ten per cent of British pictures admitted to Quota registration shall be made by British directors.

This proposal, favored by Maurice Elvey, president of the Directors' Association, underlined the prevailing nervousness, genuine in some quarters, assumed in others, about an intensified "American invasion" of the British studio field if the Bill finally sets up Quota requirements compelling U. S. companies to take their British production obligations really seriously.

The prospect which these interests fear, in common with exhibitors—though for quite other reasons—is that American companies will transfer production units to London which, so far as principals are concerned, and up to the limits of any "foreign labor" percentage permitted by the Act, will be American.

This fear on the part of production personnel may, for the purposes of public propaganda and parliamentary agitation, prove a very potent ally of the Cinematograph Exhibitors' Association, which prophesies "Americanization" as a result of a reduction in both the American and the British output following the Government's acceptance of the minimum cost principle in place of the quality test.

"Reciprocity" Criticized

This line of argument is being reinforced by the statement of several, apparently very cogent, criticisms of the "Reciprocity" proposals of the White Paper; which stipulates that by buying U. S. rights for £20,000 in a picture costing at least £45,000 (or £22,500 in "labor costs,") in all, an American distributor shall be excused quota obligations, in England, of the same footage.

This clause is quite frankly ridiculed by practical film men, on the grounds, already stated in the HERALD, that no sane business man will buy a picture, for U. S., for £20,000, to obtain British quota coverage which he can obtain by spending £15,000 on a picture for British release. It is regarded as making reciprocity a pretense and, sequentially, as removing the possibility that effective British productions might have been increased by the plan, inasmuch as an "export Quota" film would not have ranked for distributor's Quota, but would have been available for exhibitor's Quota.

Which appears to illustrate the fact that in Quota discussions all roads lead more or less directly to the same problem; the degree of reduction or production to be expected under the White Paper proposals and the extent to which the reduced British footage will be under American control. A great deal more will be heard on this point, from all sections.

Isidore Ostrer Hits Plan

Something of the same criticism of the Government's proposals was voiced by Isidore Ostrer.

"They will undoubtedly result in more American pictures being made in Britain but not in helping the establishment of a real British industry," he said, adding that there is "no sufficient inducement to the American producer to lessen his obligation to make Quota pictures in Britain by the showing of genuine British pictures in the United States."

Ostrer previously had expressed support of a policy whereby American distributors in England would be compelled to expend a proportion of their takings on British films for American release.

Ralph Hanbury, British Chief of Radio, expressed a general view of the unworkability of this proposal.

Labor Wants 50% Quota

The National Association of Theatrical Employees will put forward two resolutions concerning the British film industry at the Trade Union Congress in September.

In its first resolution the theatrical employees will ask the congress to reaffirm the policy, stated in 1931, of support for a British film Quota of 50 per cent. The resolution alludes to the danger of "foreign domination" of the industry and the necessity of safeguarding British labor.

The second resolution presses for an early revision of the 1909 Act, dealing with licensing, by the inclusion of a series of safeguards for labor, including establishment of minimum staff standards, and the provision of rest rooms for staff.

The fact that Associated British Pictures had

(*Continued on page 64*)

FIDELITY

EXPERIENCE shows that Eastman Fine-Grain Duplicating Films are capable of giving duplicates which are actual facsimiles of the originals. Completely solving a major photographic problem, these new high-fidelity films are among the most important safeguards of motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

RECIPROCITY PLAN HIT ON ALL SIDES

(*Continued from page 62*)

been fined five times for quota default was raised in the House of Commons by J. R. Remer, M. P., who pointed out that it was the second biggest film company in the U. K. and that its principal, John Maxwell, was a member of the Advisory Committee to the Board of Trade under the Films Act.

Mr. Remer suggested that the president of the Board of Trade make inquiries "in the interests of public policy," but Capt. Euan Wallace, the Parliamentary Secretary, replied that no further inquiries seemed necessary in view of the fact that A. B. P.'s defaults had taken place over a period of three Quota years in some 250 theatres.

▽

Balcon Lauds Hollywood

The high level of executive ability in Hollywood and the fact that, on big pictures, cost is entirely disregarded, were the two things about the Coast studios which most impressed Michael Balcon during his three months' stay at the MGM plant, he said on his arrival to take up his duties as producer with Metro-Goldwyn-Mayer British Studios, Ltd.

Mr. Balcon expressed amazement at the thoroughness of the Coast organization. He was impressed by the pains taken at every stage of preparation.

Also striking to Mr. Balcon was the trouble taken to make sure the picture was released in the best possible shape for audiences.

He announced the addition of Lionel Barrymore and Maureen O'Sullivan to the cast of "A Yank at Oxford."

Dr. A. H. Giannini, president of United Artists, also on the *Normandie,* was met by Alexander Korda and Murray Silverstone.

Dr. Giannini said his visit was not concerned with the purchase of control in UA by London Films and the Goldwyn interests.

▽

Provincial Sets Profit Record

Associated Provincial Picture Houses, Ltd., a Gaumont British company, made a profit of £123,165 ($615,825) in the year ended May 31st. The increase over last year is £7,929. A total of £192,379, including £69,214 brought in, was available, and a final dividend of four per cent on ordinary shares brings the year's distribution to six cent, with £89,475 carried forward. The profit is a record.

▽

See Lower Rate for Studio

Latest developments in the receivership of Amalgamated Studios, Ltd., are causing some concern in the industry, which anticipates lower floor rates for the studio, the original cost of which was £600,000 and which now is said to be available for only £300,000. It is believed that bidders for the property will include John Maxwell and MGM.

Prime movers in the original Amalgamated plan were S. H. Soskin, Russian banker and uncle of Paul Soskin, and Major Charles Bell, construction engineer.

▽

H. Yorke has been appointed joint assistant general manager of Odeon Theatres, Ltd., with R. H. Dewes and A. C. Swift.

MOROSCO TO START ALL OVER AGAIN

Oliver Morosco, who started his career as a builder of theatres and a maker of stars in 1899, is preparing to start over again in an attempt to regain part of the $15,000,000 he lost during the depression.

When he launched his career for the first time, Mr. Morosco had $40 and now, he announced, he has financial backing to re-establish a nation wide chain of theatres like he lost in the last few years.

Among Mr. Morosco's first productions were "Peg O' My Heart," "Bird of Paradise" and "Cinderella Man." He developed such stars as Warner Baxter, Edmund Lowe, Harold Lloyd and Marjorie Rambeau.

The lease for the first of the new string of theatres, Mr. Morosco said, will be signed in Los Angeles.

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40 Houses Change Hands in 3 Months

More than 40 theatres in Greater New York changed management and 17 others suspended operations in April, May and June, a survey by the New York Film Board of Trade discloses.

In addition, many theatres were renamed.

Theatres which have new corporations and operators include the Folk, New Amsterdam, Roosevelt, Schuyler, Colony, 68th St. Playhouse and Chopin in Manhattan; the De Luxe, Bobby, Eagle, Paras Court, Navarre, Republic, Sunset and Varsity, Brooklyn; the Concourse, Cameo, Jackson and Radio, Bronx.

In Long Island, the following are listed: Central, Cedarhurst; Bays, Hampton Bays; Howard, Howard Beach.

New York State: Hudson, Cold Springs; Manor, Livingston Manor; Center, Marlboro; Parkway and Plaza, Mt. Vernon; Cameo, New Rochelle; Broadway, Central and Parkhill, Yonkers.

New Jersey: The Opera House, Bayonne; Lyric, Bound Book; Broad, Elizabeth; Fort Lee, Fort Lee; Casino, Keansburg; Fowler, Keansburg; Parker, Long Branch; Newsreel, Newark; Rahway, Rahway.

The 17 theatres darkened include the Glory, Gotham, Esquire, Roosevelt, Chopin, in Manhattan; the Imperial, Marvin, New Kirk and Jackson, Brooklyn; the Central, Cedarhurst; Criterion, E. Rockaway, Long Island; Opera House, Livingston Manor; Plaza, Mt. Vernon, New York; Opera House, Bayonne; Rivoli, Belmar, and Topas, Clinton, New Jersey.

Theatres which underwent a change in name are the Ideal to Esquire; 79th St. to Colony; Sunshine to Chopin; Bay to De Luxe; Luxor to Eagle; Rex to Center at Marlboro, N. Y.; Folk to Century in Manhattan.

Brandt Acquired Three

Major and independent circuits which added and dropped units during the three months include Brandt Theatres acquiring the Colony, Century and Sheldon. The circuit also dropped the Marvin and closed the Imperial. Leo Brecher added the 68th St. Playhouse. Century circuit darkened the Central, Cedarhurst, L. I.

Cinema circuit took the New Amsterdam and Sam Cocalis turned over the Broadway and Parkhill, Yonyers, to RKO, and at the same time added the Casino, Keansburg, N. J.

Harris Theatrical Enterprises closed the Jackson, and Interboro linked the Sunset and Vanity in Brooklyn to its group. Ben Knobel took the Schuyler in Manhattan and closed the Plaza, Mt. Vernon. Loew's acquired the Cameo, New Rochelle, and is now building a de luxe theatre on the Boston Post Road in the Bronx. This is expected to be completed by Labor Day. The Newsreel Theatres, Inc., bought the Concourse, Bronx, which will reopen shortly as a newsreel unit. RKO also closed a deal for the Republic, which will be turned over by Randforce on September 1. Herman Sussman sold the Parkway, Mt. Vernon, to the major circuit.

The Rosenblatt-Welt circuit dropped the Sunset and Vanity, Brooklyn, and Warners increased its New Jersey holdings by taking the Rahway, Rahway.

EXHIBITOR IS WARNED OF BILL CHANGE FRAUD

"Worked primarily on theatres" but used also in other business houses is the bill change fraud, writes Mike Spanagel of Ellaness Theatres, Inc., from the Cincinnati office which supervises operation of the Lyric theatre in Greenfield, Ohio, and the Temple in Bryan, Ohio.

Two men participate in the swindle. One man purchases a ticket to the theatre and gets change for a $10 bill. A few minutes later a second man buys a ticket and deposits a $1 bill at the window. When he is given change for a doller he vehemently argues that he presented a ten dollar bill. For proof, he says that he has his girl's telephone number on the bill. Sure enough, the top $10 bill has a phone number written upon it.

Saratoga House Opens

A new community theatre, operated by Walter Reade and associates, has been opened at Saratoga Springs. "Lost Horizon" was the first attraction. The group recently opened a house at Tom Rivers and is planning to open two others, one at Hundson and another at Morristown. Simultaneous with the opening of the Saratoga house, Mr. Reade purchased the property known as the Congress theatre and office building in the same city from the estate of the late Senator Brackett. The purchase price was $200,000 cash.

Attach Kendis Property

An attachment on the New York property of Jay Dee Kay Productions and of its president, J. D. Kendis, was granted by New York supreme court Justice Timothy A. Leary in connection with the $5,000 suit brought by Principal Film Exchanges for alleged violation of the contract under which Principal was to distribute in New York and New Jersey Jay Dee Kay's picture, "Crusade Against Rackets."

"Firefly" To Open in Detroit

"The Firefly" will open at the Cass theatre, Detroit, August 26th, as a roadshow attraction. The MGM picture opened at the Four-Star theatre, Los Angeles, August 6th; at the Erlanger, Chicago, August 8th, and at the Colonial, Boston, August 9th.

Six features are on the first season's program of Coronet Pictures, formed by Bobby Crawford, Joe Brandt and Pat Powers. There will be four melodramas and Mr. Crawford will produce two musicals.

F. P. Young has been appointed by Western Electric to manage the company's Singapore office.

Your Customers!

ARE YOU GIVING THEM THE LIGHT THEY MERIT?

The response of theatre patrons is ample justification for securing the best feature pictures obtainable. It proves that the theatre-going public seeks out the best. But the theatre patron is critical and is not satisfied with a good picture, poorly screened. Expensive features merit the best light.

The best projection is provided by a steady, snow-white light of sufficient intensity on the screen for clear definition in the presence of a comfortable level of supplementary illumination. This means *High Intensity Projection.*

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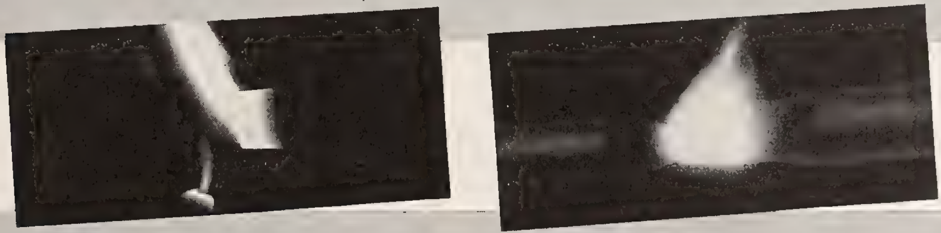

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WHAT THE PICTURE DID FOR ME

Ambassador-Conn-Melody

WILD HORSE ROUNDUP: Kermit Maynard, Dickie Jones—Doubled with "The Man in the Mirror" to fair business. Picture quite good but business terrible.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Columbia

CRIMINALS OF THE AIR: Charles Quigley, Rosalind Keith—Another one of those double feature pictures from Columbia with no stars and no story. If you have to play it, better buy plenty of shorts and give your customers something for their money. Running time, 61 minutes. Played July 17-18.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

DODGE CITY TRAIL: Charles Starrett, Marian Weldon—Just another western that was too short to be a picture. Columbia certainly has been going downhill the last few months. They haven't turned out a picture since "Theodora Goes Wild." Running time, 58 minutes. Played July 3-4.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MOTOR MADNESS: Rosalind Keith, Allen Brook—A fine action picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROARING TIMBER: Jack Holt, Grace Bradley—Jack Holt always draws pretty good here and this picture was better material than what they have been giving this star but there is something wrong with the recording. The worst sound we ever played in our house. It may be some new improvement in recording but if that's it give us the old as our equipment won't handle it. Running time, 65 minutes. Played July 31-August 1.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

THEY MET IN A TAXI: Chester Morris, Fav Wray—Personally, I thought it had the entertainment value of an average program picture but we could not sell it to our patrons. It just about established a new low for all time. Running time, 70 minutes. Played August 3-4.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

First National

EMPTY HOLSTERS: Dick Foran, Patricia Walthall—Although this is far from his best picture, it still is worth playing, doing us a nice week end gross.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GREEN LIGHT: Errol Flynn, Anita Louise—A very good picture but a little too high class for the average customer around these here parts. Did average business. Played July 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GREEN LIGHT: Errol Flynn, Anita Louise—Played on Sunday and broke all records for this town. A finely produced picture that is potent at the box office if properly handled. We had a special screening on Saturday for the clergy. Their enthusiasm did wonders.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart, Lola Lane, Isabel Jewell, Rosalind Marquis, Mayo Methot—One of the best of the year from Warner Bros. Bette is very good and this time she has an excellent supporting cast. The four night club hostesses are all good, the story is interesting with plenty of thrills. Just an all 'round good production. Running time, 96 minutes. Played August 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PRINCE AND THE PAUPER, THE: Mauch Twins, Errol Flynn, St. Luke's Choristers—Although generally the historical pictures do not go in a rural community, I had a great deal of good comments on this production. The boys' choir came in for a lot of praise, although their part was very short. What a wonderful opportunity lost to give patrons a treat with more singing such as this. Play it. Running time, 10 reels. Played July 29.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis, Hugh Herbert, Zasu Pitts—This was a honey, full of laughs and swell songs. We played up the comedy angle and business was good.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

STOLEN HOLIDAY: Kay Francis, Ian Hunter—Just a waste of time for the small town theatre. They don't want fashion shows. They want action and comedy. Played July 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GREAT GUY: James Cagney, Mae Clarke—Picture pleased well and did a nice business. Doubled with Monogram's "Thirteenth Man" on Friday and Saturday.—John Watson Moore, New Center Theatre, Whittmore, Iowa. General patronage.

MAN IN THE MIRROR, THE: Edward Everett Horton, Genevieve Tobin—Another English made flop. We either had a bad print or their recording was terrible. Horton hampered by poor dialogue and a story that had to be seen from the very first moment to understand it.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Grand National

DAMAGED GOODS: Pedro de Cordoba—Broke my house record for Sunday, held up strong Monday and Tuesday. Pleased 100 per cent, had many favorable comments and no squawks. Every theatre should play this picture, not only for the gold in them hills, but for the strong moral results which the picture is bound to effect. Theme delicately but effectively handled, direction and production excellent, sound and photography perfect. What more can you ask? Played August 8-10.—A. J. Sexton, Jr., Strand Theatre, Ironton, Ohio. General patronage.

SING, COWBOY, SING: Tex Ritter, Louise Stanley—Tex improves with every picture. He is already a top-flight attraction for me and getting stronger all the time.—A. J. Sexton, Jr. Grand Theatre, Ironton, Ohio. General patronage.

TROUBLE IN TEXAS: Tex Ritter—This yodeling buck has taken them by storm in our section, the general contention being that Gene Autry is too sissified for the mount of an alfalfa burner. Production values of this western, as in all the Ritters, are excellent for their type. Should go over big in any spot where horse opera is still rampant.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Metro-Goldwyn-Mayer

ALL AMERICAN CHUMP: Stuart Erwin, Betty Furness—Above average program picture, played on a dual bill first of the week with "Mister Cinderella."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOOD OLD SOAK: Wallace Beery, Betty Furness—This one has a fine line of comedy and I believe it will do a better-than average business almost anywhere. Running time, 76 minutes. Played August 3-4.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—A good show but too draggy for a small town. Business just fair. We would like to have Joan Crawford make a real show once, anyhow more up-to-date stuff. This old history is not much to drag 'em in with. Running time, 10 reels. Played August 1.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Had more fine comments on this feature than anything ever played here. Had a very satisfactory four day run.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

MISTER CINDERELLA: Jack Haley, Betty Furness—This dual with "All American Chump" brought more favorable comments than we have received in sometime. They brought down the house. Our patrons are asking for more of this type.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Nice show but did not do a good business. Our Sunday nights have fallen off. Played July 24-26.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—One of the best of the year. Good story, excellent cast and plenty of comedy. The only thing that marred the enjoyment of this one is that glamorous, vivacious Jean Harlow is gone. Jean was one of my favorite stars and will be sadly missed by her devoted admirers. Running time, 84 minutes. Played July 30-August 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PICK A STAR: Jack Haley, Patsy Kelly—Played this on Saturday and our audience liked it very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard—They either liked this one or they did not. Some told us it was the finest picture they ever seen, others that it was terrible. In our opinion, it is not for the small town. Business just fair. Running time, 124 minutes. Played July 26-28.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

WAY OUT WEST: Laurel and Hardy—This one gave excellent results. A good house for the first night and a better one the second, which is evidence of a picture giving satisfaction. Running time, 64 minutes. Played July 30-31.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

WOMEN ARE TROUBLE: Stuart Erwin, Florence Rice—Another comedy program picture that we played to capacity business on the week end with many very humorous situations to a happy ending.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel—Played on Sunday to capacity business. This is a far better picture than many majors that are called specials. Picture showed that time and effort had been spent in making it and that it wasn't a thrown together job as my "friends" in the major offices would glibly lead me to believe. I think it will pay to watch Monogram.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

THIRTEENTH MAN: Weldon Heyburn, Inez Courtney—Picture lacks names, but pleased almost 100 per cent. If Monogram keeps up as well as their first release indicates we will contend that their product is going places. Production was careful and the recording was so good that people stopped and remarked how much better the sound was than on the other feature which we played, namely, "Great Guy."—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Paramount

ARIZONA MAHONEY: Larry Crabbe, Joe Cook—An unusual western. The injection of comedy slowed up to tempo and some of our patrons were uncertain as to whether they approved of this change in pace or not. It gave general satisfaction, however. Business was at the normal level. Played July 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns,

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Theatre Editor
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INTERNATIONAL
MOTION PICTURE ALMANAC

Edited by Terry Ramsaye

ROCKEFELLER CENTER NEW YORK

Gracie Allen—A hodge podge of songs, dances, etc. The story is weak and more or less goofy. Played to slightly less than average business. Played July 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

EASY LIVING: Edward Arnold, Jean Arthur, Ray Milland—Excellent production in any spot. Running time, 86 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FORLORN RIVER: June Martel, Larry Crabbe—From the usual program mill western. Gets by. Running time, 58 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

KING OF GAMBLERS: Lloyd Nolan, Claire Trevor—Good action picture, but business below par. Played July 30-31.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

MAKE WAY FOR TOMORROW: Beulah Bondi, Victor Moore—These two did a splendid piece of acting in this picture, the title of which more appropriately could have been "The Tradegy of Old Age." The story is of two parents who make every effort, and successfully, to give their children a first-class start in life, but thereby wind up dependent upon their children. It gives the trials and difficulties of such a situation. The youngsters shunned this picture like poison to the middle aged parents, the few who attended, it gave plenty of food for thought; to the old ones, it was a heartache. It nevertheless was a good lesson for anyone who would take the time to see it. But those who are seeking entertainment at the movies are not paying to see the unpleasant phases of life, but to get away from them. Hence the meager attendance. I believe if we had it do over again we would pay for this picture and not run it. Running time, 92 minutes. Played August 3.—H. H. Ramsdell, Lyric Theatre, Gaithersburg, Md. Rural patronage.

MURDER GOES TO COLLEGE: Roscoe Karns, Lynn Overman, Marsha Hunt—A swell show. Well liked and well patronized. Running time, 70 minutes. Played August 4-5.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur, James Ellison—A fine picture, but little at our box office. Was well liked by the few who saw it. Played on a Friday-Saturday date.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray—This picture was sold for a special, but hit the bottom of our box office so hard they heard it 10 miles away. The film was poor to start with and didn't even pay rental. I really laughed when I figured out the splitting figure on the pencentage sheet.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Oakie—A fine western which we played plenty, but bought it at a price that made money for us.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

WAIKIKI WEDDING: Bing Crosby, Martha Raye, Shirley Ross, Bob Burns—We sold this heavily and did a good business. Personally, I didn't care for the picture as I am getting tired of Paramount ace "comedians." Raye better get a new line, but I'll admit the squirming scene wasn't bad or was it At any rate, what I thought didn't count on this one. Business was good.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

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ROCKEFELLER CENTER, NEW YORK

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—We struck hot weather and business was consequently light. Those who did appear enjoyed the show. Played July 21-22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Republic

BEWARE OF THE LADIES: Donald Cook, Judith Allen—Good program picture. Played on a double bill with "Oh, Susanna!" and had a good program. Running time, seven reels. Played July 30-31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

OH, SUSANNA!: Gene Autry, Frances Grant—A good show. but not as good as "The Big Show." Hope we will see a better show in his next picture. Running time, seven reels. Played July 30-31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

OH, SUSANNA!: Gene Autry, Frances Grant—These semi-westerns do well for us. People will accept them who do not care for ordinary westerns, and they seem to satisfy the western fans also. Running time, 59 minutes. Played July 27-28.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

YODELIN' KID FROM PINE RIDGE: Gene Autry, Betty Bronson—Last of the Gene Autry pictures on the 1936-37 program. This one did good business here. Republic has the best westerns. Played this one with "Elephant Boy," a fine double bill.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

RKO Radio

NEW FACES OF 1937: Joe Penner, Harriet Hilliard, Milton Berle—Well liked above average programmer. Not box office smash. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

OUTCASTS OF POKER FLAT, THE: Preston Foster, Jean Muir—Good action story. Was well liked, although some customers didn't like the ending. Okay at the box office. Played July 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PARK AVENUE LOGGER: George O'Brien, Beatrice Roberts—Just an average programmer for the Saturday fans. This star has no following here. Running time, 65 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—Fine and cool weather helped us on this one. It was played rather late, but we did the best midweek business in several months. Real satisfaction. Played July 28-29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—This is the best from this star to date. We did better than average business due to the fact that we had "Shall We Dance" booked for this date and RKO pulled it and did not notify us until two hours before time to start the show thus not giving us time to advertise the change. Our customers still think we pulled a fast one on them and won't believe us when we advertise a show. Running time, 71 minutes. Played June 26-27.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice; **NEW FACES OF 1937:** Joe Penner, Harriet Hilliard, Milton Berle; **SUPER SLEUTH:** Jack Oakie, Ann Sothern; **ON AGAIN—OFF AGAIN:** Wheeler and Woolsey—Who is helping the small town exhibitor fight the heat? R. K. O. Every one of these pictures is very good and you do not have to wait six months after release before you can book them. There is not another company in the business that would not have put everyone in as specials and booked them next fall. I pulled "Romeo and Juliet" and some more so-called "big ones" and played every one of these RKO pictures on Sundays and was very pleased with the results. Thanks to RKO.—Alvin Myrick, State Theatre, Lake Park, Iowa. Small town patronage.

SHALL WE DANCE: Ginger Rogers, Fred Astaire—Very good. Pleased 100 per cent, but didn't do anything extra at the box office. Running time, 120 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YOU CAN'T BUY LUCK: Preston Foster, Joan Fontaine—From the usual program mill. Gets by. Running time, 58 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Twentieth Century - Fox

AMBASSADOR BILL (reissue): Will Rogers, Marguerite Churchill—Again Will's ardent admirers laughed at his wit and homely humor. I do not think this one of his best, but it seemed to please. Marguerite Churchill is very good. Running time, 70 minutes. Played August 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DAVID HARUM (reissue): Will Rogers, Evelyn Venable—This reissue still has good box office value with no regrets at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAIR WARNING: Betty Furness, John Payne—Of the usual program mill. Gets by. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—Very good picture. Packed the house on this one. Jane Withers is getting more popular all the time. Played June 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ONE IN A MILLION: Sonje Henie, Adolphe Menjou—When we play Fox product we drive away all the gloom and the box office swells. This certainly is "One in a Million" and proved a natural with no expensive exploitation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ON THE AVENUE: Alice Faye, Dick Powell, Madeleine Carroll—Played this late to a very poor gross. It is a nice picture, though. Running time, 89 minutes. Played July 31-August 2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—A good picture, well produced and acted, and a flop at the box office. Running time, 102 minutes. Played July 2-3.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

STOWAWAY: Shirley Temple, Alice Faye, Robert Young—This picture is very pleasing and does regular Shirley Temple business at the box office. There is only one Shirley. Why does she have to grow up?—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye, Jack Haley, Patsy Kelly—Very good. Did extra business and pleased generally. Played July 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—The most satisfactory picture we have ever played in 10 years. Story, acting and coloring wonderful. Business good. Running time, 87 minutes. Played June 28-July 1.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

United Artists

COME AND GET IT: Edward Arnold, Frances Farmer—A very fine north country logging picture that deserves extra playing time. Played it to extra weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ELEPHANT BOY: Native Cast—A fine animal picture, one of the best of its kind. Business fair. Running time, 80 minutes. Played July 22-24.—Beatty Johnston, Red Deer Theatre, Alberta, Canada. Small town and rural patronage.

ELEPHANT BOY: Native Cast—Played this one with "Yodelin' Kid from Pine Ridge," a fine double bill.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—This was truly a beautiful picture and while it flopped in many spots we went to town. Being in an all Catholic community helped plenty. U. A. certainly keep their prints in wonderful shape compared to other majors.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino—Better than average picture, although it did not go over so hot there. It was no fault of the picture. Our customers just don't like this type of show. Running time, 86 minutes. Played July 24-25.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino, Leo Carrillo—Ran this with Screeno. Picture had little or no drawing power, but pleased 100 per cent. Good music, clever lines and a new story. It's swell, but it's your job to get them to come in and see it.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

STAR IS BORN, A: Fredric March, Janet Gaynor—Many of my patrons claimed it was the best picture they had ever seen and I agree with them. Opened Sunday and held up fine through Wednesday. A picture to warm the heart of any showman. Production and audience reaction nearly perfect.—A. J. Sexton, Jr., Grand Theatre, Ironton, Ohio. General patronage.

YOU ONLY LIVE ONCE: Henry Fonda, Sylvia Sidney—An artistically done job, but not suited to small town business. Many complained about the dim light on the screen during the more "arty" scenes. Business quite good.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Universal

BOSS RIDER OF GUN CREEK: Buck Jones, Muriel Evans—This town likes their Buck Jones.—A. B.

Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

BREEZING HOME: Binne Barnes, William Gargan—A breezy programmer that satisfied. Normal business. Played July 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LET THEM LIVE: Nan Grey, John Howard—Nice picture. Well liked. Running time, 73 minutes. Played July 28-29.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

YELLOWSTONE: Henry Hunter, Judith Barrett—A good program. Can be played any night but Sunday. A little short for Sunday, but all right otherwise. All acting very, very good. Running time, eight reels. Played August 3-4.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Brothers

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—This picture was one of the best we have run. It is the type that was made for big business in a small town. Business was good, the customers raved about it and even the Monday was fine.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason—Excellent story and excellent business. Played July 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason, Mary Gordon—Not a special, perhaps, but more down to earth entertainment than a lot of specials have. Pat O'Brien as a hard boiled cop is great and is supported by an excellent cast including little Sybil Jason. Mary Gordon is fine as Pat's mother. This one pleased. Running time, 71 minutes. Played July 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

POLO JOE: Joe E. Brown, Carol Hughes—We played this very late, but it pleased the audience far better than the new supposedly super supers from RKO. Brown isn't slipping, but the poor stories given him recently aren't doing him any good.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Short Features

Educational

KIKO FOILS THE FOX: Terry-Toons—Fair black and white cartoon.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

SEE UNCLE SOL: Song and Comedy Hits—Fair. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHOSE BABY ARE YOU?: Two-Reel Comedies—A fine slapstick comedy. You can not beat it for Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

CHICKEN A LA KING: Color Classics—Way below average of Paramount color cartoons. Subject or color not up to standard. Running time, eight minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHIMP CHAMPS: Grantland Rice Sportlights—Entertaining reel of monkeys.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

DING DONG DOGGIE: Betty Boop Cartoons—Just a one-reel filler.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

PARAMOUNT PICTORIAL, NO. 12: Good as usual. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAR REPORTER IN HOLLYWOOD: Ted Husing—Nice single reel short.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

WRESTLING (IT'S A LAUGH): Grantland Rice Sportlights—A dandy sport reel full of comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

COLORFUL ISLANDS: FitzPatrick Travel Talks—We always repeat these travelogues for our late comers. Most everyone stays to see them again.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HILL TILLIES: Patsy Kelly, Lyda Roberti—These girls make a real burlesque of Tarzan by going into the woods for 10 days and having some exciting outdoor experiences.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOUND AND THE RABBIT, THE: Harman-Ising—Another excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

From the widely scattered territories come new contributors to "What the Picture Did for Me."

Reporting for the first time are the following:

John Watson Moore, New Center Theatre, Whittemore, Iowa.

Alvin Myrick, State Theatre, Lake Park, Iowa.

A. J. Sexton, Jr., Grand Theatre, Ironton, Ohio.

Jack Farr, Strand Theatre, Yorktown, Texas.

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C. J. Schultz, Orpheum Theatre, Tremonton, Utah.

Read the reports of these showmen on the verdicts of their box offices on product shown.

NEIGHBORHOOD HOUSE: Charley Chase—Very poor. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NIGHT 'N' GALES: Our Gang—An excellent Gang comedy. Good any place, any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUBLIC GHOST NO. 1: Charley Chase—The comedy helped the feature "The Gorgeous Hussy" very much and made us a better program on that night. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WANTED—A MASTER: Pete Smith Specialties—Even the clever dog could not put this over. Pete Smith specialties do not click here. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RKO Radio

BIG LEAGUE, THE: Sports with Bill Corum—Just a waste of time to run this. Running time, nine minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MOUNT VERNON: World on Parade Series—See report on "Washington in Virginia."—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SWING FEVER: Headliner Series—A very good two-reel musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WASHINGTON IN VIRGINIA: World on Parade Series—Here is a single reeler that may be all right for a history class in school, but as entertainment it is terrible.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Twentieth Century - Fox

MOVIETONE NEWS: Every once in a while we are forced to plug this news as to its merits.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

MICKEY'S RIVAL: Mickey Mouse—Played this the second time as it is one of the best of the Mickeys.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE ORPHAN KITTENS: Silly Symphonies—Good as usual.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

Universal

MARINE FOLLIES: Mentone Musical Comedies—This one is the best musical we have had from Universal for a long time. Grab it if you can. It will make any program better regardless how good it may be. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

ELISEO GRENET AND HIS ORCHESTRA: Merrie Melodies—One of the finest band acts we ever played. Give it your best time. A real novelty.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GHOST TO GHOST HOOKUP, A: Radio Ramblers—Hope I don't get hooked up with another like this one. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LEON NAVARA AND HIS ORCHESTRA: Melody Masters—This single is fine. These Warners certainly know their shorts when it comes to musicals. This is no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PEARL OF THE PACIFIC: Colortour Adventure—A rare treat for a rural audience. One of the best shorts I have played. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

PORKY'S ROMANCE: Looney Tunes—Not up to the standard of these cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

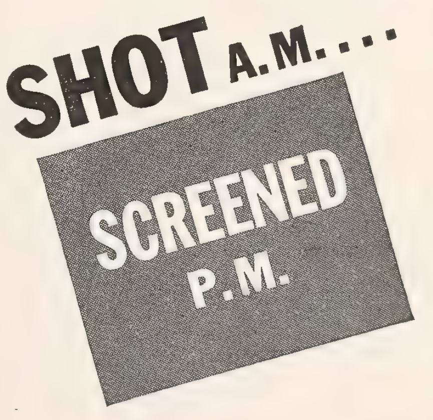
Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses, Rin Tin Tin, Jr.—We just finished this serial and feel more than compensated in playing it.' Public reaction good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

PAINTED STALLION, THE: Ray Corrigan, Hoot Gibson, Sammy McKim—Started this serial three weeks ago. We played the third chapter three days with big business Thursday and Friday and turnaway business on Saturday. The serial was filmed in southern Utah and has some local interest. It is well produced and has good sustained interest. Hoot Gibson always means something around this neck of the woods. Corrigan and Sammy McKim both good.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

EVERY-DAY OCCURRENCE:



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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 14, 1937, from 93 theatres in 16 major cities of the country was $10,066,161, a decrease of $5,561 from the total for the preceding week ended August 7, 1937, when 96 theatres in 17 large cities aggregated $1,071,722.

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(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres				Current Week		Previous Week	
Boston	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston	3,246	25c-65c	$17,700	"Reported Missing" (Univ.) and "Armored Car" (Univ.) (35c-65c)	7,200	"Big Shot" (RKO) and "What Price Vengeance?" (Rialto)	6,000
Fenway	1,382	30c-50c	5,300	"Wee Willie Winkie" (20th Cent.-Fox) and "Dance, Charlie, Dance" (F.N.)	6,000	"The Singing Marine" (W.B.) and "Big Business" (20th Cent.-Fox)	5,300
RKO Memorial	2,907	25c-65c	13,600	"The Toast of New York" (RKO) and "Love in a Bungalow" (Univ.) (2nd week)	11,000	"The Toast of New York" (RKO) and "Love in a Bungalow" (Univ.) (1st week)	17,200
Loew's Orpheum	2,970	35c-65c	14,500	"They Gave Him a Gun" (MGM) and "Thunder in the City" (Col.)	16,600	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (2nd week)	13,000
Loew's State	3,537	35c-65c	13,100	"They Gave Him a Gun" (MGM) and "Thunder in the City" (Col.)	13,000	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (2nd week)	11,000
Metropolitan	4,332	35c-75c	26,200	"You Can't Have Everything" 20th Cent.-Fox) (plus stage show)	21,000	"Exclusive" (Para.) (stage: Niela Goodell)	15,000
Paramount	1,793	25c-50c	8,000	"Wee Willie Winkie" (20th Cent.-Fox) and "Dance, Charlie, Dance" (F.N.) (30c-50c)	9,600	"The Singing Marine" (W.B.) and "Big Business" (20th Cent.-Fox)	8,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"You Can't Have Everything" (20th Cent.-Fox)	16,096	"Wee Willie Winkie" (20th Cent.-Fox)	15,100
Century	3,000	25c	7,000	"Elephant Boy" (U.A.) and "There Goes My Girl" (RKO)	6,131	"The Great Gambini" (Para.) and "She Had to Eat" (20th Cent.-Fox)	5,600
Great Lakes	3,000	25c-40c	10,100	"Slave Ship" (20th Cent.-Fox)	10,117	"Saratoga" (MGM)	10,200
Hippodrome	2,500	25c-40c	9,000	"Knight Without Armor" (U.A.) and "Meet the Missus" (RKO)	4,563	"Between Two Women" (MGM) and "The Jones Family" (20th Cent.-Fox)	7,500
Lafayette	3,300	25c	8,300	"Love in a Bungalow" (Univ.) and "California Straight Ahead" (Univ.)	5,265	"The Road Back" (Univ.)	8,500
Chicago							
Apollo	1,400	35c-75c	7,100	"Ever Since Eve" (F.N.)	5,200	"A Day at the Races" (MGM)	8,000
Chicago	4,000	35c-75c	35,500	"Between Two Women" (MGM) (stage: Herman Bing and revue)	31,000	"Ever Since Eve" (F.N.) (stage: Martha Raye)	60,000
Erlanger	1,200	50c-$1.50	11,000	"The Firefly" (MGM)	11,700	...	
Garrick	900	35c-75c	6,800	"The Road Back" (Univ.)	8,000	"Exclusive" (Para.)	6,500
Oriental	3,490	35c-55c	17,500	"Dance, Charlie, Dance" (F.N.) (stage: Eddie Conrad and revue)	16,000	"Wild Money" (Para.) (stage: Gene Austin and revue)	15,500
Palace	2,509	35c-75c	19,900	"The Toast of New York" (RKO) (stage: Vic Oliver and revue)	24,800	"The Road Back" (Univ.) (stage: Duke Ellington and Orch.)	28,000
Roosevelt	1,591	35c-75c	13,000	"Wee Willie Winkie" (20th Cent.-Fox) (2nd week)	15,000	"Wee Willie Winkie" (1st week)	20,600
State-Lake	2,776	20c-40c	14,800	"Sweetheart of the Navy" (G.N.) (stage: Verne Buck and revue)	14,000	"Armored Car" (Univ.) (stage: Borrah Minnevitch and revue)	14,600
United Artists	1,700	35c-75c	17,500	"Saratoga" (MGM) (3rd week)	16,000	"Saratoga" (MGM) (2nd week)	24,000
Cleveland							
Allen	3,300	30c-42c	5,700	"Riding on Air" (RKO)	4,500	"Wee Willie Winkie" (20th Cent.-Fox)	6,000
Hippodrome	3,800	30c-42c	12,700	"The Toast of New York" (RKO)	13,000	"Ever Since Eve" (F.N.)	10,000
RKO Palace	3,100	30c-60c	17,800	"Marry the Girl" (W. B.) (stage: Duke Ellington and Orch.)	22,350	"San Quentin" (F.N.) (plus vaudeville)	15,000
State	3,400	30c-42c	17,200	"Exclusive" (Para.)	8,500	"Easy Living" (Para.)	10,000
Stillman	1,900	30c-42c	5,200	"Saratoga" (MGM) (2nd week)	6,500	"Saratoga" (MGM) (1st week)	9,500
Denver							
Aladdin	1,500	25c-50c	3,400	"The Road Back" (Univ.)	4,000	"Wee Willie Winkie" (20th Cent.-Fox)	4,000
Broadway	1,500	25c-40c	2,300	"Wee Willie Winkie" (20th Cent.-Fox)	2,500	"Knight Without Armor" (U.A.)	2,500
Denham	1,500	25c-40c	6,700	"Artists and Models" (Para.)	9,000	"Exclusive" (Para.)	4,500
Denver	2,500	25c-50c	9,600	"You Can't Have Everything" (20th Cent.-Fox) (plus stage band)	10,500	"The Road Back" (Univ.) (plus stage band)	7,000
Orpheum	2,500	25c-40c	7,300	"The Toast of New York" (RKO) and "You Can't Beat Love" (RKO)	6,000	"Saratoga" (MGM) and "Married Before Breakfast" (MGM) (3 days-2nd week) "Behind the Headlines" (RKO) (stage: Fred Waring's Orch.) (3 days)	6,000 9,000
Paramount	2,000	25c-40c	3,400	"Hoosier Schoolboy" (Mono.) and "She Had to Eat" (20th Cent.-Fox)	2,000	"Sing and Be Happy" (20th Cent.-Fox) and "Men in Exile" (F.N.)	2,500

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
Hollywood	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Chinese	2,500	30c-55c	11,600	"You Can't Have Everything" (20th Cent.-Fox) and "London by Night" (MGM)	16,752	"The Good Earth" (MGM) and "The Lady Escapes" (20th Cent.-Fox)	16,542
Pantages	3,000	30c-65c	8,100	"The Toast of New York" (RKO) and "The Big Shot" (RKO)	9,800	"The Road Back" (Univ.) and "Love in a Bungalow" (Univ.) (2nd week)	5,700
W. B. Hollywood	3,000	30c-65c	10,400	"Knight Without Armor" (U.A.) and "Public Wedding" (W.B.)	9,500	"San Quentin" (F.N.) and "Marry the Girl" (W.B.)	7,300
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"You Can't Beat Love" (RKO) (stage: Fred Waring's Orch.) (9 days)	20,000	"Another Dawn" (W.B.) (5 days)	3,900
Midland	4,000	25c-40c	12,000	"Between Two Women" (MGM) and "The Girl Said No" (G.N.)	8,000	"Saratoga" (MGM) and "Thunder in the City" (Col.) (2nd week)	10,500
Newman	1,900	25c-40c	7,300	"San Quentin" (F.N.) and "Marry the Girl" (W.B.)	5,100	"Super Sleuth" (RKO) and "Midnight Madonna" (Para.)	5,300
Tower	2,000	25c-40c	7,400	"You Can't Have Everything" (20th Cent.-Fox) (plus stage show)	12,200	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage show)	11,500
Uptown	2,000	25c-40c	4,500	"Wee Willie Winkie" (20th Cent.-Fox) (6 days-2nd week)	3,300	"Wee Willie Winkie" (20th cent.-Fox) (1st week)	4,800
Los Angeles							
Four Star	900	30c-55c	4,000	"The Firefly" (MGM) (6 days) (50c-$1.50)	14,700	"Love from a Stranger" (U.A.)	5,551
Grand International	750	35c-40c	2,100	"Masquerade in Vienna" (World)	2,300	"Soder Om Landsvagen" (Foreign)	1,800
Hillstreet	2,700	30c-65c	8,000	"The Toast of New York" (RKO) and "The Big Shot" (RKO)	8,100	"The Road Back" (Univ.) and "Love in a Bungalow" (Univ.) (2nd week)	5,900
Loew's State	2,500	30c-55c	14,700	"You Can't Have Everything" (20th Cent.-Fox) and "London by Night" (MGM)	17,807	"The Good Earth" (MGM) and "The Lady Escapes" (20th Cent.-Fox)	20,887
Paramount	3,595	30c-55c	18,400	"It's All Yours" (Col.) and "Blonde Trouble" (Para.) (plus stage show)	14,500	"Exclusive" (Para.) (2nd week) (stage: Eddie Peabody and revue)	14,750
W. B. Downtown	3,400	30c-65c	10,700	"Knight Without Armor" (U.A.) and "Public Wedding" (W.B.)	6,000	"San Quentin" (F.N.) and "Marry the Girl" (W.B.)	8,392
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"The Good Earth" (MGM)	13,000	"Exclusive" (Para.)	7,300
RKO Orpheum	2,900	25c-40c	7,200	"Topper" (MGM)	4 000	"Slave Ship" (20th Cent.-Fox)	5,000
State	2,400	25c-40c	5,600	"Wings Over Honolulu" (Univ.) and "On Again-Off Again" (RKO)	3,300	"Midnight Madonna" (Para.) and "Oh, Doctor" (Univ.)	3,000
World	400	25c-35c	2,700	"Kinght Without Armor" (U.A.) (2nd week)	1,500	"Knight Without Armor" (U.A.) (1st week)	2,300
Montreal							
Capitol	2,547	25c-60c	9,300	"The Singing Marine" (W.B.) and "The Man in Blue" (Univ.)	7,000	"New Faces of 1937" (RKO) and "You Can't Beat Love" (RKO)	6,500
Loew's	3,115	25c-40c	11,000	"Slim" (W.B.) and "The Case of the Stuttering Bishop" (F.N.)	4,500	"Hell Divers" (MGM) and "When Ladies Meet" (MGM)	4,000
Palace	2,600	25c-65c	10,500	"Saratoga" (MGM)	10,500	"Knight Without Armor" (U.A.)	7,500
Princess	2,272	25c-65c	7,600	"Easy Living" (Para.) and "The Great Gambini" (Para.) (2nd week)	5,000	"Easy Living" (Para.) and "The Great Gambini" (Para.) (1st week)	8,000
New York							
Astor	1,142	55c-$2.20	15,600	"High, Wide and Handsome" (Para.) (3rd week)	7,000	"High, Wide and Handsome" (Para.) (2nd week)	10,000
Capitol	4,700	25c-85c	33,400	"Captains Courageous" (MGM)	39,000	"Saratoga" (MGM) (2nd week)	45,000
Criterion	1,700	25c-$1.10	12,000	"Blonde Trouble" (Para.)	4,000	"Marry the Girl" (W.B.)	5,000
Globe	1,400	55c-$2.20	17.800	"Souls at Sea" (Para.)	11,000		
Paramount	3,700	25c-99c	36,100	"Artists and Models" (Para.) (stage: Phil Spitalny's Girl Orch.)	58,000	"Exclusive" (Para.) (stage: Hal LeRoy) (2nd week)	28,000
Rialto	594	25c-55c	7,700	"Between Two Women" (MGM)	6,100	"It Can't Last Forever" (Col.)	6,100

[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				Current Week		Previous Week	
New York (Continued)	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Rivoli	2,200	25c-99c	23,100	"You Can't Have Everything" (20th Cent.-Fox) (2nd week)	23,500	"You Can't Have Everything" (20th Cent.-Fox) (1st week)	34,000
RKO Music Hall	5,954	40c-$1.65	79,000	"Stella Dallas" (U.A.) (plus stage show)	98,000	"The Toast of New York" (RKO) (plus stage show) (2nd week)	75,000
Roxy	6,200	25c-75c	35,400	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage show) (3rd week)	28,700	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage show) (2nd week)	41,000
Strand	3,000	40c-99c	20,800	"San Quentin" (W.B.)	14,000	"They Won't Forget" (W.B.) (3rd week)	12,500
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"Topper" (MGM)	6,700	"Knight Without Armor" (U.A.) (6 days)	2,500
Liberty	1,500	10c-25c	2,900	"As Good As Married" (Univ.) and "Hills of Old Wyoming" (Para.) (4 days)	2,300	"Mama Step Out" (MGM) and "Behind the Headlines" (RKO) (4 days)	2,000
				"Larceny on the Air" (Rep.) and "California Straight Ahead" (Univ.) (3 days)	600	"The Great Gambini" (Para.) and "She Had to Eat" (20th Cent.-Fox) (3 days)	600
Midwest	1,500	10c-55c	4,300	"Exclusive" (Para.) (6 days)	2,900	"The Good Earth" (MGM)	6,000
Tower	1,100	10c-35c	....	"Think Fast, Mr. Moto" (20th Cent.-Fox)	2,800	"Way Out West" (MGM)	2,700
Omaha							
Brandeis	1,200	25c-40c	4,900	"The Toast of New York" (RKO)	4,500	"San Quentin" (F.N.) and "Talent Scout" (F.N.)	4,800
Omaha	2,200	25c-40c	6,900	"Artists and Models" (Para.) and 'When Thief Meets Thief" (U.A.) (10 days)	13,5000	"Saratoga" (MGM) and "Midnight Court" (W.B.) (6 days-2nd week)	7,800
Orpheum	3,000	25c-40c	9,200	"Exclusive" (Para.) and "Midnight Madonna" (Para.)	8,100	"Easy Living" (Para.) and "Rembrandt" (U.A.)	9,700
Philadelphia							
Boyd	2,400	40c-65c	14,800	"The Good Earth" (MGM)	12,500	"Topper" (MGM)	13,000
Earle	2,000	25c-55c	14,400	"Super Sleuth" (RKO) (stage: Three Stooges) (6 days)	20,000	"Fly-Away Baby" (W.B.) (stage: Clyde Lucas' Orch.) (6 days)	11,000
Fox	3,000	40c-65c	17,000	"Exclusive" (Para.)	10,500	"The Road Back" (Univ.)	13,500
Karlton	1,000	25c-40c	2,700	"The Road Back" (Univ.)	2,500	"Marry the Girl" (W.B.) (6 days)	2,100
Keith's	2,000	30c-50c	2,800	"Saratoga" (MGM)	3,400	"Wee Willie Winkie" (20th Cent.-Fox)	3,500
Stanley	3,700	40c-65c	15,700	"Artists and Models" (Para.)	19,500	"Saratoga" (MGM) (9 days-2nd week)	17,000
Stanton	1,700	30c-50c	6,400	"San Quentin" (W. B.)	5,000	"The League of Frightened Men" (Col.)	5,200
San Francisco							
Clay	400	15c-40c	1,100	"The Guardsman" (MGM-re-issue) (3rd week)	800	"The Guardsman" (MGM-re-issue) (2nd week)	1,200
Fox	5,651	15c-75c	11,000	"You Can't Have Everything" (20th Cent.-Fox) and "Think Fast, Mr. Moto" (20th Cent.-Fox)	15,600	"Wee Willie Winkie" (20th Cent.-Fox) and "Wild Money" (Para.)	24,000
Golden Gate	2,850	15c-55c	16,600	"The Toast of New York" (RKO) (plus vaudeville)	22,500	"Hideway" (RKO) (stage: Major Bowes' Revue)	17,500
Orpheum	2,440	15c-55c	8,200	"The Girl Said No" (G.N.) and "Outlaws of the Orient" (Col.)	7,000	"The Road Back" (Univ.) and "Small Town Boy" (G.N.) (3rd week)	7,600
Paramount	2,670	15c-75c	13,300	"Saratoga" (MGM) and "Big Business" (20th Cent.-Fox) (3rd week)	10,000	"Saratoga" (MGM) and "Big Business" (20th Cent.-Fox) (2nd week)	15,000
St. Francis	1,470	15c-75c	6,900	"Wee Willie Winkie" (20th Cent.-Fox) and "Wild Money" (Para.)	8,300	"Captains Courageous" (MGM) and "The Crime Nobody Saw" (Para.) (2nd week)	7,500
United Artists	1,200	15c-75c	6,900	"Make Way for Tomorrow" (Para.) and "Disney's Academy Award Revue" (U.A.) (2nd week)	5,400	"Make Way for Tomorrow" (Para.) and "Disney's Academy Award Revue" (U.A.) (1st week)	6,300
Warfield	2,680	15c-75c	15,300	"The Good Earth" (MGM)	13,000	"Topper" (MGM) and "Midnight Madonna" (Para.)	13,000
Seattle							
Blue Mouse	950	15c-35c	3,700	"Hollywood Cowboy" (RKO) and "The Wildcatter" (Univ.)	3,200	"Behind the Headlines" (RKO) and "White Bondage" (W.B.)	3,450
Fifth Avenue	2,500	30c-55c	7,700	"The Toast of New York" (RKO) and "Born Reckless" (20th Cent.-Fox)	6,800	"Saratoga" (MGM) (2nd week)	7,800
Liberty	1,800	15c-55c	7,700	"It Can't Last Forever" (Col.) and "Speed to Spare" (Col.)	4,300	"Roaring Timber" (Col.) and "Criminals of the Air" (Col.)	3,850
Music Box	950	30c-55c	3,500	"Saratoga" (MGM)	4,200	"The Emperor's Candlesticks" (MGM) and "Big Business" (20th Cent.-Fox) (2nd week)	3,100
Orpheum	2,450	30c-55c	6,000	"The Road Back" (Univ.) and "Wild Money" (Para.) (2nd week)	5,400	"The Road Back" (Univ.) and "Wild Money" (Para.) (1st week)	6,950
Palomar	1,500	15c-35c	4,700	"Trouble in Morocco" (Col.) (plus vaudeville)	4,600	"Rhythm in the Clouds" (Rep.) (plus vaudeville)	4,250
Paramount	3,050	30c-55c	5,200	"Artists and Models" (Para.) and "Fly-Away Baby" (W.B.)	8,700	"Exclusive" (Para.) and "Marry the Girl" (W.B.)	6,100

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"GOING ON FOUR"

The decisions of the Judging Committee for July recently arrived at marks the forty-third consecutive monthly convening of leading industry executives to determine the comparative worth of entries submitted in the Quigley Awards by theatremen throughout the world.

An almost unbelievable record in the history of competitive showmanship, to be sure, but nonetheless fairly won and made possible only through the utmost cooperation of all concerned in the success of this momentous project.

And now, as the Awards approach the ending of the seventh month of their fourth year, it behooves your Chairman in the welcome role of steward to review the accomplishments of these competitions inaugurated and sponsored for the improvement of theatre grosses, the betterment of those whose efforts have made this possible and equally important, recognition of these aims and purposes by exhibition and distribution executives, by studio personalities in Hollywood, by leading civic figures who have participated in the Plaque presentations.

Without going completely statistical we should nevertheless like to impress upon our readers the following facts:

That every state in the Union and some twelve foreign countries have been represented among the monthly entrants.

That internationally known names participating in the Plaque presentation ceremonies have included the Vice-President of the United States, the former Foreign Minister of France, U. S. Ambassadors, Senators, Congressmen, the U. S. Attorney General, U. S. Postmaster General, twenty governors and fifteen mayors in states and cities represented by the winners.

That seventy-four Silver and Bronze Plaques and over six hundred and fifty First and Honorable Mention Certificates have been awarded to competing theatremen.

That over twenty-five percent of these winners have as a direct result received better jobs, rises in salaries and bonuses.

That among the winners in each month's listings the majority in most instances are theatremen new to the Competitions indicating a steadily growing interest among theatremen here and abroad, and a universal acceptance of the Award project as a direct guide to greener pastures.

In progressing far beyond the objectives originally set, the Quigley Awards now are pointed not only to greater accomplishments in furthering the boxoffice interests of the industry and the personal fortunes of the man in the field. Now "going on four" the Competitions have definitely established hard-hitting, ceaseless exploitation as a vital factor in any consideration of the motion picture's future.

IT'S ALL IN THE DOING

That story in the news section of last week's HERALD having to do with the high praise given the motion picture by the Columbia (S. C.) *State* brings to mind another instance of editorial cheering prompted by Sid Blumenstock and published in his leading daily.

To the editor of the local *Press-Union*, the Atlantic City Warner Theatres publicist addressed a suggestion that since the paper has often acknowledged editorially the publicity received by the resort from sources originating otherwise, a similar bow might be indicated in the direction of the motion picture industry. Blumenstock argued that the city was referred to favorably in many screen stories, its beach and skyline shown frequently in feature pictures. He suggested further that the paper inaugurate a movement for the city to tender a public tribute to the motion picture industry.

All of which and more, skillfully sold, was accepted for the purpose intended and editorially treated at length. Mentioned also was a list of features so qualified, including "New Faces", which coincidentally proved to be the current attraction Sid was plugging.

Often occasions arise whereby agile-minded theatremen can plant important publicity by pointing out the way and the manner thereof.

△ △ △

THE GOOD OLD SUMMER TIME

We like the summertime. Let the thermometer soar, the heat waves embrace a wilting world, the sidewalks sizzle the sweltering.

Bring on Old Sol at his saltiest. Let him bake tender necks, run up laundry bills, turn on his melting rays without mercy.

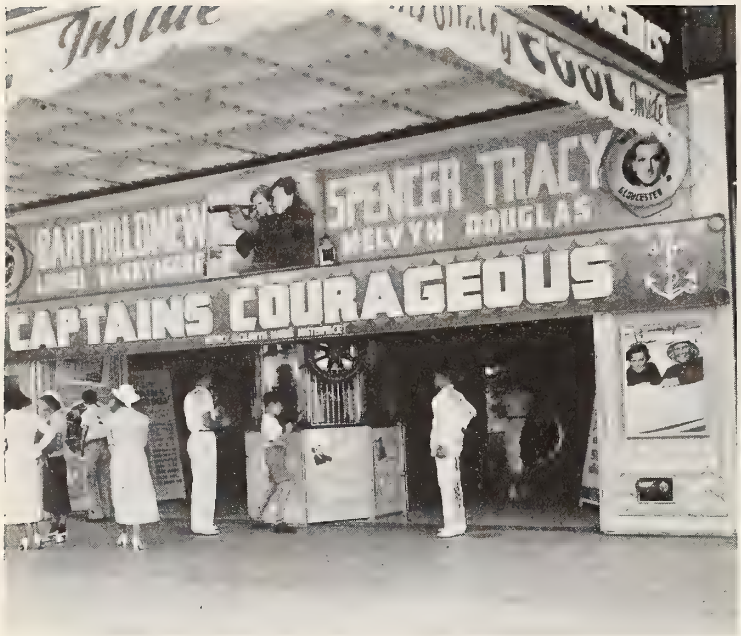
We still like the summer.

For, while July and August bring torrid days, they also bring vacation days. And vacation days bring Round Tablers from near and far to visit ye Chairman, visits that brighten the days and lighten the weekly load of worries.

Yes, folks, we like the summer.

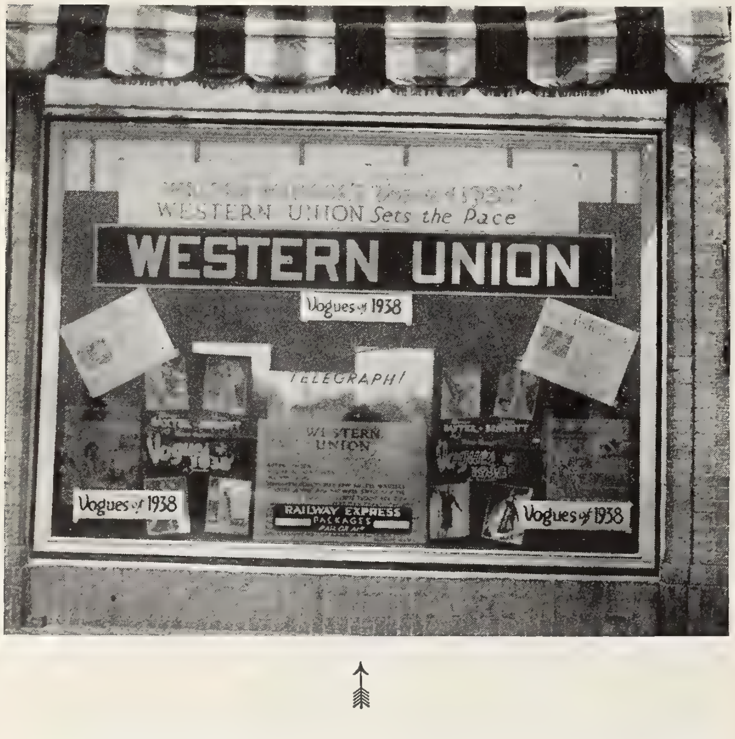
A-Mike Vogel

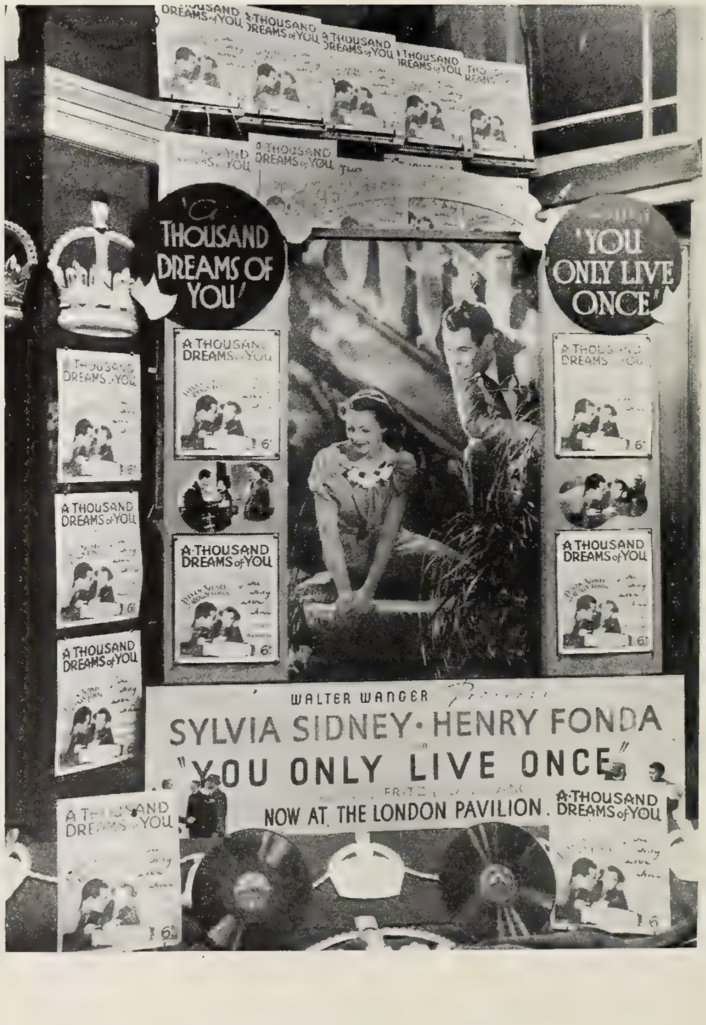
Round Table


BARTHOLOMEW
SPENCER TRACY
MELVYN DOUGLAS
CAPTAINS COURAGEOUS
COOL

↑

Color scheme of cool blues and white was used by Rodney Toups for his front at Loew's State, New Orleans, on "Captains Courageous." Title was formed with builtup block letters and cutout blowup for centerpiece raised away from panel. Ships rope edged the title strip and ships wheels were planted on sides of boxoffice. . . . To right is shown Quigley 1936 Bronze Grand Award winner, Sid Holland, at his desk in the Elco Theatre, Elkhart, Ind. Included in wall decorations are various of Holland's Awards honors.

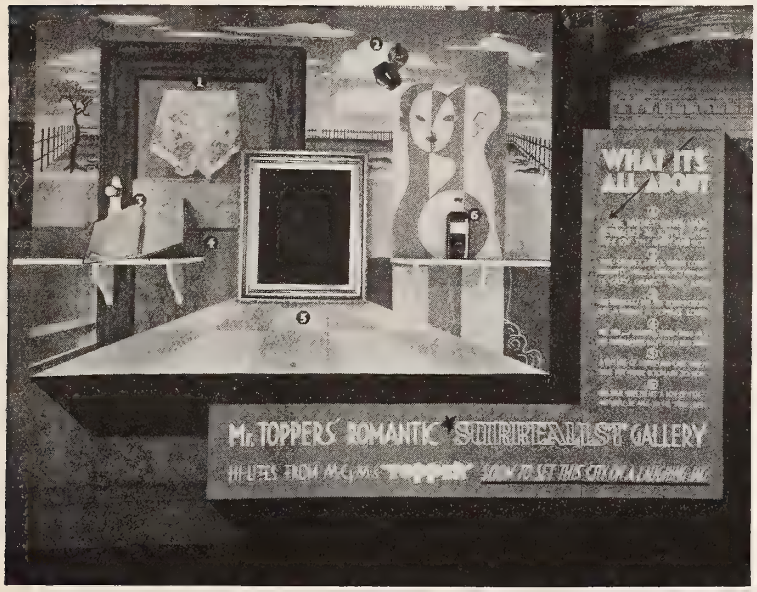

WESTERN UNION Sets the Pace
WESTERN UNION
Vogues of 1938
TELEGRAPH!
WESTERN UNION
RAILWAY EXPRESS PACKAGES
Vogues of 1938
Vogues of 1938


A THOUSAND DREAMS OF YOU
"A THOUSAND DREAMS OF YOU"
"YOU ONLY LIVE ONCE"
WALTER WANGER
SYLVIA SIDNEY · HENRY FONDA
"YOU ONLY LIVE ONCE"
NOW AT THE LONDON PAVILION

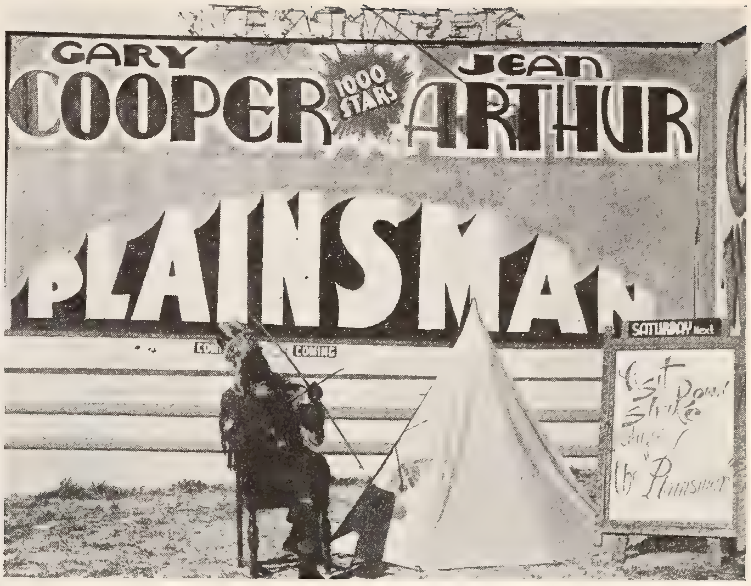
↑

Front window of Western Union Boardwalk office in Atlantic City was turned into a full display for the benefit of "Walter Wanger's Vogues of 1938" by Manager Nate Cohen on the date at the Strand Theatre. Art panels, theatre cards and strips, blowups of wires from the stars, were among the units prominently exhibited. . . . Featured song in "You Only Live Once" for date at the Pavilion, London, was plugged strongly by the music publishers in a series of prominent windows. Center of the display reproduced to right was given over to life-size cutouts of the stars.

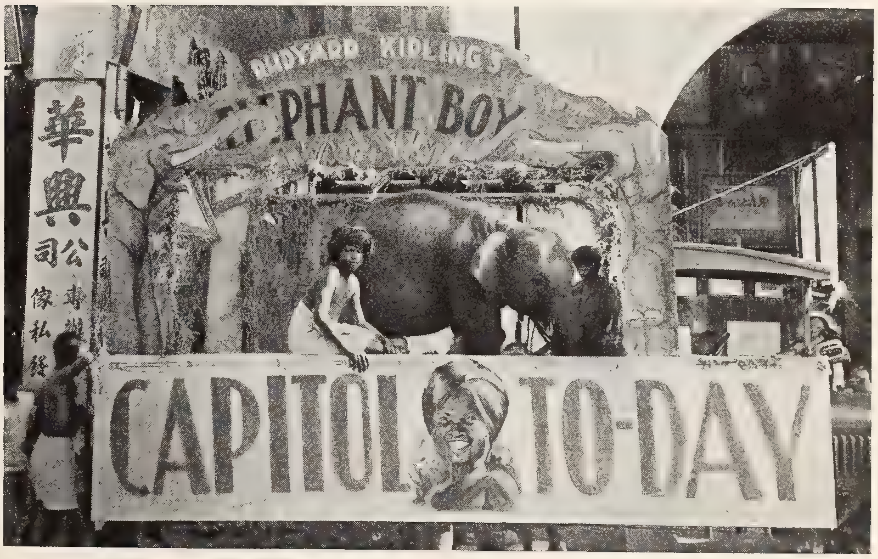
In Pictures


WHAT IT'S ALL ABOUT
Mr. TOPPER'S ROMANTIC SURREALIST GALLERY

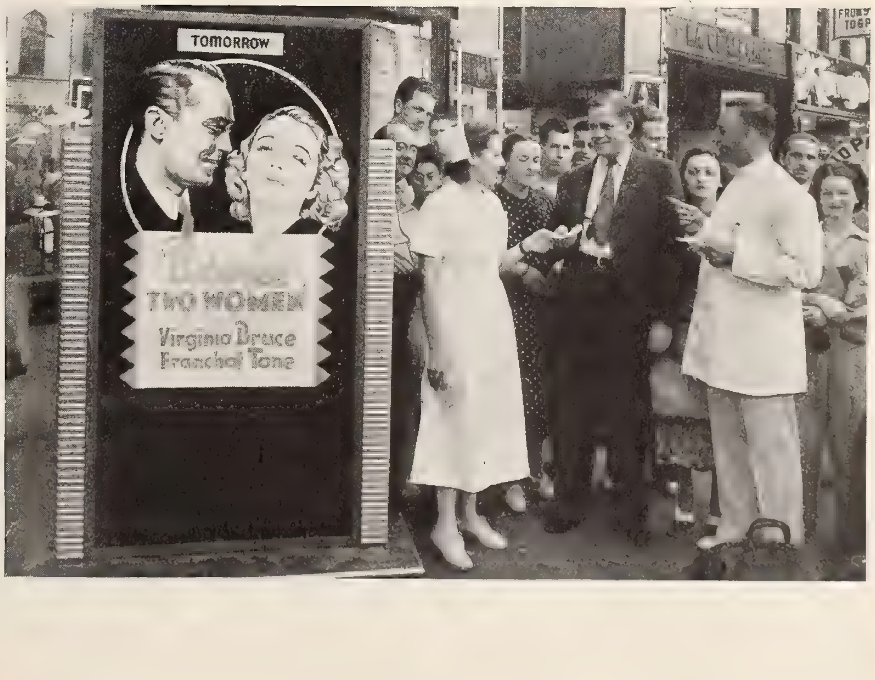
Ray Bell calls this madly-colored and designed lobby flash a surrealistic display to sell the insanity of "Topper" and goes on record to say that the exhibit has touched a new top in attracting attention for coming dates at the Loew Washington houses. Each unit is numbered and explained in panel to right which aims to give the lowdown on the picture's various highlights.


GARY COOPER
1000 STARS
JEAN ARTHUR
PLAINSMAN
COMING
SATURDAY Next

Outside wall of the Roxy Theatre, Parramatta-Sydney, Australia, was used as background for colorful 24-sheet on "The Plainsman" by Fred R. Burr, general manager, and Bert Livermore, publicity director. Indian in full costume was also used out front.


RUDYARD KIPLING'S
ELEPHANT BOY
CAPITOL TO-DAY

Street ballyhoo is new to Singapore and thus the decorated float put out by Julius S. Fisher for the date on "Elephant Boy" at the Capitol Theatre created a great deal of unusual interest. Not the least of the attractors was a live baby elephant atop the bally and native boys beating tom-tom drums as the float covered the city. Local date was given added importance and publicity through the fact that native boy played the lead in the picture.


TOMORROW
TWO WOMEN
Virginia Bruce
Franchot Tone

For the alleviation of whatever ailed folks in Syracuse that could be cured by a tonic of screen entertainment, Ed McBride's stunt on "Between Two Women" at Loew's succeeded in promoting a lot of customers. Man dressed in doctor's uniform and carrying physician's bag accompanied girl in nurses outfit in the downtown section, the duo distributing theatre "prescription slips" copy advising a visit to Loew's as effective entertainment tonic.

KIRKMEYER AND PATCHEN VOTED QUIGLEY JULY AWARD PLAQUES

Entries of Winning Theatremen Bring "First-Time" Honors to Montana, Colorado; Awards Now In Last Half of 1937

Swinging into the final five months of the year's Competitions, the Quigley Awards for July signalize the inclusion of Montana and Colorado into the list of states represented by Plaque winners as the judges find for Ted Kirkmeyer and E. A. "Pat" Patchen.

By the decisions of the Committee, Kirkmeyer, manager of the Rio in Helena. Montana, is selected for the July Silver on his outstanding campaign for "A Star Is Born," the Bronze going to Patchen, manager, Main, Pueblo, Colorado, for his good work on "Captains Courageous."

First-Time Winners

Both theatremen are newcomers to the Quigley Awards, thus making it a first time for themselves and their circuits as well as the states they represent. Kirkmeyer's situation is a town of some 13,000 and his house has a capacity of 419 seats. Pueblo answers to a population of 50,000, the capacity of the Main Theatre totaling 923. The Rio is a unit of Fox Intermountain Theatres, the Main of the J. H. Cooper Enterprises.

Finishing closely behind are three entries selected for the July First Mentions. These Certificates are awarded to Ed Miller and Manny Pearlstein, Warner's Hippodrome, Cleveland, on "Wee Willie Winkie"; A. S. Murch, Jr., North Shore, Gloucester, Mass., on "Captains Courageous," and Art Wartha, Roxy, La Porte, Ind., on "The Go Getter." In keeping with the recent trend of the awards decisions it is interesting to note that the three First Mention winners have earned this classification for the first time in the July Awards.

Five Months to Go

Twelve theatremen share in the Honorable Mention Awards, ten of these certificates going to entrants in the United States and two to other countries, namely Hal Bishop of Winnipeg, Canada, and Harry B. Harris of Lincoln, England. The majority of the July Honorables have been taken down by showmen previously represented in the Competitions.

Names, positions of winning entrants and titles of the pictures which gained these honors will be found in another column on this page.

With the conclusion of the July Awards there remain five months to the end of the 1937 Competitions. With the wealth of worthy product scheduled for release during this period there is sufficient incentive and wide opportunity for those theatremen who have not yet clicked to win Award recognition. Plans already are in work for the selection and entertainment of the 1937 Grand Award winners and no effort will be spared to make the presentations outstanding in every respect.

First Mentions

Ed. Miller, Manager, **Manny Pearlstein**, Publicist, Warner's Hippodrome, Cleveland, Ohio, "Wee Willie Winkie".

Arthur Murch, Jr., Manager, North Shore, Gloucester, Mass., "Captains Courageous".

Art Wartha, Manager, Roxy, La Porte, Ind., "The Go Getter".

Honorable Mentions

Hal Bishop, Manager, FP-C Capitol, Winnipeg, Can., "Elephant Boy".

E. E. Crabtree, City Manager, Fischer Theatre, Danville, Ill., "New Faces".

Mannie Friedman, Manager, Fantasy, Rockville Center, L. I., "Lost Horizon".

Jay Golden, Manager, Keith's, Syracuse, N. Y., "Wee Willie Winkie".

Francis Gooch, Manager, Columbia, Bath, Maine, "Make Way for Tomorrow".

Harry Harris, Manager, Exchange Kinema, Lincoln, England, "You're In The Army Now" (English title "O.H.M.S.")

Happy Hasselo, Manager, Royal, Le-Mars, Ia., "This Is My Affair".

Bill Leggiero, Manager, Regent, Elmira, N. Y., "Riding On Air".

Ed McBride, Manager, Loew's State, Syracuse, N. Y. "Captains Courageous".

John F. Pival, Manager, Kramer, Detroit, Mich. "Top of the Town".

Les Pollock, Manager, Loew's Rochester, Rochester, N. Y., "Captains Courageous".

E. G. Stellings, Manager, Carolina, Wilmington, N. C., "Captains Courageous".

Deadline for the Quigley August Awards has been set for midnight of Wednesday, September 8, which, as usual, means that entries to be eligible must be received at this office by that time.

Ace Exploitations Aid Theatremen

Teaser facsimile of ads used for the New York opening were planted two weeks ahead on "Captains Courageous" by Les Pollock, Loew's Rochester, N. Y., specifying prices on the Astor date and his theatre. Advance screening was held for critics, city officials, educational and municipal department heads in addition to Seaman's Association and Rochester Yacht Club members. Comments were later used.

Large jumbo lobster was planted in case in front of theatre, deep sea contest blanks distributed and cash prizes awarded to those correctly guessing weight and approximate age of lobster. For holdover street bally, Les used Santa Claus on downtown streets distributing cards reading, "I stuck around a second week to see," etc., etc. Recipe folders promoted from fisheries company were given to women patrons and cans of codfish cakes were also presented to first 500 entering theatre opening day.

While in Wilmington, N. C.

E. G. Stellings at the Carolina Theatre week ahead used special still-boards in lobbies of library, YMCA and Boys' Brigade building with "boy appeal" stills on two latter boards. Heralds were placed in rooms of leading hotel with picture mention also included on front page of menu card in dining room.

Day ahead of opening, coloring contest was planted in leading paper, cash prize and tickets of contestants coloring cartoon sketches of characters from picture. Stellings also succeeded in having the Mayor dedicate a living tree on the lawn of the city hall to Wilmington's men who had "gone to the sea." Since this was the first official act of the Mayor after being sworn in stunt and picture came in for plenty of newspaper breaks and photos.

Telegrams from MGM studio carrying Spencer Tracy's signature was also received congratulating the Mayor on his ascendency to leading Wilmington office and his thoughtfulness in cooperating with the tree-planting stunt.

And in Syracuse, N. Y.

Eddie McBride, Loew's State, offered a "Courageous" cup in connection with series of sailing races held at nearby boat club. Yacht used by judges was properly sniped with playdates and title. Through cooperation with station WFBL a boat model contest was run, entries on display in theatre with prizes going to winners.

Girl dressed in sailor suit passed out good luck sailboat charms on main street four days ahead, fog horn atop marquee worked automatically with sign lighted by spotlights and opening night Station WSYR held a street quiz broadcast in front of theatre.

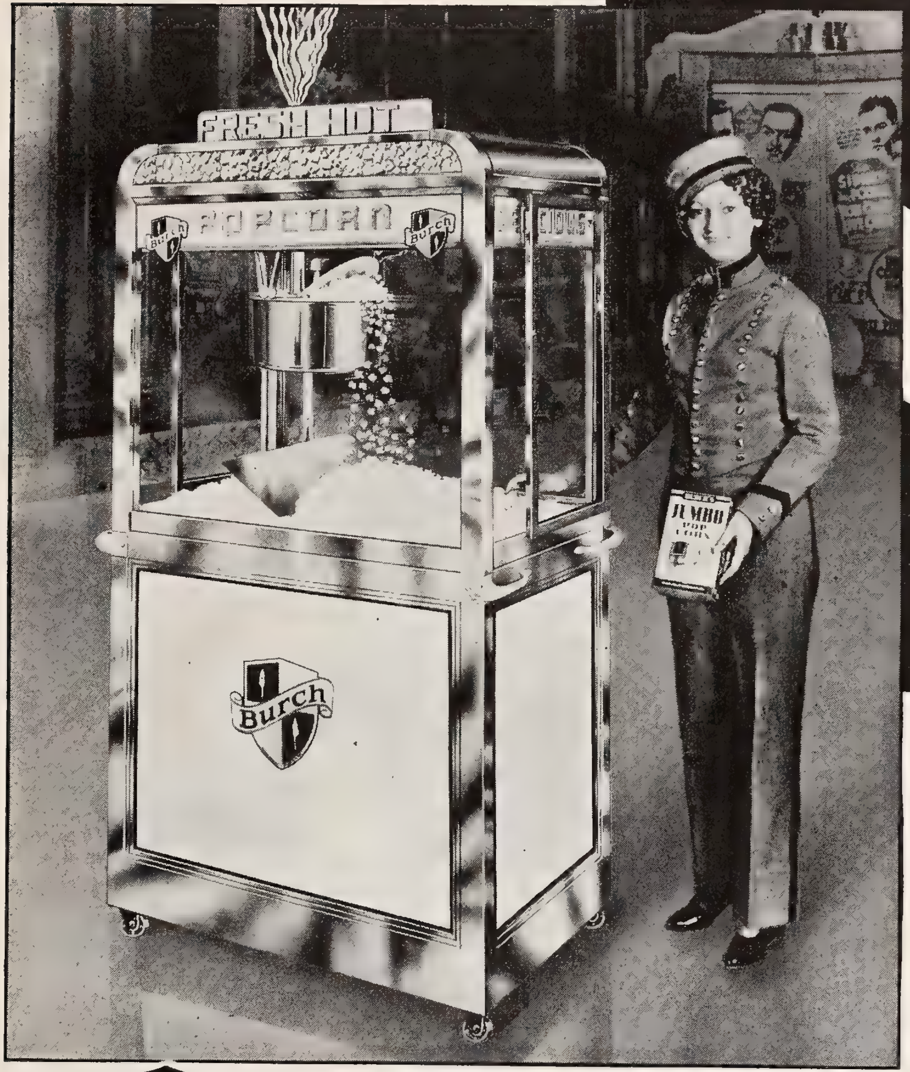
NEW

—an attraction that adds

LIFE TO THE LOBBY

—and PROFITS too

The Magnificent Burch SUPER WORLD'S FAIR MODEL POPCORN MACHINE



**Average sales in theater lobbies run 1½ to 3 cents per person attending, with 300% gross profit (70 cents gross profit per $1.00 in sales.)*

A BEAUTIFUL DISPLAY

Makes the crowds stop, look and buy. It's different with more showmanship, action and life.

3,000 theaters have installed Burch equipment in the past 5 years.

Popcorn adds to the entertainment of the evening. All but one person in a hundred enjoy and will eat popcorn. (Those who won't probably would not come to your theater anyway)... Dozens of great chains have depended on Burch machines to earn extra thousands of dollars annually in the majority of their houses. Numerous other chains have installed Burch machines in 1937.

*In 1,500 theaters, Burch machines are now paying the rent. In another 1,000 they are paying for the cooling system or other improvements. In scores of cases, Burch keeps the theater in black ink.

We receive hundreds of expressions like these: "Sent three children through college." "Buys a new car yearly." "Takes care of the wife's spending money."... To theater owners who could use more money *—here's the answer.*

FOR FULL DETAILS WIRE OR WRITE

BURCH MANUFACTURING CO.

1906 WYANDOTTE
KANSAS CITY, MISSOURI

QUICK REPORTS FROM THE FIELD

Promotion

Contacting brass company located nearby which manufactured the cables and high-tension insulators used in "Slim," Dick Wright, Warner Cleveland zone manager promoted them on the publication of a mimeographed page calling attention to these facts and urging their 1,200 employees to see the attraction when it played the Madison Theatre. Wright further sold them on using a story with art work in their publication which has a circulation of over 14,000 and is mailed from coast to coast to power company dealers.

Guess

Local restaurateur aided Wally Caldwell on his "Captains Courageous" date at Loew's Valentine, Toledo offering tickets to those who could come closest to guessing correct weight of lobster purported to have been taken from ocean near Gloucester, locale of picture. Also featured was a "Captains Courageous" lobster dinner advertised with theatre credits on menus. Imprinted napkins, window displays, etc., were used.

CANDID CAMERA FANS TIED TO "ARMOR" DATE

For date on "Knight Without Armor", Frank Henson at Loew's Broad, Columbus, tied in local paper to interest candid camera fans. First 50 on line with camera were guests of the house, Henson setting aside special section for the group who were permitted to take pictures of the feature. Photos entered in the newspaper's annual snapshot contest.

Reporter Tiein

Daily breaks were landed in Boston Examiner and American by Harry Browning, M & P director of advertising, on "Exclusive," at the Metropolitan with a "Be Your Own Reporter" contest. Cash prizes of $50 were offered daily and the opportunity to work on one of the cooperating papers to those submitting best exclusive stories which were judged by committee of three from editorial staffs of the papers.

THE BOYS ARE MAKING THE MOST OF THEIR DATES WITH "STELLA"!

Here are just a few of the fast workers who have already sent in some swell campaigns:

RAY BELL, LOEW'S, WASHINGTON, D. C.
MILT HARRIS, LOEW'S STATE, CLEVELAND
HARVEY ANDERSON, APOLLO THEATRE, ATLANTIC CITY
D. J. HARRINGTON, PALACE THEATRE, SARATOGA SPRINGS
The Staff of RADIO CITY MUSIC HALL, NEW YORK
and hundreds of others

Get In Line and Sign On The Line for
SAMUEL GOLDWYN'S
Advertising and Exploitation Contest on
"STELLA DALLAS"

JUDGES: Samuel Goldwyn; Martin Quigley, Publisher, Motion Picture Herald; George Schaefer, Vice-President, United Artists; A-Mike Vogel, Managers' Round Table; Monroe Greenthal, Director of Advertising and Publicity, United Artists.

$1,000 IN PRIZES!

1st prize—$500	5th prize—$50
2nd prize—$200	6th prize—$50
3rd prize—$100	7th prize—$25
4th prize — $50	8th prize—$25

"STELLA DALLAS" CONTEST
UNITED ARTISTS CORPORATION
729 SEVENTH AVENUE, NEW YORK CITY

Manager..

Theatre.............................Town.....................

Please specify you also wish to enter your campaign for the Quigley Award. ☐

Contest starts immediately. All entries must be post-marked not later than midnight, October 1st. In case of ties, duplicate awards will be given.

McGee Program

Smart job of work is the 16-page nine by 12 art program with coated gold covers put out by Pat McGee, general manager, Standard Theatres, for the opening of the Tower Theatre in Oklahoma City. Information of all kinds regarding the new house, opening program, coming attractions, etc., is illustrated effectively and outside ads though numerous are set so as not to overshadow the theatre copy. Included also is photo and buildup copy for Paul Ketcham, appointed manager for the new theatre.

Mayor Aids

For Morris Rosenthal's opening of "Devil Is Driving" at the Majestic, Bridgeport, Mayor Jasper McLevy and the traffic safety commissioner delivered speeches on safety from the stage. Leading editor wrote special story for his paper tying in with local safety week and stories on the safety campaign were run in all dailies together with picture plug.

Man in devil's costume rode bannered car at local midget auto race track, announcer playing up the stunt with playdate and attraction mention. Parade was held headed by American Legion band which marched through streets with police escort ending at theatre and special showing was held for the Junior Safety Council.

Baseball

Proving effective for Dick Eason, Trenton Theatre, Lynchburg, Va., is tieup with radio station whereby tickets are offered to each player on the local ball team who knocks a home run. Thus Eason gets continual air plugs together with attraction mention. Also found successful is use of "man on the street" broadcast during which Dick gives passes to those telling what the current and forthcoming attraction are at the Trenton.

Alarm Clock

Local sports center tied in with H. F. Digges, Grandin Theatre, Roanoke, Va., on "Knight Without Armor" by staging a "lucky alarm" contest wherein guest tickets were given to patrons paying their checks at the time the alarm rang. Clock placed over cash register was surrounded by elaborate cutouts of Dietrich and Donat. Approximately twice an hour awards were distributed to winners.

Newspaper Ads Favored By Budapest Theatremen

Exploitation Used Infrequently to Publicise Attractions In Hungarian Capitol

by ENDRE HEVESI
in Budapest

Though advertising and exploitation as they are known in other countries are not in general use in Budapest, there is much activity in evidence for gala premieres and special campaigns on the bigger features. These facts and others as have to do with the status of the theatre in the Hungarian capital are set down in this article which continues the Round Table series of Showman's Travelogues.

Budapest has often been called the Gay City by tourists and foreign visitors. In fact, the people of the Hungarian capital are fond of entertainment and amusement. They are theatre-minded, easily induced to go to movies and recitals, to dine in restaurants and cafes and listen to gipsy music or jazz. In fact, the Hungarian public has a tendency to spend more money on entertainment than is within their means. And yet, motion picture theatres are not on as high a level as they might be under the given circumstances. The fault lies not with the Hungarian exhibitor but with the innumerable decrees, rules and prohibitions imposed by the government upon them, upon distributors and upon every section of the picture industry. From 1920 up to 1936 ninety-one government edicts have been issued to regulate the film and movie business.

A Home Office license is necessary, for example, for the opening of a new theatre. In 1920, after four months' rule of a communistic regime in Hungary, all licenses were cancelled, strictly revised and in most cases given to new owners, largely as political rewards. These new holders of movie licenses were in most cases quite foreign to the business and sometimes even lacked sufficient capital for the management of a picture theatre, so that they were compelled to take an associate who was either a movie expert or a financier. To enter into partnership, however, was only possible after first obtaining the Home Office's consent.

Eleven First-Run Houses

This unhealthful system created a group of licensed exhibitors who had neither invested capital into the business nor did they take part with special knowledge and work in the management of their movies. Their connection with the industry was only due to the fact that they happened to possess a license for which, in most cases, they received a fixed income from their expert or financier partners. This associate ran all the risks and had to look after all the affairs connected with the movie while the licensed exhibitor himself hardly took any part in its management.

The result of this system is that theatres in Hungary are not on the level on which they ought to be. This is the reason why Hungarian and chiefly Budapest movie business could not flourish and develop. The fact that in 1936 there were 78 movies in Budapest seating 36,980 persons to 78 movies with 26,211 seating room in 1918, is not in proportion with the great growth of the city in the intervening years and the increasing popularity of the film.

A few old movies were closed down, others were enlarged or rebuilt, several new theatres were opened, but these slight changes were nothing in comparison to the enormous development which Budapest underwent since 1918.

There are 11 first-run premiere theatres in Budapest: Royal Apollo, 1,000 seats; Forum, 780; Decsi, 760; Metro-Scala, 774; Radius, 918; Urania, 1,038; Kamara, 723; Atrium, 770; Omnia, 650; City, 467, and Corso, 301. Next come the five second-run theatres which exclusively exhibit the successful films after the first-run houses played them. They are: Palace, 601 seats; Casino, 312; Capitol, 667; Corvin, 1,214; Studio, 250. After the film's run in a second-run theatre is over it is shown in the subsequent neighborhood houses, the third, fourth and fifth-run theatres.

Of the first and second-run houses Royal Apollo, Forum, Decsi, Palace, Capitol and Casino form the Gerö circuit owned by Istvan Gerö. The first-run theatre Metro-Scala is managed by Charles Guttman, head of the local branch of Metro-Goldwyn-Mayer. The premiere house Urania is owned by the Ufa Company, Radius is managed by the Bioscop Film Distributing, Ltd., Kamara by Hirsch and Tsuk, film distributors. This latter movie is in cooperation with the Gerö-chain.

The Budapest public are keen movie goers and are enthusiastic screen fans. Since Budapest is the only really big city in an agricultural country, it is the center of trade, industry, of the scientific, political, cultural and social life of Hungary. All places of entertainment flourish in the capital and the movies, too, have a regular public.

Budapest has 1,050,000 inhabitants and 78 movies with 36,980 seats. That means one seat for every 27 persons. Although medium-sized cities near Budapest are counted as parts of socalled Greater-Budapest, yet their inhabitants do not count from the point of view of the Budapest movies. They have their own movies and naturally the public prefers to visit those and not spend much time and the additional expense of tramway fares only for the sake of seeing a picture a week or two earlier. It is only the well-to-do people who go to the expense of coming from from the neighboring cities to Budapest first run houses in order to see a film in the first week of its release.

Until June, 1936, it had been generally customary in Budapest for the first and second-run theatres to show in the course of a program a Hungarian and a foreign (American) newsreel, a cartoon or an educational and finally a full-length feature. The Budapest third-, fourth- and fifth-run cinemas, however, exhibited two full-length features in addition to the newsreels and the cartoon or educational. The first- and second-run movies had four performances on weekdays and five on Sundays and holidays. The performances started at four, six, eight and 10 o'clock on weekdays and at two on Sundays and holidays. The third-, fourth- and fifth-run movies had three performances on weekdays and four on Sundays, starting at four, seven and 10 on weekdays and at one on Sundays. The performances are not continual in the Budapest movies. You can only stay to the end of the program for which you have paid admission.

First and second-run movie exhibitors have been clamoring for the abolition of the two-feature system in the smaller movies for years, but the owners of these naturally were not willing to give up this great advantage. Therefore first and second-run theatres introduced the system of half-price tickets at the first performance every day, also on Sundays. This, again, was greatly resented by the owners of the neighborhood houses because the cheap tickets of the deluxe theatres took away a part of their public.

The war between exhibitors was recently ended by a new edict of the Home Office. According to it, deluxe first and second-run theatres may only have three performances on weekdays and four on Sundays and holidays and no half-price or reduced tickets may be issued at either of these performances. Deluxe theatres must not issue cheaper tickets than the price fixed by the Home Office. Every cinema may show in one program only one feature beyond the length of 1,200 meters. The program of the deluxe theatres may not be longer than 3,400 meters including newsreels, etc., that of the neighborhood theatres no longer than 3,800 meters altogether.

New Regulation Unpopular

No section of the movie business is really pleased with the new regulation. It is the neighborhood cinema exhibitors, above all, who are displeased with the new system. They fear that they will lose a great part of their public since those who had hitherto preferred to wait a few weeks for novelties and see two full-length features in one program, will now, since this advantage no more exists, probably go over to deluxe theatres. It does not make much difference that the prices in deluxe houses are higher than those in neighborhood theatres; the difference will not be sufficient to induce a part of the public to go to smaller movies which also show one feature only, just as

(*Continued on following page*)

THE THEATRES OF BUDAPEST

(Continued from preceding page)

the deluxe theatres, but weeks later.

The public of the first and second-run theatres do not enjoy any special advantage on the part of the patrons, with the exception of regular visitors who are personally known to the box-office or to the manager and are treated with exceptional courtesy. Metro-Scala and Radius are the only movies which work with a mailing list. They inform their regular public of the most important films to be released. Exhibitors of some smaller neighborhood movies, however, are in close contact with their public which is mostly recruited from among people living in the neighborhood. Managers know almost every member of their public personally. They chat with them before the beginning of the performance and tell them of the next picture to be released.

The advertising campaign is almost entirely concentrated on the first-run houses. Generally speaking, the local branches of the American film companies provide for the necessary publicity through their own publicity managers. Independent Hungarian distributors do their own advertising, but in most cases they have no constant publicity manager. Usually they entrust a film editor of a paper to do the advertising campaign, or, if their films are going to be released in one of the houses of the Gerö Circuit, Hungarian distributors entrust the publicity manager of the circuit with the entire advertising.

The propaganda campaign for a feature picture costs about three to six thousand pengoes. This is the average; but, of course, in some cases much more is spent on the advertising of a film. London Film's Wells picture, "Things to Come," holds the record by having cost 11,000 pengoes (1,040 dollars) in publicity expenses.

The advertising budget is concentrated upon the opening campaign. According to their importance, pictures are advertised three to seven days in advance. The greatest stress is laid on newspaper advertising. There are 19 dailies, two sport dailies, four Monday papers (the daily newspapers do not appear on Mondays), two theatrical and screen weeklies and one radio weekly, which are the most important papers and come into consideration from an advertising point.

Film Reviewing Stereotyped

Film reviewing suffers greatly and, since in most cases it contents itself by writing stereotyped phrases of praise about almost every film, newspaper readers have no confidence in it. Since they can never be sure whether the film critic speaks of a picture in the highest terms of praise because it is really good or simply because he cannot give an unbiased opinion, the public pays little attention to the reviews and learns about the real value of a film chiefly through word-of-mouth publicity.

The Budapest public has excellent taste and a sure, unfailing instinct to judge films. Advance publicity and favorable reviews draw the public to go to see a picture in the first days. But if the film fails to come up to expectations, the rest of the public simply refuse to see it, despite the greatest advertising campaign and the most enthusiastic reviews. Releases are usually held on Thursdays and Fridays—occasionally, in the case of a particularly big feature, a much-advertised gala release with compulsory evening dress. By Monday it is evident whether a film is a success or not. The first Monday is always the decisive day for the box-office success or failure of a picture.

Clichés in advertising are mostly used by the American film companies and by the Urania, Ufa's movie house. Hungarian distributors, as a rule, insert only text advertisements in newspapers. Merchants do not go in for cooperation much, although they are exploitation-minded and might probably be induced to do so to a greater extent if exhibitors took the initiative.

Posting Municipal Monopoly

It is only the American film companies, above all the Metro-Goldwyn-Mayer, who go in for cooperation with shops and travel bureaus for competitions and contests. Street ballyhoo is being used by Metro chiefly. They do it by hired cars or hired trams.

Putting up posters on billboards and hoardings is a municipal monopoly and rather expensive. Most movies have fixed place hired for putting up posters announcing their new films, but in the case of an important feature they have about 200 additional posted. The size is three feet by four approximately. Posters, photographs and electric signs are displayed in front of the theatres and in the lobbies. They sometimes distribute pamphlets in private flats or arrange for the telephone exchange to ring up two or three thousand numbers and draw telephone subscribers' attention to the coming film.

Hollywood Publicity Used Widely

Stories on Hollywood as well as screen news of foreign countries are regularly published by all papers, especially by the theatrical and screen weeklies. No paper has a regular staff screen correspondent in Hollywood, only occasional contributors. The newspapers clip their foreign screen material from foreign papers and from the publicity material of American and other film companies.

Projection is first rate in deluxe theatres. In neighborhood movies, where two full-length feature used to be shown in one program, projection was of an inferior quality because two long features and additional program had to be released within three hours. The new one-feature system will naturally improve projection in the smaller houses.

Stage shows are rarely to be seen in Budapest movies. Exhibitors must obtain special permission to show them and are granted this only in case the show is closely connected with the content of the film. This restriction was made in favor of the legit theatres. For example, a song occurring in the film may be sung on the stage or a Russian orchestra may play in case of a film with Russian background. But even in these rare cases stage shows are not greatly appreciated by the public, which is interested in the dominating feature only.

A rather curious type of picture show, a Hungarian specialty, is the "film sketch" which is usually shown during the summer months. It is a locally-made picture, portions of which are actually played on the stage by the same actors who figure in the picture. They usually have a strong burlesque flavor and are built around some topical subject. The "film sketch" consists of a film part of about 1,200 meters in length and contains three or four stage scenes.

Most Budapest movies are very backward from the point of view of air conditioning. Only Metro-Scala, Radius and Atrium are up to mark in this point. Some of the newly built movies have roofs that open so that on warm evenings the public has the advantage of sitting in open air. There are two garden movies in the city, open only in summer, but neither is very popular. On the whole, June, July and August are the dead season in Budapest, and b. o. takings are so small that some movies even close down during these months.

In winter the legitimate theatres compete very strongly with the movies, since tickets are comparatively inexpensive. A subscription in one of the four most important dramatic theatres in Budapest enables the holder to see a first-rate theatrical performance for hardly more than the price of a movie seat. In spring and fall, football matches draw a great part of the public from the movies, and throughout the summer months the population of Budapest finds entertainment in summer sports and excursions.

This is the cross-section of the Budapest movie business. Despite difficulties and troubles, people in this business have time to foregather at the Film Club for a few hours every afternoon to play bridge, rummy or chess and drown their sorrows in an animated discussion of the latest vicissitude of the trade.

"Tell Us What You Did"

Attractive Front Sells "Armored Car"

Imitation steelplated letters formed the title of "Armored Car" on Manager Norman Elson's front of the Globe, New York City. Compo board panels with still blowups and dramatic catchlines were featured, shadow box lighting up the sinister foreground figure of a gangster added a touch of animation.

"Tell Us What You Did"

Warner's Issue Pressbook On Floyd Gibbons Shorts

Handled in the same manner as a feature attraction is the pressbook put out by Warner's ad department on "Your True Adventures" Floyd Gibbons series of Vitaphone shorts. Book features exploitations of various kinds including contests and details, rules and regulations of the national competition in which prizes of $1,000 in cash and a trip to New York are offered those submitting best true adventure yarns.

YOU ARE INVITED TO JOIN UP

BOB PRUETT

down in Ballinger, Texas, is the assistant manager of the Ritz Theatre, an independent house. Since Bob is the first member to sign from Ballinger we are looking forward to hearing from him frequently on what he is doing to put over his pictures at the Ritz. Remember your responsibility to us when you sign on the dotted line, Pruett; we would like to detail your exploitations in our section.

▽

LEO F. WILLSON

has been proposed in the Club by our good friend and Round Tabler Mike Guttman, whom he assists at the State Theatre, Watertown, S. D., and with such a showman-boss there's no reason why Leo won't be headed in the right direction and have a house of his own soon. In the meantime we shall expect to hear from the State more often now that we number two members from that spot.

▽

LESTER LOCKWOOD

manager of the Lido Theatre, a Leff and Myers house in the Bronx, broke in as assistant to his brother, Arthur Lockwood, a New England theatre operator, with headquarters in Middletown, Conn. After several years there Lockwood took over the management of the Raymond Theatre, City Island, and left there to become personal representative of Dr. John Flondon in his lecture tour. From that point Les joined the Lido in January of this year.

▽

ARTHUR KERN

is acting as assistant manager at the Mineola Theatre, Mineola, L. I., a Cocalis house. Before joining that outfit Kern was an assistant at various Skouras theatres. Well, Arthur, you're close enough to club headquarters to drop in on your next day off to get personally acquainted and that invitation goes for any of you members who are nearby or visiting these parts this summer.

▽

WILLIAM MOODY

in Port Carbon, Pennsylvania, manages the Ritz Theatre for P. A. Magazzu. Moody started in showbusiness as doorman at the Ritz, worked up to assistant manager and then into the managerial position. Bill reports they have recently remodeled the entire theatre and it would be interesting to receive accounts of his activities on how he is putting his shows over in Port Carbon.

▽

T. W. NORTH, JR.

is in Buena Vista, Va., managing the Rockbridge Theatre for the Bedford Theatre Corporation. North started in showbusiness in Chicago as usher in a neighborhood house. Then he went south and was employed by Corcoran Pictures as projectionist on a roadshow. After seven months of this Tom went with Bedford as projectionist in the Liberty Theatre, Bedford, Va., and from there was transferred to Buena Vista as assistant and then promoted to manager.

Birthday Greetings

- Lawrence P. Albanese
- Carl Anderka
- Jean Armand
- Richard L. Bare
- C. F. Benefiel
- C. O. Braun
- Stephen G. Brenner
- Henry W. Brown
- Roy C. Bruder
- Charles F. Burns
- Gordon E. Carson
- Edward J. Caugley
- J. D. Chaffin
- Herbert D. Cluley
- Lawrence P. Coe
- G. De Boissiere
- S. O. Denel
- R. B. Diefenbacher
- Earle Eveland
- James G. Fair
- James Fawns
- Charles F. Feinhals
- Mrs. Edith M. Fordyce
- Abe Frank
- Arnold N. Gates
- William F. Gerst
- Sol Greenberg
- Herbert D. Grove
- Herbert P. Haberstick
- William Harding
- Philip Hayward
- W. B. Henderson
- Randall J. Jerabek
- George E. Kann
- Gus Kerasotes
- Nyman Kessler
- John T. Krieger
- Woolf Levy
- Frank Linesberger
- James Lucas
- Edward H. McBride
- Morton Maius
- John E. Manuel
- Mike V. Medigovitch
- Walter Morris
- M. H. Nicol
- Ray L. Niles
- George N. Phillips
- H. J. Quartemont
- Fred Reeths
- Albert H. Reynolds
- Bob Richardson
- Carl Rogers
- Henry M. Rogers
- J. E. Ross, Jr.
- Bernard E. Schnaper
- Howard Schuster
- Charles F. Sherrin
- Edward Shiddell
- Roy Sterrett
- Roy G. Stevens
- E. N. Tannenbaum
- Frank Taylor
- Wesley L. Tefft
- Ira W. Thompson
- Tikis Valos
- Herbert Vitriol
- Burgess Waltmon
- R. E. Wanamaker
- Marion B. Warrick
- Robert M. Wertman
- Earl N. Willey
- Cecil G. Winstead
- A. H. Yeomans

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Rockefeller Center, N. Y.

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(PRINT)

Position ....

Theatre ....

Circuit ....

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City ....

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Absolutely No Dues or Fees!

FRED BARTON

manages the Jasper Theatre in Jasper, Ala., for Wilby-Kincey. Al Barton's theatre experience has been concentrated with his present outfit, from which circuit we number many active Round Tabler contributors, as you doubtless are aware. You are the first member to join from Jasper, Fred, so we'll have to depend on you to keep us informed on what's what down in your sector.

▽

DONALD PALMQUIST

is the assistant manager of the Loring Theatre, Minneapolis, Minn., one of the Minn. Amuse. Company houses, and started at the RKO Orpheum as ticket taker in 1931 and thence as usher at the Palace Theatre. From there Palmquist went to the Astor and acted as general utility man at all Minnesota Amusement theatres. From there he was transferred to the Loring.

▽

TED KIRKMEYER

managing the Rio in Helena, Mont., is no stranger to our pages, having won the Quigley July Silver Plaque. Ted managed the Canon Park Dance Pavilion in Boulder, owned by Fred Larson, and also assisted Fred Glass in the opening of Boulder's newest theatre. When Larson left, Kirkmeyer worked under Harry Ashton until he was promoted to manage the Rio when Fox acquired it in 1936.

▽

ROBERT F. BLACK

is the assitant manager of Warner Bros. Majestic Theatre, Mansfield, Ohio. Bob started in this game by passing out heralds for the Ohio Theatre there and then helped the artist at the Madison in Mansfield. In 1935, when Warners' opened the Majestic, Black was employed as part time usher and within a year and a half worked up to assistant manager, the position he now holds.

▽

LOUIS D. GLINNER

manages the Broadway Theatre, Chelsea, Mass., for the M & P Theatres Corp. Glinner started as usher at the Olympia Theatre, Chelsea, and after a year there was promoted to assistant at the same house. In 1930 he installed Publix service in a few of the Netoco Theatres when they were first acquired by M & P and after that came back to the Olympia as assistant. In 1936 Louie was made manager of the Broadway, at which spot he joined the club. His present circuit is the only outfit Glinner has been with and we bid him welcome to our midst.

▽

WILLIAM WEIR

comes to us from Londonderry, Northern Ireland, where he manages the Strand Cinema for the Curran Theatres Enterprises. Your brother Round Tablers here are always interested in reading of the exploitation activities of over seas showmen, Weir, so we shall look forward with keen anticipation to hear what you are doing to put your shows over in Londonderry.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 81

Bluebook School Question No. 81 *was: Name those various elements of a motor-generator set that must have careful attention if the machine is to operate at maximum efficiency. (B) What is the effect if motor-generators be not properly cared for and properly handled in every way?*

The following made acceptable replies: C. Rau and S. Evans; D. H. Danielson; C. Oldham; H. Edwards; G. E. Doe; A. L. Cooper; W. H. Edmonds; C. L. Loft; M. and J. Devoy; J. A. Zachritz; J. R. Prater; C. Lonie, L. Cimikoski; C. Champney, W. Limmroth; O. H. Schmidt; T. F. Bochert; L. F. Hayes; R. R. Lee; D. and W. Porter; S. N. Lockhard; H. S. Burgin; F. L. and L. Saylor; F. D. Scanlon; A. C. Greene; L. F. and G. Brown; R. S. Welch; H. Lathrope and M. Dey; R. Davis and E. M. Brown; R. H. Carter; E. F. and M. Wentworth; J. K. Robinson and R. E. Bullard; D. Coates; S. R. Hewitt; B. L. Blunt and W. R. Davis; D. Dennis, F. E. Dorp and H. A. Ames; C. H. Lowrie; L. E. Dodson and H. T. Todd; D. D. Roberts, N. S. Reid and H. T. Watkins; S. H. Billings; T. H. Logan; O. L. Goldstein and M. Samuels; F. H., S. and P. Dalbey; H. T. Randolph; P. and L. Felt; T. L. Kent and B. L. Cooper; C. Caldwell; E. Exline; B. B. Hornstein and R. R. Jacobs; M. L. Grahame; K. L. Brant; G. L. Goss; T. W. Redhouse; M. D. McGuire; D. L. Strobey; W. Winkler and R. R. Robbins; D. Hornbeck and R. Tomby; L. A. Beachwood and M. F. Robinson; S. L. Maxwell; W. B. Myers; P. F. Maxwell and S. U. Lamont; T. and W. Turk; W. V. Henderson and T. B. Brown; L. M. Roberts and W. C. Bant; F. B. Chilshome; G. T. Jones and A. Leonard; J. H. Morton; B. and M. Walker; E. L. Sanford; A. D. Lonby; A. W. Baxter; H. Bunker; H. T. Plum, D. A. Shea and M. O'Connell; J. R. Davidson and W. R. Matthews; A. H. Bradley; F. W. Brandenburg.

BLUEBOOK SCHOOL QUESTION NO. 86

(A) Explain why pressure voltage must be higher than arc voltage.

(B) How much excess supply voltage over arc voltage is required to secure a stable arc?

(C) Explain conditions under which it is permissible and not permissible to use a motor generator to supply projection arcs.

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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• New sixth edition. Projection, sound reproduction and trouble-shooting all in one handy volume. Also features quick-finding index system for instant reference. Order today.

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Rockefeller Center New York

C. E. Doe replies to Section A as follows: "The following points demand careful attention if a motor-generator set is to operate at maximum efficiency. (1) Scrupulous cleanliness of the entire machine. (2) Use only exact size and kind of brushes recommended by manufacturer of the set. (3) Commutator surface must make perfect electrical contact with entire surface of brushes. (4) Measure brush-commutator pressure and adjust to between 1.25 and 1.5 pounds per square inch of brush surface. Too little pressure induces sparking, with loss of efficiency and injury to commutator surface; excess pressure induces added frictional heat, unnecessary grooving and wear of commutator surface as well as brushes. It also tends to roughen the commutator surface, which induces sparking.

"(5) Brushes must be perfectly free to move in and out in holders, yet fit into them snugly. Brushes too loose in holders will rattle, chatter and spark. If they bind and stick in holders there will be bad sparking, loss of power, tendency to heat and roughening of the commutator surface. (6) Over-load must, so far as possible, be avoided as it means excessive heat, sparking and loss of efficiency. (7) Keep insulation between commutator bars cut down to depth recommended by manufacturer, usually 1/32 to 3/64 of an inch. (8) Test commutator for perfect roundness once each month and for low bars or high bars once each week. (9) Once each day brush commutator vigorously with stiff bristle brush, to remove copper and carbon dust from commutator undercut grooves.

"(10) Use only the lubricant recommended by manufacturer, keeping oil at proper level in oil wells. (11) Keep all starting equipment, switches etcetra in proper condition and clean. (12) If set is of the sleeve bearing horizontal type, keep it perfectly level so that slight end-play of armature will tend to prevent grooving of commutator and bearings. (13) Make sure that yoke is at proper position. (14) If it be a ball bearing set use only grease recommended by manufacturer as acid grease will ruin ball races. (15) Test once each month to make sure bearing wear is not advanced to a stage where there is insufficient clearance between armature and pole pieces. (16) If it be a set that is joined by a coupling and has no metal base upon which both motor and generator are mounted, be very sure the two shafts are in perfect alignment and that they remain so. (17) Be sure no unnecessary ballast resistance is introduced. (18) Make frequent inspections to the end that all starting apparatus is functioning properly."

(B) P. and L. Felt say, "No piece of machinery that is not properly handled and cared for will operate at high efficiency. In the case of a motor-generator that is not well handled and well cared for, its power consumption as compared with its output, will be increased, said increase being in exact proportion to the fault. This loss will not only be progressive, but will be registered on the meter for every hour the machine is operated. It is quite possible, especially if charges for power be fairly high, that in the life of a set its original cost may be paid out in wasted wattage caused by careless or unintelligent care.

"But that is not all, for a machine lacking careful and intelligent care will not only cost more in upkeep, but will not last as long as will the well cared for one. That, however, is not quite the best way to put it, as of course some parts, the frame, for example, will last for years, regardless of lack of care. But the vital or the working parts will wear out very much faster and must be replaced very much more often with careless or unintelligent care than with careful, intelligent care, and the difference may, where large sets are in use, easily amount to as much as an average of $100 per year in an all-day theatre."

To which I would add the thought that this matter presents a highly illustrative example of how important it is to select men who are to have charge of costly machinery that may be made to operate efficiently or otherwise.

Freeman and Marks To Open New Theatre

A new theatre will be opened in New Castle, Pa., shortly with the taking of a lease by Charles Freeman, formerly of the Peoples Amusement and Victor Theatre Corporations and Mike Marks, manager of the Latonia, Oil City, on the auditorium of the Spanish Rite Cathedral. The theatre will be known as the Cathedral and will feature combination vaudeville and motion pictures.

The house will open early in September following installation of the latest equipment for stage and screen presentation. Seating capacity will be 3500. John W. Ball, formerly with Warners in Pittsburgh, is handling the publicity.

Loew - F. & M. Deal Held Up

Loew's is holding up a deal for the Missouri theatre, St. Louis, until Fanchon and Marco executives meet certain requirements specified by the large crcuit before it takes over the house. Attorneys are in session.

Meeting Postponed

A zone managers' meeting, originally set for August 9th by Warner Brothers Theatres, will be held August 23rd.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37		
Don't Fall in Love	Pinky Tomlin	July 12,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37	66	
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Trooper X13	Frankie Darro			

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36	73	Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61	
(See "Honeymoon Pilot." "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68	July 24,'37
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37	74	Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
I Promise to Pay (G)	Leon Carrillo-Chester Marris	Apr. 21,'37	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68	Aug. 14,'37
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37	57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65	July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69	May 29,'37
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37†	61	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36	58	
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37†		
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37	65	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room, Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37	56	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart	Scott Colton-Patricia Farr			
Awful Truth, The	Irene Dunne-Cary Grant	Oct. 7,'37†		
(See "In the Cutting Room," July 17,'37.)				
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62	
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Freshmen Follies	Jimmy Durante-Joan Perry			
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†		
I'll Take Romance	Grace Moore-M. Douglas	Oct. 28,'37†		
(See "In the Cuting Room," July 24,'37.)				
I Married an Artist	John Boles-Luli Deste			
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37†	80	Aug. 7,'37
Life Begins with Love	Jean Parker-D. Montgomery			
(See "In the Cutting Room," July 31,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80.)				
Night Before, The	Mary Astor-Richard Arlen			
Park Avenue Dame	Fay Wray-Richard Arlen	Oct. 21,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
River of Missing Men	Jack Holt-Wynne Gibson	Oct. 31,'37†		
There's Always a Woman	Loretta Young-Randolph Scott			
Women of the Night	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60	June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64	Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36	60	Oct. 17,'36
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Jan. 20,'37	85	
Car of Dreams	Torzs-Perczel	Oct. 10,'36	90	
Dreams of Love	Frank Taray	Jan. 3,'37	103	
(English titles)				
Friendly Expression	Radey-Szoke	Nov. 1,'36	65	
Hungarian Village	Travelogue	Dec. 25,'36	20	
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36	82	
Salary $200 Monthly	Javor-Felop	Dec. 31,'36	82	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Sons of the Steppes	Kiss-Komcar	Dec. 26,'36	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Three Spinsters	Emile Markus-Rajnay	Dec. 1,'36	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szeleczky	Sept. 20,'37†	82	
Let's Be Happy	Zita Perczel	Sept. 30,'37†	74	
Tommy	Gizi Pechy	Sept. 10,'37†	100	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37	74	
Kilou, The Killer	Technicolor	Oct. 1,'36†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64	May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82	May 22,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70	Apr. 3,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37	80	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62	June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82	Aug. 7,'37
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	*85	July 24,'37
Cornered (G) 164	Boris Karloff-Beverly Roberts		*65	July 17,'37
(Reviewed under the title, "War Lord.")				
First Lady	Kay Francis-Preston Foster			
(See "In the Cutting Room," July 10,'37.)				
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The	Brian Aherne-O. de Havilland			
(See "In the Cutting Room," July 31,'37.)				
Hollywood Hotel	Dick Powell-Frances Langford			
It's Love I'm After (G)	Leslie Howard-Bette Davis		*87	July 31,'37
Larger Than Life	Frank McHugh-Jane Wyman			
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard	Oct. 2,'37†	120	July 10,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	*80	July 31,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Return from Limbo	Kay Francis			
Sergeant Murphy	Ronald Reagan-Mary Maguire			
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	*94	Aug. 7,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37	90	
Crustalo	Nina Afentaki	Oct. 11,'36	95	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36	118	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ftohea Toy Mpoam	Vasoula Manolidoy	Sept. 5,'37†	90	
Kainourgea Zoe	Rita Karmen	Nov. 7,'37†	115	
Reborn	Elene Papadake	Dec. 5,'37†	90	
True Love	Sophea Damogloy	Oct. 3,'37†	85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37	65	
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37	70	Sept. 12,'36
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37	81	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36	69	Mar. 31,'36
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36	63	May 30,'36
Man of Affairs (G) 3606	George Arliss-Rene Ray	Jan. 20,'37	71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37	69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	83	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec. 15,'36	67	Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're In the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	JessieMatthews-Nat Pendleton		91	
Girl Was Young, The	Nova Pilbeam			
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love	Anna Neagle-T. Carminati			
Non Stop New York	Anna Lee-Desmond Tester			
Sailing Along	Jessie Matthews-Jack Whiting			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'3C	66	
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37	77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37†	76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36	61	Dec. 12,'36
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37†	71	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½	Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37		
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37	61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July 9,'37†	63	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59	June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37†		
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37	55½	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd			
Damaged Goods 175	Pedro de Cordoba		60	July 10,'37
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Gorgeous	Anna Sten			
Here's Flash Casey 211	Eric Linden-Boots Mallory	Sept. 10,'37†		
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Oct. 1,'37†		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Make Up (G)	Nils Asther-June Clyde		70	July 10,'37
Murder at the Rancho	Ken Meynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Sept. 17,'37†		
Snow Covered Wagons				
Something to Sing About 210	James Cagney-E. Daw	Sept. 3,'37†		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes				
Tex Rides with the Boy Scouts 214	Tex Ritter	Aug. 27,'37†		
Trailing Trouble 208				
Wellsby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Sept. 24,'37†		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37		
Oil Raider, The	Buster Crabbe	Nov. 1,'36	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Ivory	Jack Mulhall	Dec. 1,'36	69	
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37	82	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36	82	
Uncle from America	Czeck Film	Dec. 15,'36	90	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37	85	Mar. 20,'37
Coming				
Ada Don't Do That	Polish Film			
Business in Distress	Czeck Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lilian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czeck Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct. 1,'37†	70	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37	8 rls.	
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb. 6,'37	8 rls.	
Pay, Madame	Paul Javor	May 30,'37	8 rls.	
Coming				
Affair of Honor	Gy. Kabos	Sept. 11,'37†	9 rls.	
All Men Are Wild	Paul Javor	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday-Ida Turay	Dec. 10,'37†	10 rls.	
Bride from Toroeko	Paul Javor	Oct. 1,'37†	10 rls.	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37†	8 rls.	
Hotel Springtime	Gy Kabos-Anna Tokes	Nov. 30,'37†	10 rls.	
I Picked You for My Husband	Paul Javor	Nov. 4,'37†	9 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37†	9 rls.	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37†	8 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37†	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37	90	
Coming				
Back from Reno				
Beauty Racket				
Dead March, The	Boake Carter	Sept. 15,'37†		
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,'36	112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36	82	Feb. 13,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37	89	July 3,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,'36	108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Broadway Melody of 1938 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37		
(See "In the Cutting Room," June 12,'37.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37	116	Apr. 3,'37
(See production articles, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36	72	Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37	139	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69	July 24,'37
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36	51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37	65	Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37	81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23,'36	78	
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67	Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37	127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37	94	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69	Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8,'36	89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37	66	May 8,'37
Topper (G) 738	Constance Bennett-Gary Grant	July 16,'37	97	July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37	64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Coming				
Bad Guy 743	Bruce Cabot-Virginia Grey	Aug. 27,'37		
Big City	Spencer Tracy-Luise Rainer	Sept. 3,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Bride Wore Red, The	Joan Crawford-Franchot Tone	Sept. 24,'37†		
Conquest	Greta Garbo-Charles Boyer	Oct. 1,'37†		
Double Wedding	William Powell-Myrna Loy	Oct. 15,'37†		
(See "In the Cutting Room," July 24,'37.)				
Firefly, The (G)	Jeanette MacDonald-Allan Jones		138	July 24,'37
Live, Love and Learn	Robt. Montgomery-R. Russell	Oct. 29,'37†		
Madame X	Gladys George-Warren William	Oct. 22,'37!		
My Dear Miss Aldrich	Edna May Oliver-W. Pidgeon	Sept. 17,'37†		
Women Men Marry	J. Hutchinson-George Murphy	Sept. 10,'37†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug. 20,'37†		
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37†		
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37†		
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†		
Paradise Isle (G)	Warren Hull-Movita	July 21,'37†	73	Aug. 14,'37
Riders of the Dawn	Jack Randall	July 14,'37†		
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	65	Feb. 15,'36
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†		
Coming				
Boy of the Streets	Jackie Cooper	Nov. 10,'37†		
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept. 29,'37†		
Country Beyond, The	Tom Keene	Oct. 13,'37†		
Danger Valley	Jack Randall	Nov. 3,'37†		
Federal Bullets		Oct. 6,'37†		
God's Country and the Man	Tom Keene	Sept. 2,'37†		
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†		
Marines Are Here, The				
Numbered Woman		Oct. 20,'37†		
Romance of the Limberlost				
Stars Over Arizona	Jack Randall	Sept. 22,'37†		
Telephone Operator				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36	66	Feb. 20,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 12,'37†	97	Aug. 7,'37
Big Broadcast of 1937, The (G) 3612	Jack Benney-Burns & Allen	Oct. 9,'36	100	Oct. 10,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37	82	Feb. 13,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67	Aug. 7,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37	85	Dec. 12,'36
(Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37		
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,'36	87	Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37	77	Jan. 30,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 30,'37	88	July 10,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36	67	
(See "In the Cutting Room," Oct. 3,'36.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37	85	July 31,'37
(See "In the Cutting Room," June 12,'37.)				
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37	61	
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36	75	Aug. 22,'36
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37	66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37	86	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joe McCrea	Apr. 9,'37	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37	77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36	80	Feb. 27,'37
Maid of Salem (G) 3634	C. Colbert-Fred MacMurray	Feb. 19,'37	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37	92	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37	75	Dec. 19,'36
Mountain Music (G) 8647	Bob Burns-Martha Raye	June 18,'37	77	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71	Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37	70	June 26,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37	60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
She's No Lady (G)	Ann Dvorak-John Trent	Aug. 20,'37†	*63	Aug. 7,'37
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wild Money 3651	Edward Everett Horton	July 9,'37	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall	Oct. 1,'37†		
(See "In the Cutting Room," July 31,'37.)				
Barrier, The	Jimmy Ellison-Jean Parker			
Blossoms of Broadway	Edward Arnold-Shirley Ross			
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell	Sept. 24,'37†		
Buckaroo	Gilbert Roland-Marsha Hunt	Oct. 15,'37†		
Double Or Nothing	Bing Crosby-Mary Carlisle	Sept. 17,'37†		
(See "In the Cutting Room," July 17,'37.)				
Ebb Tide	Oscar Hamolka-Frances Farmer	Oct. 29,'37†		
High, Wide and Handsome (G)	Irene Dunne-Randolph Scott	Oct. 29,'37†	114	July 24,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept. 3,'37†	74	Apr. 7,'37
Love on Toast	Stella Adler-John Payne			
On Such a Night	Karen Morley-Grant Richards	Aug. 27,'37†		
Partners in Crime	Lynne Overman-Roscoe Karns			
She Asked for It	Wm. Gargan-Orien Heyward	Sept. 10,'37†		
Sophie Lang Goes West	Gert. Michael-Larry Crabbe	Sept. 10,'37†		
Souls at Sea (G)	Gary Cooper-George Raft	Sept. 3,'37†	92	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16.)				
Summer Romance	Eleanore Whitney-Johnny Downs			
Texas Trail	William Boyd-George Hayes			
This Way Please	C. (Buddy) Rogers-Betty Grable	Sept. 17,'37†		
Wells Fargo	Joel McCrea-Frances Dee			
You and Me	Sylvia Sidney-George Raft	Oct. 22,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37		
El Justiciero	Ernesto Guillen	Jan. 3,'37		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affars of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37	71	Dec. 5,'36
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36	58	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31,'37	62	July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	57	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36	68	Oct. 31,'36
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June 7,'37	57	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	53	
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steel-Louise Stanley	May 10,'37	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36	63	Nov. 29,'36
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37	67	
(See "In the Cuting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36	78	Oct. 8,'36
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62	July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37	58	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	*60	Aug. 14,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37	68	Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60	June 26,'37

(THE RELEASE CHART--CONT’D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Over Town 6020	Olson and Johnson	Aug. 30,’37		
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,’37†		
Boots and Saddles	Gene Autry-Judith Allen	Oct. 4,’37†		
Escape by Night	Wm. Hall-Anne Nagel	Sept. 17,’37†		
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6,’37†		
Portia on Trial 6001	Frieda Inescourt-Walter Abel			
Public Cowboy No. 1 7015	Gene Autry-Ann Rutherford	Aug. 23,’37†		
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,’37	*66	July 31,’37
Treasure Hunt	Richard Cromwell-Helen Mack	Sept. 30,’37†		
Trouble for Two	Gordon Oliver-Marian Marsh	Oct. 4,’37		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,’37	58	June 12,’37
Big Games, The (G) 702	June Travis-Philip Huston	Oct. 9,’36	75	Oct. 3,’36
(Exploitation: Nov. 14,’36, p. 90; Dec. 19,’36, p. 88.)				
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,’37	60	July 31,’37
Border Cafe (G) 730	John Beal-Armida	June 4,’37	67	May 29,’37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,’37	65	Apr. 24,’37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,’37	72	Apr. 10,’37
(Exploitation: Feb. 27,’37, p. 81.)				
Daniel Boone (G) 781	George O’Brien-Heather Angel	Oct. 16,’36	77	Oct. 31,’36
(Exploitation: Oct. 31,’36, p. 74; Apr. 24,’37, p. 91.)				
Don’t Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,’37	62	Feb. 27,’37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug. 20,’37	*60	Aug. 14,’37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug. 13,’37	*60	July 31,’37
Hollywood Cowboy (G) 733	George O’Brien-Cecilia Parker	May 28,’37	64	July 31,’37
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,’36	65	Dec. 19,’36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,’37	67	Mar. 13,’37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,’37	60	May 29,’37
Mummy’s Boys (G) 701	Wheeler and Woolsey	Oct. 2,’36	68	Aug. 22,’36
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,’37	100	July 10,’37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,’36	57	Jan. 2,’37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,’37	68	July 17,’37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,’37	68	Mar. 20,’37
Park Avenue Logger (G) 787	George O’Brien-Beatrice Roberts	Feb. 26,’37	65	Jan. 30,’37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,’36	69	Nov. 21,’36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,’37	67	Jan. 2,’37
(See production article, Aug. 22,’36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,’37	84	Mar. 30,’37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,’37	59	Dec. 12,’36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,’36	88	Dec. 12,’36
(Exploitation: Dec. 26,’36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,’37	71	June 12,’37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,’37	88	Feb. 20,’37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,’37	116	May 8,’37
(Exploitation: June 19,’37, p. 85; July 31,’37, p. 80.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,’37	85	Feb. 27,’37
(Reviewed under the title, “Michael Strogoff.”) (Exploitation: Mar. 13,’37, p. 79.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,’37	70	July 17,’37
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,’37	105	Dec. 19,’36
(Exploitation: Feb. 27,’37, p. 84; Apr. 24,’37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,’37	74	June 5,’37
They Wanted to Mary (G) 715	Gordon Jones-Betty Furness	Feb. 5,’37	60	Dec. 26,’36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,’37	109	July 17,’37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,’37	61	Apr. 17,’37
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,’36	67	
(See “General Delivery,” “In the Cutting Room,” Oct. 3,’36.)				
We’re on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,’37	71	Jan. 23,’37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,’37	82	Oct. 17,’36
When’s Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,’37	77	Feb. 20,’37
Windjammer	George O’Brien-Constance Worth	Aug. 6,’37		
(See “In the Cutting Room,” May 29,’37.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,’36	64	Oct. 10,’36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,’36	77	Nov. 21,’36
(Exploitation: Jan. 16,’37, p. 80; Jan. 30,’37, p. 83; Feb. 13,’37, p. 84; Feb. 27,’37, p. 81.				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,’37	88	Apr. 24,’37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,’36	88	Oct. 31,’36
You Can’t Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,’37	62	June 5,’37
You Can’t Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,’37	61	May .1,’37

Coming

Title	Star	Dist’r	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute	James Ellison-Marsha Hunt				
(See “In the Cutting Room,” June 26,’37.)					
Damsel in Distress, A	Fred Astaire-Joan Fontaine				
Don’t Forget to Remember	Burgess Meredith-Ann Sothern				
Fight for Your Lady	John Boles-Ida Lupino				
Fit for a King	Joe E. Brown-Helen Mack				
(See “In the Cuting Room,” July 10,’37.)					
Forty Naughty Girls	James Gleason-Zasu Pitts				
(See “In the Cutting Room,” July 17,’37.)					
Life of the Party, The	Gene Raymond-Harriet Hilliard				
(See “In the Cutting Room,” July 24,’37.)					
Love in a Basement	James Dunn-Whitney Bourne				
Love Like That, A	Barbara Stanwyck-H. Marshall				
Make a Wish	Bobby Breen-Marion Claire		Aug. 27,’37		
(See “In the Cutting Room,” July 17,’37.)					
Music for Madame	Nino Martini-Joan Fontaine				
(See “In the Cutting Room,” July 17,’37.)					
Saturday’s Heroes	Van Heflin-Marian Marsh				
Stage Door	Kath. Hepburn-Ginger Rogers				
(See production article, Aug. 14,’37, p. 16.)					
Vivacious Lady	Ginger Rogers-James Stewart				

STATE RIGHTS

Title	Star	Dist’r	Rel. Date	Running Time Minutes	Reviewed
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,’37	*55	Apr. 10,’37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,’37		
(See “In the Cutting Room,” Nov. 21,’36.)					
Three Legionnaires (G)	Robt. Armstrong	General	June 15,’37	*60	Mar. 27,’37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,’37	57	June 12,’37

Coming

Title	Star	Dist’r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,’37	*75	Aug. 7,’37
Zamboanga (G)	Native Cast			*65	July 17,’37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23,’36	70	Oct. 24,’31
Angel’s Holiday (G) 754	Jane Withers-Robert Kent	June 4,’37	71	May 8,’37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,’37	96	Sept. 19,’36
(See production article, June 13,’36, p. 16; exploitation: Jan. 23,’37, p. 79.)				
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,’36	95	Dec. 5,’36
(Exploitation: Feb. 13,’37, p. 89.)				
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,’37	61	Apr. 17,’37
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,’37	58	June 26,’37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,’37	83	May 8,’37
(Exploitation: June 19,’37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,’37	58	July 10,’37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,’36	70	Nov. 14,’36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,’36	77	Nov. 28,’36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,’37	71	
(See “In the Cutting Room,” Mar. 6,’37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,’37	68	Nov. 29,’36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,’37	70	Jan. 16,’37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,’37	85	Mar. 3,’34
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16,’36	78	Oct. 17,’36
(Exploitation: Nov. 28,’36, p. 97; Dec. 12,’36, p. 84.)				
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,’37	79	Oct. 14,’36
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,’37	68	Jan. 23,’37
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,’36	64	Oct. 3,’36
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,’37	81	Apr. 3,’37
(Exploitation: May 8,’37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,’37	59	Mar. 6,’37
(Reviewed under the title, “Dead Yesterday.”)				
Handy Andy (G) 871 (re-issue)	Will Rogers-Robt. Taylor	Aug. 13,’37†	81	May 5,’34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,’37	67	Jan. 9,’37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,’37	56	
King George VI Coronation 870	Technicolor Special	July 15,’37†	28	
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett- Loretta Young-Simone Simon	Oct. 9,’36	97	Oct. 19,’36
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,’37	63	June 5,’37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,’36	67	
(See “Glory,” “In the Cutting Room,” Oct. 17,’36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,’37	117	Nov. 26,’36
(Exploitation: Nov. 21,’36, p. 108; Mar. 6,’37, p. 89; Mar. 27,’37, pp. 79, 82; Apr. 3,’37, pp. 65, 71; May 8,’37, p. 74; July 31,’37, p. 80.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,’37	78	Feb. 27,’37
(Exploitation: Apr. 24,’37, p. 90.)				
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,’37†	75	Aug. 14,’37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,’37	73	Mar. 27,’37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,’37	84	Mar. 20,’37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,’37	57	Jan. 16,’37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,’37	89	Feb. 13,’37
(Exploitation: Mar. 20,’37, p. 78; Apr. 17,’37, pp. 80, 82; June 19,’37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,’37	94	Dec. 26,’36
(Exploitation: Mar. 20,’37, p. 78; Apr. 17,’37, pp. 80, 82.)				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,’37†	68	July 24,’37
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23,’36	93	Oct. 24,’36
(Exploitation: Nov. 28,’36, pp. 96, 97; Dec. 12,’36, p. 87; Dec. 19,’36, p. 89; Jan. 9,’37, pp. 68, 71.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,’36	81	Nov. 21,’36
(Exploitation: Jan. 23,’37, p. 78; Feb. 27,’37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,’37	57	Feb. 13,’37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,’37	102	Mar. 27,’37
(Exploitation: June 5,’37, p. 64.)				
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,’37	74	Aug. 7,’37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,’37	64	
(See “In the Cutting Room,” May 1,’37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,’37	92	June 19,’37
(See production article, Mar. 13,’37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,’37	69	Jan. 30,’37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,’36	86	Dec. 26,’36
(Exploitation: Feb. 13,’37, p. 86.)				

(THE RELEASE CHART--CON'T)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36	57	Sept. 19,'36
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70	Mar. 6,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36	63	Nov. 14,'36
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	70	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99	July 31,'37

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Ali Baba Goes to Town	Eddie Cantor-June Lang	Oct. 29,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Boots and Saddles	Smith Ballew	Oct. 8,'37†		
Borneo	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
Charlie Chan on Broadway (G)	Warner Oland-Joan Marsh	Oct. 22,'37†	*65	Aug. 7,'37
Danger—Love at Work	Ann Sothern-Jack Haley	Oct. 15,'37†		
(See "In the Cutting Room," July 10,'37.)				
Heidi	Shirley Temple-Jean Hersholt	Nov. 5,'37†		
(See "In the Cutting Room," July 24,'37.)				
Hot Water (G)	'ed Prouty-Spring Byington	Sept. 24,'37†	58	July 17,'37
In Old Chicago	Tyrone Power-Alice Faye	Dec. 31,'37†		
Lancer Spy	Peter Lorre-Dolores Del Rio	Oct. 8,'37†		
(See "In the Cutting Room," July 17,'37.)				
Life Begins in College	Ritz Bros.-George Murphy	Oct. 1,'37†		
(See "In the Cutting Room," July 31,'37.)				
Look Out, Mr. Moto	Peter Lorre-Rochelle Hudson			
Thin Ice 805	Sonja Henie-Tyrone Power	Sept. 3,'37†		
(See "In the Cutting Room," May 29,'37.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66	Apr. 17,'37
Western Gold 761	Smith Ballew-Heather Angel	Aug. 27,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Wife, Doctor and Nurse	Loretta Young-Warner Baxter	Sept. 17,'37†		
(See "In the Cutting Room," July 24,'37.)				
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37†	64	July 24,'37

UNITED ARTISTS

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37	97	Mar 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	*104	July 31,'37
(Exploitation: July 31,'37, p. 81.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87.)				

Coming

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd		80	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov. 12,'37†		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct. 29,'37†		
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93	Aug. 7,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct. 15,'37†		
52nd Street	Ian Hunter-Pat Paterson	Sept. 24,'37†		
(See "In the Cutting Room," July 17,'37.)				
Goldwyn Follies, The	Phil Baker-Ritz Bros	Dec. 25,'37†		
Hurricane, The	Dorothy Lamour-Jon Hall	Nov. 10,'37†		
(See production article, Aug. 7,'37, p. 16.)				
I Met My Love Again	Joan Bennett-Henry Fonda	Oct. 8,'37†		
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov. 5,'37†		
Nothing Sacred	Carole Lombard-Fredric March	Nov. 19,'37†		
Prisoner of Zenda	Ronald Colman-M. Carroll	Sept. 3,'37†		
(See "In the Cutting Room," July 3,'37.)				
Stand-In	Leslie Howard-Joan Blondell			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108	Aug. 7,'37

UNIVERSAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64	Aug. 14,'37
As Good ss Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37. p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37	60	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37	69	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug. 15,'37	63	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80.)				
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37	58	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78	May 15,'37

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson			
Behind the Mike	Wm. Gargan-Judith Barrett	Sept. 26,'37†		
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct. 3,'37†		
Idol of the Crowds 2037	John Wayne-Judith Barrett	Oct. 10,'37†		
(See "In the Cutting Room," July 10,'37.)				
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept. 19,'37†	58	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Man Who Cried Wolf, The 2023	Tom Brown-Barbara Reed	Aug. 29,'37†	66	
Merry-Go-Round of 1938	Bert Lahr-Alice Brady	Oct. 24,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Midnight Raiders	Noah Beery, Jr.-Kath. Hughes			
100 Men and a Girl 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†		
(See "In the Cutting Room," July 10,'37.)				
Sudden Bill Dorn	Buck Jones-Evelyn Brent			
That's My Story	Claudia Morgan-Wm. Lundigan	Oct. 31,'37†		
(See "In the Cutting Room," July 3,'37.)				

VICTORY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brothers of the West	Tom Tyler	June 30,'37		
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37		
Fued of the Trail	Tom Tyler-Harlene Wood	May 1,'37		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37		
Lost Ranch	Tom Tyler	July 10,'37		
Flashing Mallets	Herman Brix	May 10,'37		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37		
Orphans of the Pecos	Tom Tyler	June 5,'37		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36		
Roaring Motors	Herman Brix	May 30,'37		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36		
Winning Stroke, The	Herman Brix	June 15,'37		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37		
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60	June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36	58	Oct. 31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36	60	Sept. 5,'36
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37	54	
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6,'37	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36	65	Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58	
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105	July 10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gorden Oliver	June 19,'37	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
(See "In the Cutting Room," July 31,'37.)				
Love Is On the Air	Ronald Regan-June Travis			
Missing Witnesses	Dick Powell-Jean Dale			
One More Tomorrow	Dick Foran-June Travis			
Over the Goal	William Hopper-June Travis			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Sh! the Octopus	Hugh Herbert-Marcia Ralston			
She Loved a Fireman	Dick Foran-Ann Sheridan			
Submarine D-I	Pat O'Brien-George Brent			
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tonight's Our Night	Claudette Colbert-Charles Boyer			
Varsity Show	Dick Powell-Fred Waring	Sept. 4,'37†		
(See "In the Cutting Room," May 29,'37; production article, July 24,'37, p. 16.)				
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64	July 24,'37
Without Warning 218	Loris Karloff-Jane Wyman			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18,'36	7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37	79	
Slalom (G)	Skiing Film	Dec. 15,'36	66	Jan. 23,'37
Treno Populare	Italian Feature	Dec. 25,'36	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	98	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Fury Over Spain (G)		Modern Film		55	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80	July 10,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Ora Ponciano (G)	Chucho Solorzane	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84	July 17,'37
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36	91	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept.30,'36	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36	16½
Back to the Woods (3 Stooges)	May 14,'37	19½
Bury the Hatchet	Aug. 6,'37	19
Calling All Doctors	July 22,'37	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36	18
From Bad to Worse Charlie Chase	June 4,'37	17
Goofs and Saddles	July 2,'37	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17
Lodge Night Andy Clyde	June 11,'37	18
Love Comes to Mooneyville (1-2-37)	Nov. 14,'36	18
My Little Feller Andy Clyde	May 21,'37	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36	17
Sailor Maid Polly Moran	Feb. 12,'37	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18
Super Snooper, The El Brendel	Feb. 25,'37	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17
Wrong Miss Wright, The Charlie Chase	June 18,'37	17
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36	7½
Bon Bon Parade	Nov. 26,'36	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36	7
Foxy Pup, The (6-5-37)	May 21,'37	6½
Gifts from the Air	Jan. 1,'37	7½
Indian Serenade	July 16,'37	8
Let's Go (4-17-37)	Apr. 10,'37	7½
Merry Mannequins	Mar. 19,'37	6½
Merry Mutineers (11-7-36)	Oct. 2,'36	7
Mother Hen's Holiday	May 7,'37	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Scary Crows	Aug. 20,'37	
Skeleton Frolic (2-20-37)	Jan. 29,'37	7½
Spring Festival	Aug. 6,'37	8
Stork Takes a Holiday, The	June 11,'37	8
Swing, Monkey, Swing	Sept. 10,'37	
Two Lazy Crows (11-28-36)	Nov. 26,'36	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37	10
Fifty Years of Barter	May 28,'37	9½
Haiti's Black Napoleon	Aug. 6,'37	
Pirate Parts of the Caribbean	July 2,'37	9
Star Gazers (11-7-36)	Oct. 15,'36	9½
When the West Was Young (3-20-37)	Mar. 12,'37	9
COURT OF HUMAN RELATIONS		
Runaway Marriage, The (1-16-37)	Dec. 18,'36	11
Wedding Deal, The	Feb. 26,'37	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37	10
Community Sing (No. 2)	Feb. 19,'37	11
Community Sing (No. 3) (6-5-37)	May 20,'37	10
Community Sing (No. 4)	June 18,'37	10½
Community Sing (No. 5)	July 24,'37	10½
Herald of the Skies	Apr. 2,'37	9½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18,'36	9
HAPPY HOUR		
Goose Girl, The	May 30,'37	3 rls.
Old Woman in the Woods, The	Apr. 23,'37	3 rls.
KRAZY KAT CARTOONS		
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36	7
16. Merry Cafe (1-23-37)	Dec. 26,'36	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37	7
18. Krazy's Race of Time (6-26-37)	May 6,'37	7
19. Masque Raid, The	June 25,'37	7
NEW WORLD OF SPORT SERIES		
Fishing Thrills (2-13-37)	Jan. 22,'37	9
Fit to Win (6-12-37)	May 7,'37	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37	10
Fun in the Water (4-17-37)	Apr. 10,'37	10
Future Stars	Aug. 30,'37	
Golf Magic	Aug. 16,'37	
Plane Devils (1-9-37)	Nov. 28,'36	9½
Riding the Waves	June 4,'37	10
Scrambled Legs (3-27-37)	Feb. 22,'37	9
Skiing Is Believing (11-14-36)	Oct. 26,'36	10
Sport of the Seasons	June 25,'37	9
Sport's Greatest Thrills	Aug. 3,'37	9
SCRAPPY CARTOONS		
I Want to Be an Actress	Nov. 28,'36	7
Dizzy Ducks (12-19-36)	July 18,'37	6½
Puttin' Out the Kitten	Mar. 26,'37	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37	7
SCREEN SNAPSHOTS (New Series)		
No. 2—(11-21-36)	Oct. 23,'36	10
No. 3—(1-9-37)	Nov. 28,'36	10
No. 4—(2-6-37)	Dec. 18,'36	10
No. 5—(2-27-37)	Jan. 22.'37	10
No. 6—	Feb. 19,'37	10
No. 7—	Mar. 23,'37	9½
No. 8—(5-29-37)	Apr. 30,'37	9½
No. 9—	May 22,'37	10
No. 10—	June 4,'37	9
No. 11—	June 25,'37	10½
No. 12—	Aug. 13,'37	
No. 13—	Sept. 10,'37	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36	8½
Castle Town of France (2-20-37)	Nov. 1,'36	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36	8½

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Dental Follies (4-10-37)	Feb. 26,'37	11
Gifts in Rhythm	Oct. 23,'36	10
Pink Lemonade (9-24-36)	Sept.18,'36	11
Play! Girls	Nov. 6,'36	11
Pot Luck (8-14-37)	Aug. 6,'37†	11
See Uncle Sol (2-6-37)	Jan. 29,'37	11
Strike! You're Out (1-9-37)	Dec. 11,'36	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37	7
Book Shop, The (1-30-37)	Feb. 5,'37	6
Bug Carnival (4-17-37)	Apr. 16,'37	7
Bully Frog, A (10-10-36)	Sept.18,'36	6
Cleaning Day	Sept.17,'37†	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4,'36	6
Farmer Al Falfa in Trailer Life	Aug. 20,'37†	1 rl.
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36	7
Flying South	Mar. 19,'37	7
Homeless Pup, The	July 23,'37	7
Kiko Foils the Fox (11-7-36)	Oct. 2,'36	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36	7
Hay Ride, The	Apr. 2,'37	6
Mechanical Cow, The	June 25,'37	7
Ozzie Ostrich Comes to Town	May 28,'37	7
Paper Hangers, The (8-14-37)	July 30,'37	7
Pink Elephants	July 9,'37	7
Play Ball	June 11,'37	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36	7
Puddy's Coronation	May 14,'37	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36	6
Red Hot Music	Mar. 5,'37	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36	7
Salty McGuire	Jan. 6,'37	7
School Birds	Apr. 30,'37	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37	7
Villain Still Pursued Her, The	Sept. 3,'37†	1 rl.
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36	11
Crystal Ballet	May 28,'37	11
Feminine Form (8-29-36)	Aug. 7,'36	10
How to Ski	Aug. 20,'37†	11
Krazi-Inventions (10-31-36)	Oct. 9,'36	11
Legend of the Lei (1-2-37)	Dec. 4,'36	11
Nature's Songsters (9-23-36)	Sept. 4,'36	8
Ornamental Swimming	June 4,'37	10
Songs of the Danube	May 7,'37	9
Sports in the Alps (10-10-36)	Sept.11,'36	9
Symphony in Snow (11-7-36)	Oct. 16,'36	9
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37†	19
Amuse Yourself	Nov. 27,'36	20
Any Old Port (1-2-37)	Nov. 6,'36	18
Bashful Ballerina	Sept.17,'37†	
Big Courtship, The	Feb. 19,'37	17
Chemist, The (9-24-36)	Oct. 9,'36	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18
Ditto	Feb. 12,'37	17
Freshies	May 7,'37	17
Fun's Fun (2-6-37)	Feb. 5,'37	19
Girls Ahoy!	June 11,'37	17
Hamlet and Eggs	June 18,'37	16
Her Accidental Hero	May 21,'37	17
High-C Honeymoon	Jan. 1,'37	21
His Pest Girl	Apr. 30,'37	18
Hi-ya Doc?	Apr. 23,'37	20
Holding the Bag	May 14,'37	19
Hold It	Jan. 29,'37	17
Jail Bait	Jan. 8,'37	19
Just the Type	Dec. 4,'36	20
Love at First Fight	Sept.10,'37†	
Love in Arms	May 28,'37	18
Love Nest on Wheels	Mar. 26,'37	18
Man to Man	Feb. 26,'37	17
Melody Girl	Apr. 16,'37	17
Mixed Magic (12-9-36)	Nov. 20,'36	17
Modern Home (11-28-36)	Nov. 13,'36	19
Montague the Magnificent (8-14-37)	Aug. 27,'37†	17
Nervous Ghost, The	Sept.24,'37†	
Off the Horses (4-10-37)	Mar. 5,'37	19
Pixilated	Mar. 19,'37	18
Practically Perfect (1-30-37)	Jan. 15,'37	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36	18
Ready to Serve (4-10-37)	Mar. 12,'37	15
Screen Test, The (12-19-36)	Dec. 13,'36	19
Slacks Appeal	Aug. 13,'37†	
Smart Way, The		
Spring Is Here	Oct. 30,'36	20
Sweeties	Sept. 3,'37†	
That's the Spirit	June 25,'37	17
Transatlantic Love	Dec. 25,'36	20
Uncle Sol Solves It		
Wacky Family, The (9-26-36)	Sept. 4,'36	20
Who's Crazy?	Aug. 20,'37†	
Whose Baby Are You? (11-7-36)	Oct. 2,'36	18

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37	10
Busy Spots in Florida	Jan. 20,'37	12
Floridian Curiosities (5-29-37)	Jan. 10,'37	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37	
Sport of Flying	Sept.12,'36	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14-36)	Oct. 10,'36	18
No. 9—Torture Money (2-27-37)	Jan. 2,'37	20
No. 10—It May Happen to You (8-14-37)	June 5,'37	21
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37	9
Floral Japan	July 24,'37	8
Hong Kong, Hub of China (6-26-37)	May 1,'37	8
India on Parade	Feb. 6,'37	9
Oriental Paradise	Nov. 14,'36	8
Picturesque South Africa (2-20-37)	Jan. 9,'37	9
Quaint Quebec	Sept.12,'36	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36	9
Rocky Mountain Grandeur (7-24-37)	June 26,'37	8
Serene Siam (6-26-37)	May 29,'37	9
Yellowstone Park (12-19-36)	Oct. 24,'36	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26-36)	Dec. 12,'36	8
27—Circus Daze	Jan. 16,'37	9
28—Swing Wedding	Feb. 13,'37	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37	8
30—Bosko and the Pirates (5-8-37)	May 1,'37	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	8
32—Wayward Pups (8-14-37)	July 10,'37	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage (7-24-37)	June 12,'37	10
Hollywood Extra (11-7-36)	Sept.19,'36	11
Hollywood: Second Step (2-20-37)	Dec. 5,'36	10
How to Be a Detective (1-23-37)	Oct. 17,'36	9
How to Vote (9-5-36)	Sept. 5,'36	10
Romance of Digestion	Mar. 13,'37	11
What Do You Think?	Jan. 23,'37	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19
Hollywood Party (5-8-37)	Apr. 3,'37	21
No Place Like Rome (11-7-36)	Sept.26,'36	19
Some Time Soon (4-10-37)	Mar. 6,'37	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Glove Taps (4-10-37)	Feb. 20,'37	11
Hearts Are Thumps	Apr. 3,'37	11
Night 'n' Gales	July 24,'37	11
Pay as You Exit	Oct. 24,'36	11
Reunion in Rhythm	Jan. 9,'37	11
Roamin' Holiday (7-31-37)	June 12,'37	11
Rushin' Ballet (6-26-37)	Apr. 24,'37	11
Spooky Hooky (3-6-37)	Dec. 5,'36	11
Three Smart Boys (5-8-37)	Mar. 13,'37	11
Two Too Young (11-7-36)	Sept.26,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37	10
Behind the Headlines (9-5-36)	Sept.12,'36	11
Dexterity (2-27-37)	Jan. 16,'37	9
Equestrian Acrobatics	Aug. 14,'37	8
Gilding the Lily	Feb. 6,'37	8
Golf Mistakes (6-26-37)	June 12,'37	10
Grand Bounce, The (6-26-37)	May 22,'37	11
Hurling (1-9-37)	Nov. 14,'36	10
Olympic Ski Champions (11-7-36)	July 3,'37	10
Penny Wisdom (5-8-37)	Apr. 10,'37	10
Pigskin Champions	Aug. 14,'37	
Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill")		10
Sports on Ice	July 24,'37	10
Tennis Tactics (5-8-37)	May 1,'37	10
Wanted—A Master (1-2-37)	Dec. 26,'36	10
SPECIAL		
Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.)	Apr. 9,'37	21
TABLOID MUSICALS		
Bars and Stripes (5-8-37)	Feb. 20,'37	11
Dancing on the Ceiling	Jan. 2,'37	9
Every Sunday	Nov. 28,'36	10
Little Maestro (4-17-37)	Mar. 27,'37	11
Song of Revolt (7-24-37)	May 29,'37	11
Swing Banditry (9-5-36)	Sept.19,'36	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20,'36	7
Candid Candidate, The	Aug. 27,'37†	1 rl.
Ding Dong Doggie	July 23,'37	1 rl.
Grampy's Indoor Outing	Oct. 16,'36	7
House Cleaning Blues	Jan. 15,'37	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37	7
Impractical Joker, The (7-3-37)	June 18,'37	7
Making Friends	Dec. 18,'36	7
Pudgy Takes a Bow-Wow	Apr. 9,'37	7
Pudgy Picks a Fight (5-22-37)	May 14,'37	8
Service With a Smile	Sept. 24,'37†	1 rl.
Whoops! I'm a Cowboy	Feb. 12,'37	1 rl.
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37	7
Car-Tune Portrait, A (7-3-37)	June 25,'37	7
Chicken a la King	Apr. 16,'37	1 rl.
Christmas Comes But Once a Year	Dec. 4,'36	8
Peeping Penquins	Aug. 27,'37†	1 rl.
Play Safe	Oct. 16,'36	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37	10
Frimi Favorites (7-3-37) Rudolf Frimi, Jr., and Orch.	June 4,'37	11
Hollywood Star Reporter, No. 2	Oct. 29,'37†	1 rl.
Hula Heaven Eddie Peabody	Oct. 1,'37†	1 rl.
Installment Collector, The Fred Allen	July 24,'37	10
Let's Go Latin Xavier Cugat and Orch.	Sept. 10,'37†	1 rl.
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36	11
Night in Manhattan	July 30,'37	10
Queens of Harmony Phil Spitalny and Girl Orch.	Aug. 20,'37†	1 rl.
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36	10
Song Hits on Parade Freddie Rich & Orch.	Jan. 15,'37	10
Star Reporter in Hollywood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36	10
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37	9
Schubert's Serenade	July 23,'37	9
Song of the Islands (5-22-37)	May 21,'37	10
Trees (3-20-37)	Mar. 19,'37	9
Western Sketches	Nov. 20,'36	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37	10
Broadway Highlights, No. 8	Dec. 11,'36	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37	10
Cowboy Shorty	Oct. 8,'37†	1 rl.
Game Trails	Apr. 30,'37	10
It's a Good Stunt	Sept. 10,'37†	1 rl.
It's a Living	Mar. 5,'37	10
Killer of the Tonto	Aug. 13,'37†	1 rl.
Nobody Home	Apr. 2,'37	10
Rhythm of the River	Oct. 9,'36	10
Safety in the Air (5-22-37)	May 28,'37	10
Sailor Shorty	Oct. 23,'36	10
That's Their Business	Nov. 13,'36	11
Where Champions Meet (2-20-37)	Jan. 8,'37	9
Where Snow Is King	Feb. 5,'37	9
PARAMOUNT PICTORIAL		
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37	9
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions	Feb. 12,'37	9
No. 8 — Tides of Fundy—Home of the Rainbow—Meet the Lorias	Mar.12,'37	1 rl.
No. 9—Moonlight and Shadows — Rooftops of Manhattan—Blackie and Brownie	Apr. 9,'37	11
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37	11
No. 11—Fishing Highlights	June 4,'37	11
No. 12—(7-3-37)	July 2,'37	10
NEW SERIES		
No. 1	Aug. 6,'37†	1 rl.
No. 2	Sept. 3,'37†	1 rl.
No. 3	Oct. 1,'37†	1 rl.
POPEYE THE SAILOR		
Hold the Wire	Oct. 23,'36	7
Hospitaliky	Apr. 16,'37	7
I Like Babies and Infints	Sept. 17,'37†	1 rl.
I'm in the Army Now	Dec. 25,36	7
I Never Change My Altitude	Aug. 20,'37†	1 rl.
Lost and Foundry	July 16,'37	7
Morning, Noon and Night Club (6-26-37)	June 18,'37	7
My Artistical Temperature	Mar. 19,'37	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36	7
Spinach Roadster, The	Nov. 27,'36	7
Twisker Pitcher, The	May 21,'37	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 2 (11-28-36)	Oct. 30,'36	10
No. 3	Dec. 25,'36	11
No. 4 (3-2-27)	Feb. 26,'37	11
No. 5	Apr. 30,'37	11
No. 6	July 2,'37	1 rl.
NEW SERIES		
No. 1	Sept. 3,'37†	1 rl.
SCREEN SONGS		
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37	8
Please Keep Me In Your Dreams (5-22-37) Henry King and Orch.	May 28,'37	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36	7
Twilight on the Trail The Westerners	Mar.26,'37	8
Whispers in the Dark	Sept. 24,'37†	1 rl.
You Came to My Rescue Shep Fields and Orch.	July 30,'37	1 rl.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 29—Fighting Marlin	Oct. 2,'36	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36	10
No. 31—Chimp Champs	Dec. 4,'36	10
No. 32—Sporting Pals	Jan. 1,'37	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37	10
No. 35—King Soccer	Mar.26,'37	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	10
No. 37—Swing Stars (5-22-37)	May 14,'37	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	
No. 40—Aquabats	Aug. 13,'37†	1 rl.
No. 41—Picking Pets	Sept. 10,'37†	1 rl.
UNUSUAL OCCUPATIONS (Cinecolor)		
No. 1	Aug. 6,'37†	1 rl.
No. 2	Oct. 8,'37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
EASY ACES		
Etiquette	Nov. 29,'36	9
HEADLINER SERIES		
1—Lalapaloosa	Nov. 20,'36	16
2—Singing in the Air	Feb. 19,'37	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37	18
4—Swing Fever	July 25,'37	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37	19
Dumb's the Word	June 11,'37	18
Hillbilly Goat (1-23-37)	Jan. 15,'37	18
Locks and Bonds	Apr. 16,'37	19
Tramp Trouble	Aug. 6,'37	16
Vocalizing (10-10-36)	Oct. 23,'36	20½
MARCH OF TIME		
No. 3	Nov. 3,'36	21
No. 4 (12-12-36)	Nov. 27,'36	22
No. 5	Dec. 25,'36	19
No. 6	Jan. 22,'37	19
No. 7	Feb. 10,'37	21
No. 8	Mar. 19,'37	20
No. 9 (4-17-37)	Apr. 16,'37	21
No. 10	May 14,'37	18
No. 11	June 11,'37	18
No. 12	July 9,'37	18
No. 13	Aug. 6,'37	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4,'36	18
Horse Play (4-3-37)	Mar. 19,'37	18
Who's Looney Now?	Sept. 4,'36	18
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3-36)	Oct. 9,'36	16
Deep South (1-23-37)	Jan. 1,'37	17
Mississippi Moods (7-31-37)	July 23,'37	17
That Man Samson	May 28,'37	19
RAINBOW PARADE CARTOONS		
It's a Greek Life (3-28-36)	Aug. 2,'36	7
Toonerville Picnic	Oct. 2,'36	7
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18,36	16
Inlawful	Apr. 30,'37	17
So and Sew	Sept.18,'36	15
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar.26,'37	18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	9½
Big League	May 7,'37	11
Foreign Sports	Apr. 9,'37	10
Goals for Gold and Glory	Oct. 30,'36	11
Golf Timing	July 23,'37	11
High, Wide and Dashing	Sept. 4,'36	9
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36	11
Pardon My Spray (10-10-36)	Oct. 2,'36	10
Putting On the Dog	Feb. 12,'37	11
Royal Steeds	July 2,'37	10
Saratoga Summers (3-27-37)	Mar. 12,'37	10
Singing Wheels (12-26-36)	Nov. 20,'36	11
STRUGGLE TO LIVE		
Deadly Females	Nov.13,'36	9½
Desert Land	Apr. 16,'37	8
Forest Gangsters (1-23-37)	Jan. 8,'37	9
Jungle Playmate	July 30,'37	9
Swamp Land	Sept.18,'36	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37	19
One Live Ghost	Nov. 6,'36	21
Wife Insurance (8-14-37)	July 9,'37	16
Wrong Romance, The	May 14,'37	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37	11
Circus Winter Quarters	May 14,'37	11
Florida Cowboy	June 11,'37	9½
Gold Mania (1-16-37)	Dec. 25,'36	11
Graveyard of Ships (1-2-37)	Nov. 27,'36	11
Heart of the Sierras	Nov. 6,'36	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37	11
Mt. Vernon	Mar. 19,'37	10
Romantic Mexico	Jan. 22,'37	10
Trinidad	Sept.11,'36	10
Washington in Virginia (10-3-36)	Oct. 9,'36	10
Workshops of Old Mexico	July 9,'37	11

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seashore (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
DYNAMIC		
Wonderland of Gaspe (6-13-36)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade (8-14-37)	Aug. 6,'37	10
Dogging It Around the World	Nov. 13,'36	10
Looking for Trouble	Dec. 18,'36	10
Pacing the Thoroughbreds	Sept.25,'36	
Ski Parade, The	Feb. 5,'37	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36	10
MAGIC CARPET SERIES		
Land of Genghis Kahn (2-6-37)	Dec. 18,'36	10
Philippine Fantasy (11-7-36)	Sept.25,'36	
Portraits of Portugal (8-7-37)	Aug. 6,'37	10
Touring Brazil (12-18-36)	Nov. 13,'36	10
Western Grandeur (4-3-37)	Feb. 5,'37	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.
112. Moose Hunters	Aug. 5,'37†	9
SILLY SYMPHONIES		
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	6½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar. 27,'37†	8½
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 27 (10-10-36)	Sept. 14,'36	9
No. 28 (10-17-36)	Oct. 19,'36	8
No. 29	Oct. 26,'36	9
No. 30	Nov. 23,'36	10
No. 31	Dec. 21,'36	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37	9
No. 34 (4-17-37)	Mar. 22,'37	8
No. 35 (4-17-37)	Apr. 12,'37	7
No. 36 (5-15-37)	May 10,'37	9½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39	Aug. 23,'37	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37	7
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic	Aug. 16,'37	
Golfers, The (2-13-37)	Jan. 11,'37	8½
House of Magic (2-13-37)	Feb. 8,'37	8
Knights for a Day (1-9-37)	Dec. 28,'36	7
Lumber Camp (3-20-37)	Mar. 15,'37	7
Rest Resort	Aug. 23,'37	
Steel Workers (5-15-37)	Apr. 26,'37	7
Stevedores, The	May 24,'37	7
Turkey Dinner	Nov. 30,'36	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret (8-14-37)	Aug. 4,'37	10
Barbecue Revue	Sept. 8,'37†	
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Fun Begins at Home	Feb. 17,'37	10
Fun in the Fire House (11-7-36)	Oct. 28,'36	10
Gus Van's Garden Party (10-10-36)	Sept. 2,'36	11
It's on the Record	Mar. 17,'37	10½
Musical Airways (10-10-36)	Sept. 30,'36	11
Royal Cafe	Nov. 25,'36	10
School for Swing (2-6-37)	Jan. 20,'37	10
Shoes with Rhythm (5-15-37)	June 9,'37	10
Singing Bandit, The (7-3-37)	July 7,'37	10
Television Highlights	Dec. 23,'36	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Beachcombers (10-3-36)	Oct. 5,'36	9
Birthday Party, The	Mar. 29,'37	6½
Duck Hunt (3-13-37)	Mar. 8,'37	7
Everybody Sings (1-30-37)	Feb. 22,'37	7
Gopher Trouble	Nov. 30,'36	7
Night Life of the Bugs (10-3-36)	Oct. 9,'36	8
Playful Pup, The (7-31-37)	July 12,'37	7
Puppet Show (10-13-36)	Nov. 2,'36	8
Trailer Thrills (5-15-37)	May 3,'37	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36	8
Wily Weasel, The	June 7,'37	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 27—Novelty	Sept. 28,'36	8
No. 28—Novelty (9-24-36)	Oct. 12,'36	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36	10
No. 31—Novelty (1-2-37)	Jan. 4,'37	9
No. 32—Novelty (1-30-37)	Feb. 1,'37	9
No. 33—Novelty (2-13-37)	Mar. 1,'37	9
No. 34—Novelty (4-17-37)	Mar. 29,'37	9
No. 35—Novelty (4-17-37)	Apr. 26,'37	9
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug. 16,'37	9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21
King Edward the VIIII	Dec. 14,'36	9½
You Can't Get Away With It	Nov. 30,'36	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Internationals Holtz-Lee	Oct. 17,'36	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36	11
Vaude-Villians Marty May	Dec. 12,'36	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37	11
Bring On the Girls Edgar Bergen	Mar. 6,'37	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10
Nickel Lowdown Charles Kemper	May 1,'37	10
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	

BROADWAY BREVITIES

Title	Rel. Date	Min.
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard-Robert Norton	Sept. 12,'36	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36	21
Say It with Candy Virginia Verrill	Oct. 3,'36	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36	18
Captain Bluebird Georgie Price	Feb. 13,'37	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36	18
Sweethearts and Flowers Regis-Toomey-Preisser Sisters	Nov. 7,'36	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36	18
"Give Me Liberty" John Litel	Dec. 19,'36	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37	21
Captain Blueblood Georgie Price	Feb. 3,'37	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37	20
Mail and Female Ken Murray	Mar. 27,'37	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37	21
Movie Mania Dave Apollon	May 8,'37	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20
Day at Santa Anita Sybil Jason	May 22,'37	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	
Rhythm Roundup, The Estelle Taylor	June 19,'37	
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37	
Flowers from the Sky Josephine Huston	July 24,'37	
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right. Irene Bordoni	Aug. 7,'37	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Colorful Occupations (9-19-36)	Oct. 3,'36	10
Northern Lights	Oct. 31,'36	10
Along the Mediterranean	Dec. 5,'36	10
Hollanders, The (1-23-37)	Jan. 2,'37	10
Nice Work (2-13-37)	Jan. 30,'37	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37	10
Nature the Artist (4-10-37)	Mar. 20,'37	10
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	1 rl.
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	

LOONEY TUNES

Title	Rel. Date	Min.
No. 28—Village Smithy, The	Nov. 14,'36	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36	7
No. 30—Porky the Wrestler	Jan. 9,'37	7
No. 31—Porky's Road Race	Feb. 6,'37	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance.	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8
No. 38—Porky's Railroad (8-14-37)		7

MELODY MASTERS

Title	Rel. Date	Min.
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36	10
George Hall and Orch.	Jan. 9,'37	10
Louisiana Kings	Jan. 23,'37	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10
Peter Van Steeden and Orch.	Mar. 6,'37	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37	11
Rimac Orchestra, The	May 8,'37	1 rl.
Jack Denny and Orch.	May 29,'37	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	
David Mendoza and Orch.	July 31,'37	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 27—Boulevardier of the Bronx	Oct. 10,'36	7
No. 28—Don't Look Now	Nov. 7,'36	7
No. 29—Coocoonut Grove	Nov. 28,'36	7
No. 30—He Was Her Man	Jan. 2,'37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10
No. 6—Swimming — Wood Carving	Feb. 13,'37	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	
No. 12—Pianos-Art (8-14-37)	July 17,'37	10
No. 13—Books—Furs	Aug. 28,'37	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty—(6-27)	Nov. 21,'36	10
Oklahoma As Is Cal Tinney	Dec. 19,'36	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37	
Whale Ho (7-14)	Feb. 13,'37	10
Medium Well Done Hardeen	Mar. 6,'37	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	9
Check Your Cash Louis Zingone	May 22,'37	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37	10
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10
Men of Ships	Sept. 10,'37†	9

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 29,'37†	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36	2 rls. (each)
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37	2 rls. (each)
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†	2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	
Shadown of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36	

J. C. JENKINS—HIS COLYUM

Sanborn, Iowa

Dear Herald:

We came over here to meet our two very good friends, Mr. and Mrs. Dr. Sanders, who operate the Princess theatre. We have never forgotten the very delightful dinner we had at their house some time back and when Carl Nedly, a film salesman, tried to eat up all the fried chicken and huckleberry pie there was on the table.

Sanborn is located right in the heart of one of the best corn countries on earth, and how they can ever get rid of all the corn they will have is a mystery to us, and this will be true of all of northwest Iowa. But speaking of dinners, if you have an idea that Mrs. Sanders don't know how to put up a real dinner, then you don't know very much about dinners. We had trouble to find Doc, but we finally found him and he reached for his checkbook as soon as he saw us, for, you know, Doc simply won't be without the Herald.

▽

When we came through northeast Nebraska we stopped and called on Mrs. J. J. Hoffman, who operates the Plainview theatre, and this is another place where the corn crop will be immense and where a lot of persons can find work harvesting it. Mrs. Hoffman is now "Grandmaw Hoffman," and she is mighty proud of it. Don't it beat all that when Paw and Maw get to be Grandpaw and Grandmaw they seem to become 20 years younger? But we have noticed another thing, that when Maw gets to be Grandmaw she lays aside the golf clubs, and that's the case with Grandmaw Hoffman. But, Elmer, how she used to play golf; she was the champion of northeast Nebraska.

▽

If you should ever stop at Osmond, Neb., be sure to look up R. J. Dalton, who operates the Osmond theatre. You will find him to be an excellent fellow and you can be assured of a good show at his theatre, and if you should call at his home you will find Mrs. Dalton a very excellent lady. We had a very delightful visit with them at their home.

▽

Some years ago we called at the home of Mr. and Mrs. Ulm, who operate the Orpheum theatre at Randolph, Neb.; we have never forgotten the delightful visit we had. We called again this time and had the same results. Mr. Ulm, like Mrs. Hoffman and Mr. Dalton, says he can't get along without the Herald and that's why they all asked us to renew it for them. We did that very thing, you betcha.

▽

Oh, migosh, it's the same old thing every day. "Roast beef with brown gravy, roast pork with apple sauce, stewed chicken with dumplings," and the doctor won't let us eat any of 'em, and we are glad of it, and that's the most sensible thing he ever did. So we told the girl to bring us some boiled skunk with garlic sauce. We wanted to try something new for a change.

▽

We crossed the Missouri river at Sioux City, Iowa. We wanted to stop and take a bath in the river and would have done it only for two reasons: the water was too muddy, and, besides that, we are not due to take another bath until some time late in the fall.

We stayed overnight at Le Mars, Iowa. Le Mars looks like a darn good town, if you ask us, but maybe you won't ask us.

▽

After the "roast beef with brown gravy, roast pork with apple sauce, stewed chicken with dumplings" we went and called on Happy Hasselo, manager of the two Le Mars theatres, which are owned by the March Brothers of Wayne, Neb., and Vermillion, S. D. We had a fine visit with Happy and his lovely wife and the wife of his operator out in their car in front of the theatre.

IN THE NEWSREELS

MOVIETONE NEWS—No. 96, Vol. 19.—Japan reinforces army after taking Peiping....Four killed as Chicago to Miami airliner crashes....Indiana playground turned into giant swimming pool....U. S. Treasury burns old bills....Daredevil drives car into river....Fashions....Aviation.... Trotting .... Boxing ....Yachting.

MOVIETONE NEWS—No. 97, Vol. 19.—19 lives lost in tenement collapse....King George visits at a boys' camp....Aboard training ship U.S.S. Texas....At the Paris Exposition....Aviation....Society turns out for the social season at Saratoga....Senator Black.... Sonja Henie....Lew Lehr....Sports at Goshen, N. Y., Michigan, Ohio and Rye, N. Y.

NEWS OF THE DAY—No. 294, Vol. 8.—Thousands flock to "spirit" center for word from beyond.... Coast Guard puts on thrilling show....Blindfolded and with one arm tied, New York boys have boxing bout....The Woman's Page....New paint prevents fire in the home....Speedy tanks in sensational sham battle.

NEWS OF THE DAY—No. 295, Vol. 8.—Hull voices peace plea as war rages in China....Senator Black named for U. S. Supreme Court....President's mother views Austrian Alps....British king becomes boy again....Log rolling champ loses balance....100,000 see national soap box derby....Outsider takes trotting classic....Blaze threatens Quaker City's waterfront....Old wild west comes to Idaho.

PARAMOUNT NEWS—No. 3.—"Seeing Eye" dog in hero headlines...."Miss America" season brings out the gals....Sister ship of Hindenburg being re-designed for helium....Italy launches a super dreadnaught....Pershing and Bullitt dedicate monument ....Pan American Exposition has its dog day.... Illinois "kidnap" case problem for a Solomon.... Boy and girl scouts hold world meets....Women fans help boom baseball year.

PARAMOUNT NEWS—No. 4.—Bobby Riggs reaches top in U. S. tennis....Heavy rain crashes Staten Island building....Senator Black nominated for Supreme court....Idaho farmland sinks....Young F.D.R.'s honeymoon at Lake Como in Italy....Run race up highest peak in Northwest....3,000 killed in Shanghai's new tragedy....Harness filly wins trotting race.

PATHE NEWS—No. 7, Vol. 9.—Mother forfeits child ....School for mannikins....Laboratory on wings.... Burnt bills redeemed....Girl scout conclave....U. S. law enforcement officers of government departments have pistol shoot at Capitol. Joe Louis and Tommy Farr ready for big fight.

PATHE NEWS—No. 8, Vol. 9.—Terror in Shanghai ....Senator Black picked....Race up mountain.... Tenement tragedy....German cars win....Gems for Milady....Farm disappears in Idaho....Trans-Ocean hop....Trotting classic.

UNIVERSAL NEWSPAPER NEWSREEL—No. 588, Vol. 9.—Four die as transport crashes....Railroads battle in wilds....Frogs in broad jump tilt....Infantry shows swift tanks....Deanna Durbin given award ....$15,000,000 up in flames....Army tests strato airplane....Sportswomen present styles....7,000 bluebloods in show....Swiss idea hits boardwalk.

UNIVERSAL NEWSPAPER NEWSREEL—No. 589, Vol. 9.—War clouds loom in Orient....U.A.W. revive attack on Ford....Long shot is trotting champ ....Reserves leave for cruise....Idaho farmlands sinking....19 die in tenement collapse....Black gets court nomination....Kids race their soap boxes.... 2,500 yachts unfurl sails....King visits his boys' camp.

We asked this boy for a theatre pass for Miss Merriam and he told us that he was having a special pass printed for her and would send it direct to her when he got it printed. This pass, as he described it, will be a fine one, for he said it would be eight inches wide by 14 inches long. Note: When you receive it, Gertrude, be sure to write him and thank him. But listen, Gertie, don't forget that your boy friend is already married and has a lovely wife, and she looks like she could throw a dishpan or a skillet like one of your Yankee ball players.

▽

We met our good friend Fred Kouch at Remsen. Marcus was our next port of entry and here we met Mr. and Mrs. E. V. Delaney of the Lyric theatre, two very lovely folks who treated us very royally.

▽

Joe Steeg of the Time theatre at Primgar wanted the Herald. Joe had it figured out and Joe is pretty good on figures, too. It looks like Primbar was located just about right and it looks like Joe's theatre was also located about right, and if he don't enjoy good business then we are a poor guesser, for a Joe seems to know the theatre business backwards.

▽

We always look forward to a mighty pleasant time when we go to Pallina, for that's where W. A. Johannsen operates the Wonderland theatre, and the Wonderland is thoroughly equipped with all a theatre requires, and, besides that, Mr. and Mrs. Johannsen are about as good folks as Iowa can boast of, and Iowa has a lot of 'em. Mr. Johannsen is a professional wood worker. He can make as nice pieces of woodwork as one would care to see. We sent him some ebony roots from the Rio Grande valley and he will carve them into some lovely designs for the Missus. He says he will send us one, too. Our visit with them is always too short. It is just like eating huckleberry pie to visit these folks.

▽

Maybe this is enough. Maybe it is too much. Who knows? Anyhow, it is so darned hot in this room that the sweat is running down our back like the Bridal Veil Falls into the Columbia river, but we had a big rain last night and we trust it will be cooler mañana.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist
The Herald Covers the Field Like a April Shower.

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directed by Irving Pichel · original story and screen play by Adele Buffington
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REPUBLIC

PARAMOUNT HAS 3 SMASH HITS ON BROADWAY!

"SOULS AT SEA"

"HIGH, WIDE AND HANDSOME"

"ARTISTS AND MODELS"

See pages 43 to 46

Paramount Pictures

MOTION PICTURE HERALD

AUGUST RELEASES ADVANCE THE NEW SEASON A MONTH

EARLY AVAILABILITY OF IMPORTANT PRODUCT AND EXTENSION OF THEATRE COOLING FACILITIES BRING ABOUT SUMMER LAUNCHING OF SHOW YEAR OF 1937 - 38 » » »

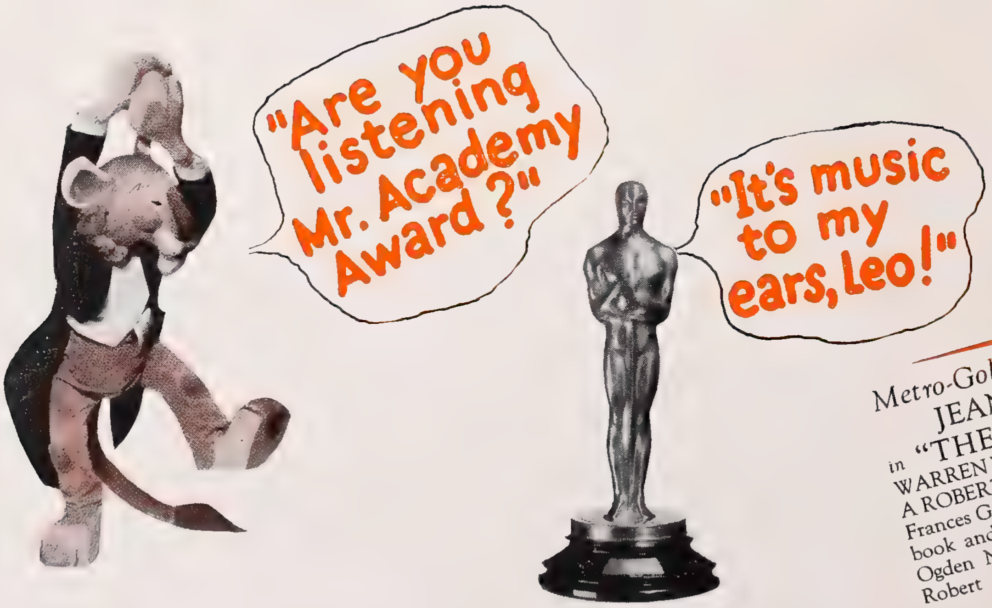
RENTALS TO FORCE ADMISSION PRICE RISE

VOL. 128, NO. 9

AUGUST 28, 1937

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

"THE FIREFLY" OPENS AT THE ASTOR SEPT. 1st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PAGE 15
says plenty!
Look Now!

Watch the Records Fall as the Greatest Road Show in History Gets Under Way!

Now Playing
Hollywood Theatre
New York, N. Y.

August 26th
National Theatre
Washington, D. C.

August 26th
Cass Theatre
Detroit, Mich.

August 29th
Erlanger Theatre
Chicago, Illinois

August 29th
Nixon Theatre
Pittsburgh, Pa.

August 30th
Royal Alexander Theatre
Toronto, Canada

August 30th
Colonial Theatre
Boston, Mass.

September 9th
Carthay Circle Theatre
Los Angeles

September 12th
American Theatre
St. Louis, Missouri

September 16th
St. Francis Theatre
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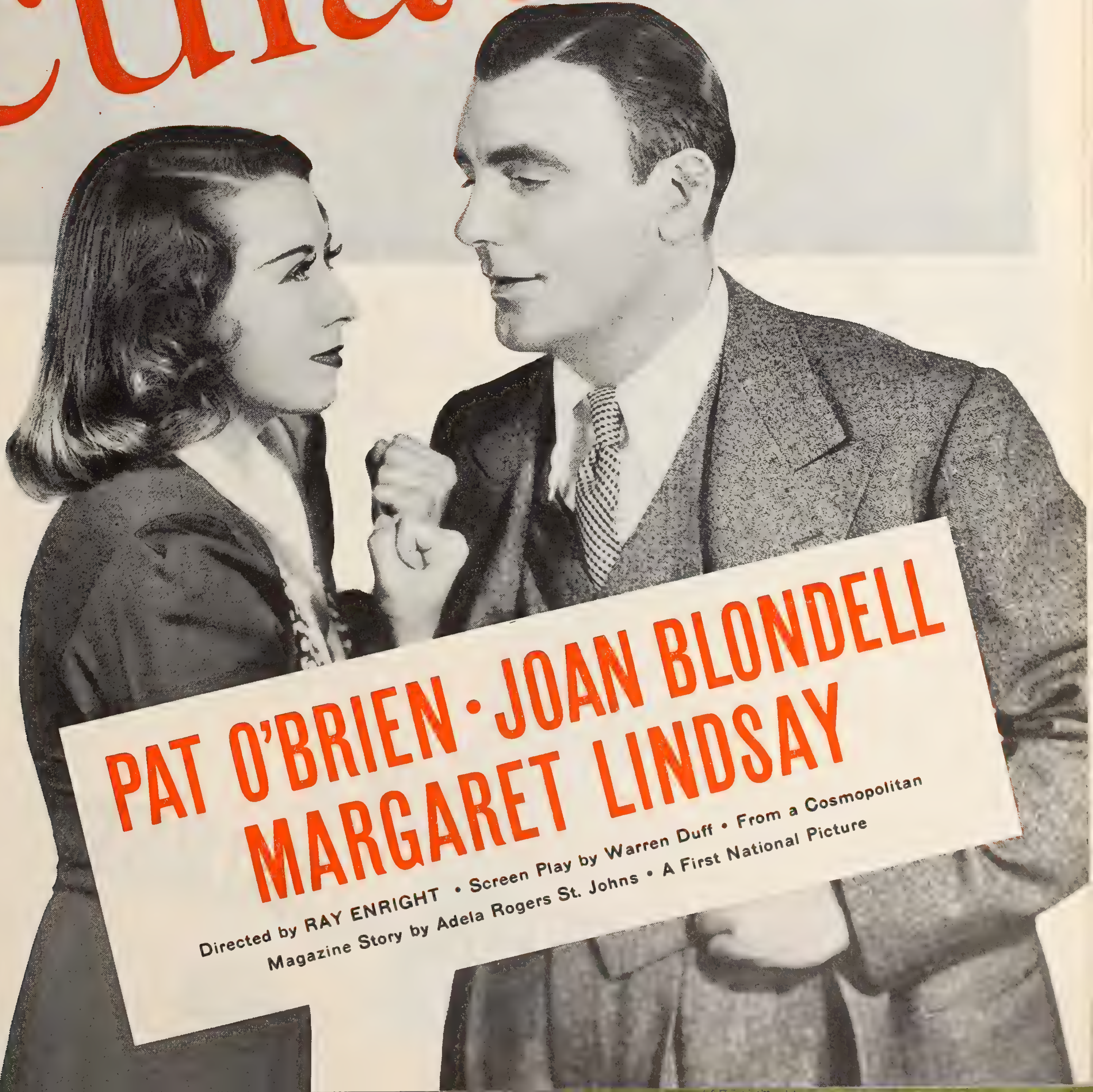

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THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 9 — August 28, 1937

CHANGE

STRONG pressures of change are obtruding just under the surface of the fabric of motion picture production and distribution. As a discussion in the news pages of this issue of Motion Picture Herald indicates, something is happening, has happened in fact, to the line of demarcation between seasons. It tends to fade out. This year August with its openings and releases has been what Septembers have been before. Through the year the most pretentious efforts of the art have been flung to the market regardless of season and weather. In Hollywood the curves of production activity have tended to flatten into a continuous flow.

Greater and greater emphasis of production attention, budget allowances and promotion falls to the bigger pictures and less and less to the lesser.

HOLLYWOOD and its allied principal theatres have no serious consideration for anything save what the trade was calling "roadshows" only a little while ago. "Program" is a dead word, and substantially a dead policy, with what today calls "B" pictures enjoying a degree of attention that reminds one of the unenthusiasm of the last of the silent product as sound swept in to dominate the industry now nearly a decade ago.

At the moment the product situation is not calculated to give great cheer to lesser theatres so situated that they yet require that flow of change that created the program policy so long ago.

To be sure, in due time, the demands and markets will react on production to create the flow of material in the required classifications. Unsatisfied markets do not long remain unsatisfied if they contain enough buying power to encourage supply—certainly not in this vigorously competitive industry.

DISCUSSING the toplofty budgets and pretentious projects of today, Mr. Adolph Zukor the other day, as he paused in New York bound from Hollywood to London, asserted that the industry had come to a step in the cycles of change precisely now just as marked as in the day when the feature drama was born, or when sound came—both periods of innovation which tremendously increased costs and affected policies all the way from the studios to the box office. He repeated the assertion that production costs of now are up by nearly 35 per cent as compared with a year ago, with everybody from labor to stars involved in the figures.

Plainly enough rising costs in production to a considerable degree result from the terrific competitions of the production center, pressures made the higher by the concentration of Hollywood. It seems clear enough that the producers pursuing the prize of the gross will continue to bid against each other with every dollar that the traffic will bear. And most of the bidding is for fame, the ready made reputations of starland. And so it comes that the screen which makes fame by the purveying of personalities to the public by the same process creates instruments of its own higher costs. Nothing will be done about that.

RELATED considerations were involved in another assertion of Mr. Zukor's a fortnight ago that the bigger pictures must have five-week runs.

That denotes an anticipation that for theatres committed to such a policy the customers are to be expected to come around about once a month. And that in turn indicates how far the top rank effort of the industry has departed from the encouragement of the motion picture habit which was once the great assurance of the business. Mr. Zukor, incidentally, admits, or perhaps more accurately, observes, that the motion picture habit is no more. He sees the industry today dependent on customers out shopping for shows.

To the exhibitor this means a tendency toward a decided change in the relation of his theatre to the community, a new status of considerably less intimacy.

"SYPHILIS"

JUST as a word on its own "syphilis" is one of the loveliest in the language, partaking of the pearly charm of "hyacinthe" and "narcissus." But syphilis being what it is, poets and artists have never been able to do much about it. Here and there it has appeared in ulcerated literature for under-the-counter distribution. For many a decade it could not even get its name in the papers, appearing only occasionally as "social disease," or "blood disease."

World war army prophylaxis, the socially militant play, "Damaged Goods," by M. Eugene Brieux in France, and certain hell-bent aspects of the after-the-war psychology of abandon contrived to make syphilis printable, just barely. *It has not yet, and probably never will, become quite acceptable at the family fireside.*

DOWN the years, beginning with a version of "Damaged Goods," in 1915, there has been a sprinkling of syphilitic motion pictures, taking their origin in and seeing exhibition in marginal areas a shade outside the proprieties of the organized industry. These projects have always borne loud proclamation of "social service," but it is hardly less than remarkable that the entrepreneurs responsible have never given any other sort of manifestation of the urges of creative responsibility to the commonweal.

It is not to be recalled that any of those persons so rampantly anxious to slay the dragon of venereal disease, by way of the box office, always the box office, have been discovered trying to make pictures to educate the public on the prevention of typhoid, scarlet or yellow fever, on mosquito control, grade crossing elimination, highway safety, the boll weevil or the banana peel menace. It is no coincidence that quack producers and quack doctors center their attention in the genito-urinary tract.

The original "Damaged Goods" picture, fortified by theatrical acceptance in restricted regions of the American stage, by influence of the name of M. Brieux and the abilities of Mr. Richard Bennett, even in 1915 was not deemed a venture for the regular distribution channels. Made by the American Film Company at Santa Barbara, chief contributor to the output of

(Continued on following page)

This Week

"SYPHILIS"

(Continued from preceding page)

the Mutual Film Corporation, the picture became neither a "Mutual Masterpicture" nor a program product. It was sold, instead, by the "state's rights" channel, and bootlegged in several territories.

TODAY, again, because of an entirely constructive campaign against syphilis by the properly constituted medical civil authorities of Chicago and Cook County, Illinois, syphilis is in the news again. Never before has so comprehensive and important a movement in venereal disease control been attempted. It is a movement and a news story that is of the utmost social importance.

All that attention of authorities and press does not, however, make syphilis appear to be any the less a subject of indecent horror.

Let it be pointed out once more that syphilis is not a motion picture responsibility, and that it is not a topic for screen presentation in theatres dedicated to popular amusement. The present tide of publicity attention is not to be construed as either invitation or license to those who may feel inspired to screen expression. Incidentally, and not too incidentally, it chances that there are provisions in the Production Code pertaining to this realm of picture temptations, presumed to guide and control the activities of the organized industry under its commitments to decency.

The place for syphilis is the doctor's office.

School Program

Approximately 1,000 films have been approved for use in the school film program of the Motion Picture Producers and Distributors Association by the group of prominent educators who have been reviewing and appraising the films at the request of the MPPDA. The arduous reviewing process will be completed September 1st, with only 50 reels, all of which belong to the social sciences group, as yet unexamined by the educators. Dr. Karl W. Bigelow, head of the social sciences panel, believes that in the future the screen and textbook will supplement each other in American education.

The story appears on page 56.

Three Erpi Plans

Western Electric officials are considering three plans for the divestment of theatre sound equipment sales and servicing by Electrical Research Products, Inc. The first is to sell a license, probably for one dollar to a new national company, which would sell sales franchises to sub-units headed by officers and leading sales executives; the second, to sell franchises to circuits and groups of exhibitors; and the third, to give the company outright to employees of Erpi.

Story on page 53.

Vaudeville Revival

Signing of a closed shop agreement with the new Isie Hirst circuit, which is offering vaudeville contracts guaranteeing 20 weeks of work, was hailed by Ralph Whitehead, executive secretary of the American Federation of Actors, as a revival of vaudeville. The circuit, made up of former burlesque houses, will have the longest time available to vaudeville acts on a single circuit in more than five years. Despite Mr. Whitehead's prediction, the Warner circuit is the only one that has announced its intention to add to the number of houses in which vaudeville is played.

Developments in the vaudeville field are described in an article on page 90.

Unscathed

For the first time in several years, the motion picture industry witnessed a session of Congress in which not one bill affecting it was discussed on the floor in either the House or the Senate. A total of 22 bills were introduced but the House Immigration Committee was the only one to discuss motion pictures at all. It voted down the Dickstein bill to bar alien actors. However, all of the measures introduced remain alive and will not have to be reintroduced at the next session of Congress.

Legislation is discussed on page 38.

U.S. Films

Educational films produced by the U. S. government will be shown at the 1939 Golden Gate Exposition, according to George Creel, formerly head of national publicity during war time and now U. S. Commissioner for the Exposition. The films will dramatize the government's work in agriculture, commerce, forestry, chemistry and other fields. The films, like the Resettlement Administration's "The Plow That Broke the Plains," produced some time ago, are said to be a complete departure from the mustiness of the ordinary educational films.

Television

The Federal Communications Commission disclosed in a recent decision that it intends to limit the use of the few frequencies now available for television research to "those who show satisfactory evidence of being able to contribute substantially toward its progress."

Despite the development of television in England to the extent that there is "satisfactory commercial television broadcasting," there is no rush of buyers for the television sets which cost about $350, according to Albert F. Murray, chief television engineer for Philco Radio and Television Corporation.

New developments and incidents affecting television are discussed on page 61.

Seeing the Light

Evincing a more liberal Chinese viewpoint toward foreign product, the government censorship at Shanghai made no complete rejections of motion pictures and ordered few cuts of importance in the first half of this year. But against any rush of optimism as to a widening market for American product there are the problems of education of millions of the underprivileged natives, of heavy taxation which reaches down to the lowest wage classes, and of the long uphill pull which the government is making to improve transportation.

J. P. Koehler's dispatch from China appears on page 89.

26% at a Profit

The United States Department of Commerce, in Washington, is in receipt of a detailed report on the construction and operations of the motion picture business in Switzerland, from A. C. Frost, Consul General in Zurich, who discloses that 48 per cent of the film theatres in that country operate at a loss, approximately 28 per cent operate without a deficit, but without profit, and, only 26 per cent earn a modest income.

American films are in competition with German in Switzerland, as explained in Mr. Frost's report to Washington on page 62.

Test Cases

Test casts on the legality of bank night and other chance games are pending in Connecticut and Missouri. During this period a ban has been placed on the games in both States, but despite this the game is being operated in the smaller communities. In the larger cities, such as St. Louis, Hartford and New Haven, theatres are complying with the prohibition.

Activities associated with chance games are explained on page 66.

Decision Awaited

Briefs, opposing and supporting the issuance of a permanent injunction to Paramount Pictures, Inc., restraining the United Motion Picture Theatre Owners of Pennsylvania from carrying out a boycott of the company's product, were filed in federal court, Philadelphia. Both sides now are awaiting a decision. In Minneapolis, where a similar injunction is being sought by Paramount, hearing on the case was adjourned.

Highlights of the contentions made in the briefs are part of an article on legislation which appears on page 28.

Hoyts-Union

Although no official announcement has been made, the motion picture industry in Australia is confident there will be no extension of the five-year partnership between Hoyts and Greater Union Theatres when the agreement expires in December. It is generally agreed that this action will result in a renewal of the competition which characterized the circuits' operations five years ago. At present attention is being focused on negotiations to purchase supplies.

Cliff Holt discusses the question in an article on page 38.

Financial

Net earnings for Loew's for the fiscal year ending August 31 will approximate $9 a share, it is estimated. The stock offering of Republic Pictures of Delaware of 1,316,000 shares was approved by the Securities and Exchange Commission. The Stanley company, Warner subsidiary, has declared a $3 dividend on its common stock.

Story on the financial developments of the week is published on page 36.

Washington Warns

Warnings of "drastic penalties" to motion picture employers who are delinquent in paying taxes under the Social Security Act were issued this week by the United States Treasury at Washington, which explained some of the points of the Act to clarify existing erroneous impressions.

The Treasury's statement, issued specially with motion pictures in mind, appears on page 53.

No Strike

Exhibitors in Mexico City averted a threatened strike by meeting the demand of unionized employees for a 25 per cent wage increase and in return the workers are not pressing a demand for a share in the theatres' annual income.

This and other developments in Mexico are reported by James Lockhart on page 90.

Hitchcock Here

Alfred Hitchcock, prominent English director, arrived in New York Monday for a ten-day vacation. Interviewed on his arrival, Mr. Hitchcock deplored the proposed British quota act as a boomerang for English independent producers.

An interview with Mr. Hitchcock, in which he expresses himself freely on the quota measure, is found on page 14.

* * *

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MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative. London Bureau, 4, Golden Square, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, via Lovanio 1, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague 1, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amstellaan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative; Chile Bureau, Calle Estado 260, Oficina 306 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Vesterbrogade 20, Copenhagen V, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Labor

The Screen Actors Guild made deep inroads in the ranks of the eastern studios last week with membership among players reported to be on the rise. The Guild engineered improvements in extras' wages, resulting in the signing of many as members of the union. The newly formed Screen Directors Guild received word from major producing companies that bargaining may start immediately providing the directors and assistant directors are represented as distinct groups.

Comprehensive summary of the week's labor news is contained in a news story on page 54.

More Trouble

Standardization of studio rental and studio servicing rates—long a problem to native British studios—continues unaccomplished as a result of the receivership of Amalgamated at Elstree near London, a receivership that is particularly causing disquiet to the owners of the other major British production plants.

Events leading up to and subsequent to the fall of Amalgamated, and other British motion picture news of the week, are described on page 35.

Stock Inquiry

Officials of the Securities and Exchange Commission refused to elaborate on a report that close watch is being kept on activity of Technicolor stocks on the big board. New York brokers were reported to have received questionnaires seeking particulars of dealings in the stock in the weeks between last February and May, when its gyrations attracted much attention.

Story on page 26.

Warner Men Meet

Warner zone managers met in New York with Joseph Bernhard, general manager of Warner theatres, the early part of the week. A general rise in admission prices was considered and rejected. Some 500 local exhibitors and their families attended the New York preview of Warner product, one of the 30 trade shows held simultaneously throughout the nation.

The story appears on page 28.

Tax Drop

Tax collections on admissions dropped sharply during the month of July, the Treasury Department reported. National amusement tax revenues slumped $241,687 as compared with the previous month. In the New York theatrical district, July's receipts declined more than $80,000.

This Week in Pictures

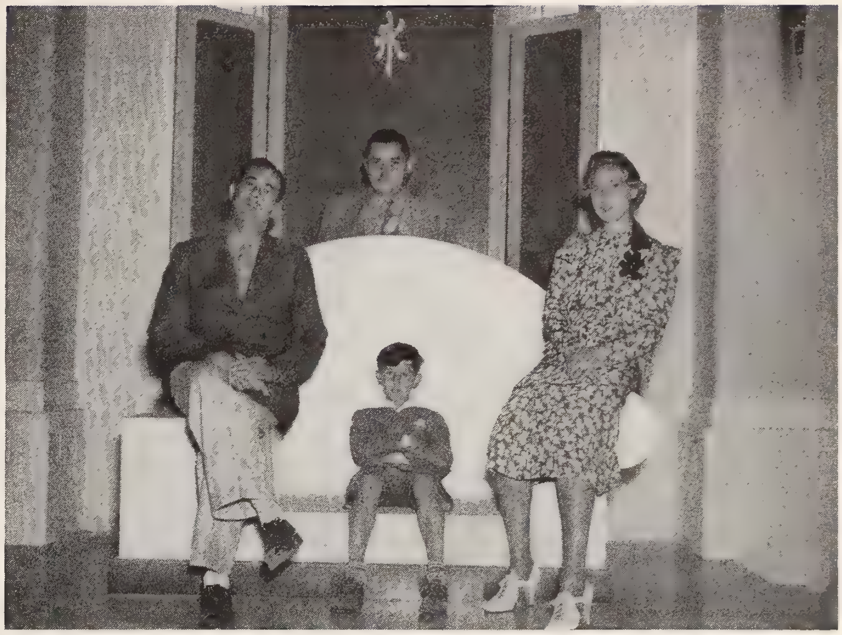
THE fashion world to the last needle, thimble, and tape, is endorsing Walter Wanger's "Vogues of 1938." The producer is shown here receiving the Gold Medal of Merit of the Fashion Academy.

Alfred Hitchcock, who looms large in the British production scene, is on his first visit to New York, having arrived with his family on a brief holiday between shooting and final cutting of his latest picture, "The Girl Was Young," about which he is not reticent.

A series of regional meetings were held by Monogram in preparation for a playdate drive. Pictured are the delegates at the Chicago session in the Drake Hotel. Standing at the far corner of the table are Edward A. Golden, sales manager, and W. Ray Johnston, president.

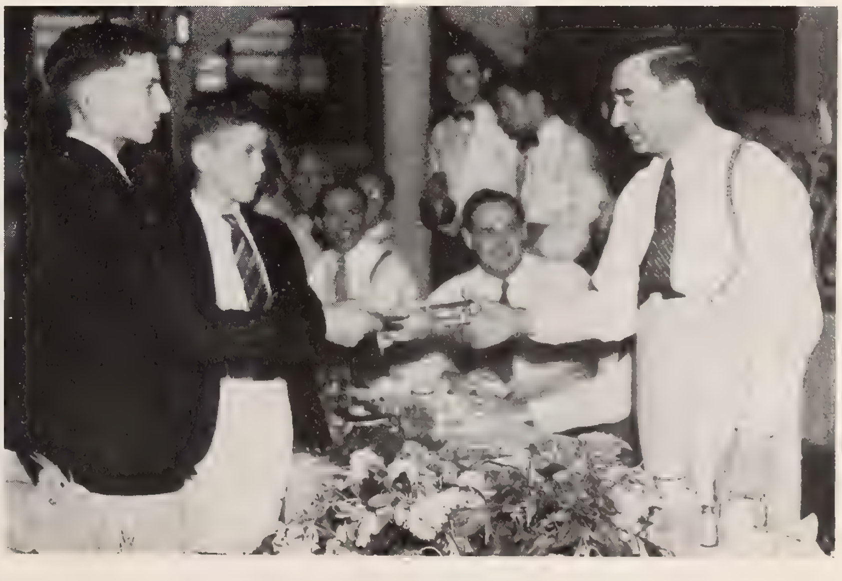
W. RAY JOHNSTON
MONOGRAM
PLAY-DATE DRIVE
GREATER MONOGRAM PICTUR
1937
1938

The publicity director for Warner Brothers theatres in Chicago wanted Carole Lombard's footprint, among those of other stars, for insertion in the pavement before the new Rhodes theatre under construction in the lakeside city, but the photographer preferred the knee. The composite result is shown.



Fierce Mongol hordes prostrated themselves centuries agone before the Great White Throne of Kublai Khan. The real throne by legend is buried with the Khan's treasures in a mountain cave but a replica on the set of "The Adventures of Marco Polo" provided a convenient seat for Herbert Ettleson of Lakeshore theatre, Chicago, his wife, and Herbert, Jr.

The Meadows family of the Strand theatre, Dawson Springs, Ky., on a visit to Hollywood were entertained by Boots Mallory and Eric Linden at the Grand National studio. Left to right: Mr. Linden, Miss Dawson, Miss Mallory, Mrs. Meadows, Mr. J. H. Meadows, and J. H. Meadows, Jr.

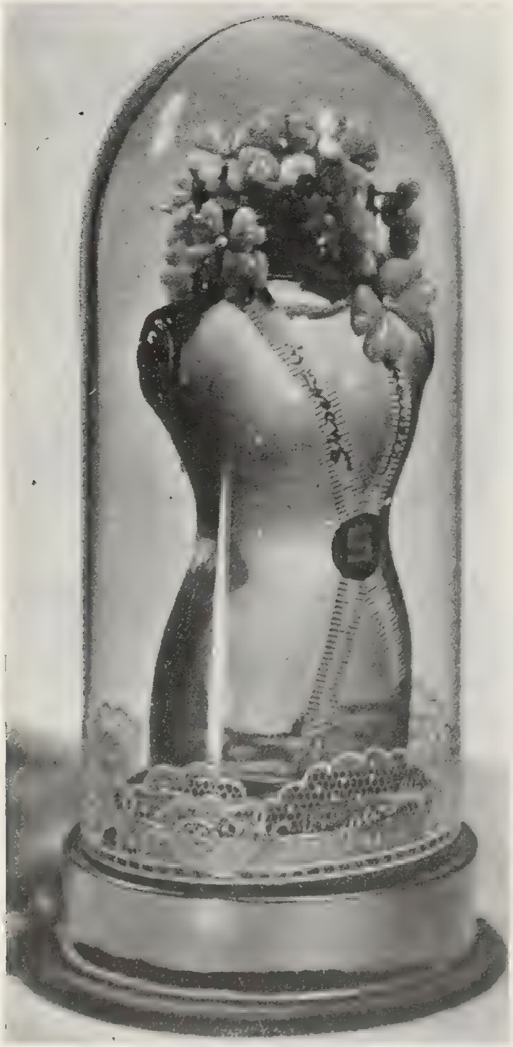


After 27 years as manager of first run theatres for the Loew circuit in Boston, Victor J. Morris, lately director of the Orpheum there, retired. Indicative of the widespread esteem he enjoyed in the city, two newsboys are shown adding their gift, a razor, to the many others presented to him at luncheon given in his honor.

AT the Park Lane Hotel, London, after an RKO Radio trade showing of "New Faces of 1937" are, left to right: Fred Daniell, Australian producer; Aubrey Flanagan of the journal, Cinema; *Hope Williams,* Motion Picture Herald; *Mrs. Ralph Hanbury, wife of the managing director of RKO in England; Phil Reisman, foreign sales manager, and Ray Lewis, editor of* Moving Picture Digest *of Canada.*

The odor of fame has been captured, according to exciting claims made by Schiaparelli of Paris, and christened "Shocking." The latest achievement of the parfumeur is bottled appropriately in a surrealiste creation, inspired, so help us, by a dressmaker's dummy of Mae West's figure, "suggestive," the press agent says, "of all that was risque in the Gay Nineties."

On his arrival in London on what he insisted was a holiday Dr. A. H. Giannini, center, was met by Alexander Korda, left, and Murray Silverstone, managing director for United Artists in England.



NEW SEASON ADVANCED A MONTH, RELEASES SHOW

August Availability of Important 1937-38 Product Extends Booking Year; Trade Shows Seen a New Factor

by A-MIKE VOGEL

The fall drive, opening the season of 1937-38, is underway weeks early, with Hollywood's best playing their premieres and first-runs at dates unprecedented in distribution history.

The season seems to have opened itself. No one admits starting it.

Along with the early openings are indications that trade show previews promise to become a more general practice of the industry—and that the much debated policy of block-booking will presently be found to apply only to lesser productions.

In any event, between competitive pressures, air-cooling and accumulated big-picture inventories, the once accepted handicap of summer heat has been disregarded, and August of '37 is the show month that September used to be.

August grosses are up and big pictures are credited with bringing them up. Figures in some 24 key cities for the week ending August 12-13, for instance, show first-run grosses higher than in any similar period since the middle of May, following a decline in June and July, when few meritorious releases were available.

Through the August bookings of such draw attractions as "Saratoga," "Good Earth," "Captains Courageous," "Wee Willie Winkie," "You Can't Have Everything," "Artists and Models," "Stella Dallas," "Road Back," "Toast of New York," "Vogues of 1938" and "Ever Since Eve," among others, theatre men may feel there is reason to anticipate a change in summer distribution policies which for the most part kept such high-grade screen fare off the market so long as heat spells were accounted page-one news.

Not a Coincidence, They Say

Though there was some agreement that the season had been advanced, the majority of those queried by your reporter officially professed to see no especial significance in the release of top attractions in August. It was explained that "the big pictures were ready for market and thus were made available for August booking." No one commented on an industry-wide "coincidence."

In the fall of 1936 there were instances of awkward and ofttimes serious booking jams. Pictures discovered strong enough to rate extended runs could only be held over, if at all, by disturbing rigid release schedules and setting back with difficulty previous commitments. Exhibitors in the following runs, hungry for fatter fare after a summer of lean pickings, demanded dates contracted for, and in cases in which these contractual obligations could not be adjusted, distributors were forced to forego additional earnings the pictures merited.

SHORT TO TELL FILM'S BIOGRAPHY

MGM will soon release a short subject, "Romance in Celluloid", which will depict the process of picture-making from earliest stages to the finished product.

Produced by Frank Whitbeck and Oliver Garver, the subject is in effect a trailer for many forthcoming productions. Included among the scenes are shots of pictures in production, such as "Big City", "Double Wedding" and "Conquest". Announcement is also made of Norma Shearer's return to the screen shortly.

Thus by moving available 1937-38 product ahead, distributors may have found a mutually satisfactory method of escaping similar booking hazards for the coming season, especially since so many good pictures are ready for market. In most every instance production schedules are reported ahead of last year and more finished product is on hand.

The booking situation is also being eased by the co-operation of the first-run exhibitor, according to Neil F. Agnew, Paramount vice-president in charge of distribution. The wealth of product now on hand has prepared the theatre men to meet contingencies by clearing the way for extended first-runs, Mr. Agnew felt.

August Compares with Midwinter

That the August releases are bringing in grosses and rentals comparable with midwinter "takes" is also regarded as proof generally that the public will buy screen entertainment in the summer when the entertainment is strong enough to compete with outdoor amusements. In every instance, distributors report record attendance in all situations, despite competition from summer activities.

"A good picture will stand off weather or other opposition," averred Ned E. Depinet, RKO Radio vice-president in charge of distribution. "RKO is turning them loose in August. The old practice of holding pictures until September is through. Distributors have lost some of the fears they have had about August bookings. That is also true of RKO. I would rather turn a picture loose in August than in September if it is a good picture, and we have proved this in previous years in more than one instance with such attractions as "Morning Glory."

The increased August grosses were also laid to the fact that money is freer, that people, having more to spend, are going to the theatre oftener. Finances now allow for long-deferred vacation trips, and that the "trippers" are also attending the theatre in far greater numbers is indicated in the better business being done by resort houses.

This is found to be true by William F. Rogers, general sales manager of Metro-Goldwyn-Mayer, on recent trips in the field. Mr. Rogers also held that a decided increase in travel generally had something to do with improved attendance. He pointed out especially the large grosses being rolled up in different situations on "Broadway Melody of 1938," and felt, as did others, that good pictures as well as available funds were responsible for the generally improved conditions.

Air Cooling a Contributor

Increase in the number of air-cooling installations in 1937, made possible partly by improved economic conditions, is another factor that bears on the subject. The more numerous theatres now so equipped were freely credited with attracting much of the increased patronage. However, it was the contention of George Schaefer, vice-president and general manager of United Artists, that high picture quality was a more important consideration in attracting business than air cooling systems. He referred to "Stella Dallas" as a case in point.

This opinion was shared by John Clark, general manager in charge of sales of Twentieth Century-Fox, who mentioned "Wee Willie Winkie" and "You Can't Have Everything," two of his company's recent successes, as examples.

The general release of top pictures during the heated months is not without some precedent. Preceded by press stories in 1936, announcing that "San Francisco" was deemed strong enough to do business regardless of summer conditions, Metro-Goldwyn-Mayer booked the picture for July and August showings. Returns were reported even better than anticipated. "Gold Diggers," in the summer of 1933, "42d Street" and "Green Pastures," released in the summer months of following years, provided similar experience for Warner Brothers.

If the procedure was not adopted generally in the past years because of lack of finished pictures, it can be said that no such paucity exists today. Distributors announced more product on hand, in varying degrees, than last year at this time. Storage vaults are reported full of prints of pictures ready for exhibition—in the case of Warner Brothers, to the extent that this producer sponsored on August 23 and 24, a series of National Trade Exhibits in various key cities. Exhibitors were invited to view leading 1937-38 Warner productions "now ready for exhibition." Similar screenings were also scheduled for Canadian exhibitors.

"These trade showings were arranged to exhibit product that will not be released for two months," said S. Charles Einfeld, advertising and publicity director for Warner Brothers Pictures. "We held them so that the exhibitor would have the opportunity to

(Continued on following page)

"SEE BEFORE BUYING" POLICY GROWS

(*Continued from preceding page*)

see the pictures he is to play far enough in advance for him to prepare campaigns for profitable exhibition. The showings also indicate to the theatre operator that he may see before he buys."

Trade Show Gaining Favor

The trade showing is not as general in the United States as it is in England, where the law requires such presentation before release on all pictures. However, distributors on this side have utilized the idea with some regularity on individual pictures. In general, the trade showing is favored. It was found of advantage recently by Metro-Goldwyn-Mayer, according to Mr. Rogers, in introducing "Topper," full-length feature from Hal Roach, hitherto known as a producer of short reels. These screenings were also approved by Mr. Agnew, who saw in them an opportunity for the exhibitor to appraise pictures for quicker playdates and often better booking spots than originally scheduled.

"The company that has the product should by all means 'trade show' its attractions," asserted Jack Cohn, vice-president of Columbia Pictures. "The industry should adopt the idea generally. We have had such showings on many of our pictures and there is no doubt of the benefits of this idea."

That such attractions as "Three Smart Girls" and "My Man Godfrey" were aided immeasurably by trade showings was the observation of James R. Grainger, general sales manager of Universal Pictures, who also felt that worthy pictures were given a decided boost in exhibitor regard through such screenings.

The great amounts tied up in 1937-38 million-dollar attractions might also be considered as another reason for earlier release dates. It is assumed that the quicker these pictures are circulated, the sooner they can be expected to bring production money. The earlier dates also allow for extra playing time when extended runs are indicated, and that longer runs might assure producers of greater returns on worthwhile product was asserted by Adolph Zukor at the MPTOA convention in Miami. Mr. Zukor said then that the public has been educated to bigger pictures and suggested the extended run engagement as one means of added rental commensurate with the quality of the big pictures which producers were being encouraged to turn out.

The conclusion that the million-dollar picture that "brings them in" returns the biggest grosses, quickest; the proof that the high-budget production displaying a top job in story, star and production value, means the fattest of profits to exhibitor as well as producer, may have some bearing on the future of the so-called program picture. Well-founded opinion has it that the excellent showings made nationally over the summer period by carefully-tailored, expertly-produced pictures may show the direction that the industry wind is blowing, which is towards the gradual lessening of program-product importance, if not its ultimate demise. However, there is no unanimous expression on this point.

"Program Picture" Inevitable

While it is the view in some quarters that the business being done by top attractions points to the eventual elimination of the program picture, there are others as authoritative who feel that this brand of screen fare will remain an important part of exhibition. Some of those interviewed held that the demand for top picture personalities and artistically-produced stories would in itself automatically hasten the departure of the lesser attractions, but it was also stressed that stories put into production with every anticipation of creating top entertainment often fail of the mark and thus become program pictures—a condition, it was pointed out, that "shall always be with us."

The wisdom of scheduling summer releases to take advantage of outside seasonal promotions was emphasized by Mr. Schaefer in pointing out the recent success of Walter Wanger's "Vogues of 1938." Built around the character of a leading Fifth Avenue designer, the story includes a sequence in color of an elaborate fashion show depicting the new fall and winter styles. Thus the picture's premiere, deliberately dated to coincide with the first announcements of important Paris fashion openings, according to the United Artists executive, was brought to the attention of newspaper and magazine fashion editors and resulted in extensive additional publicity from these sources which might not have been forthcoming were the picture released at a later date.

Though there may be differences of opinion on various phases of distribution, agreement on the quality of forthcoming product seems unanimous. The executives interviewed were enthusiastic about the new season and these enthusiasms were not confined to their own pictures. Exhibitors in important situations seem well aware of the box office possibilities in the 1937-38 releases to the extent that these attractions have received much attention in discussions at various circuit conventions during August.

SENATE APPROVES NEW FCC MEMBERS

Before adjourning, the Senate confirmed President Roosevelt's nomination of Frank R. McNinch and T. A. M. Craven, as chairman and a member, respectively, of the Federal Communications Commission.

At a hearing held by the Senate Interstate Commerce Commitee, Mr. Craven explained he had divested himself of all interest in commercial radio projects before joining the engineering staff of the commission.

Mr. McNinch was transferred from his position as chairman of the Federal Power Commission, being given a leave of absence from this post. The appointments were seen as a move to forestall a threatened congressional investigation.

Quota a British Boomerang, Says Alfred Hitchcock

The chief effect of the quota act proposed by the British government is that it will awaken a new American industry in England, Alfred Hitchcock, British director, said on his arrival from London this week. He is here on a ten-day vacation, his first visit to this country.

British independent producers will suffer from the act through their inability to compete with American producers in England, declared Mr. Hitchcock, who is celebrated for his "horror" productions. The American companies will simply produce their "English theme" pictures in Britain, he said, instead of in Hollywood. Major producers all have a few "English" pictures on their schedules and these will be produced abroad, profiting from the locale and accessibility of English players.

Mr. Hitchcock said that the minimum cost provisions of the act dictate the production of quality pictures. Under a minimum budget of $75,000 it isn't practical to produce "rubbish," he said.

English supporting players and labor alone will benefit from the quota provisions, the director continued, pointing out that American production will increase the market for their services at home and make it unnecessary for them to go to Hollywood to undertake inferior roles.

On his return to England, Mr. Hitchcock is scheduled to produce two pictures for Gaumont British by next May. The first will star Nova Pilbeam and will be placed in production in November.

He expressed an interest in going to Hollywood when his GB contract expires, but no definite negotiations with American producers have been opened as yet.

Gaumont British will release 12 pictures in this country during the new season, two of which will be produced by Gainsborough, its subsidiary, he said.

Mr. Hitchcock was accompanied to America by his wife, Alma Reville, the scenarist, their daughter Pat, and Joan Harrison, production aide.

Grand National At Birthday Peak

Grand National's production activities are at capacity for September, the first anniversary of the company's operation, with seven productions set to go before the cameras during that month.

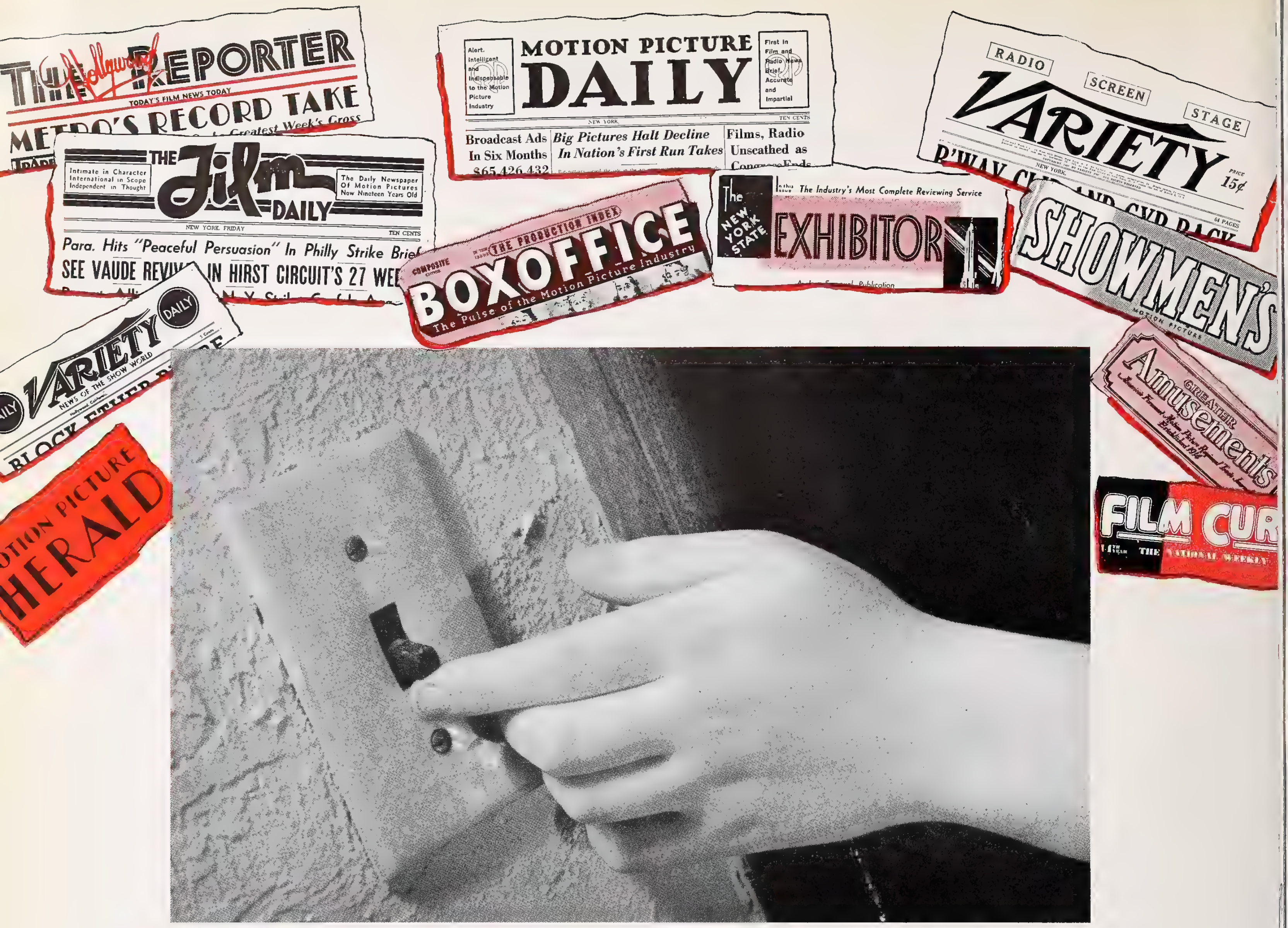
The first will be "He Wanted to Marry." Others are "Love Me Again," "Tex Rides with the Boy Scouts," "Face the Facts," "Honolulu Honeymoon," "Wallaby Jim of the South Seas" and "Painter in the Sky."

The company has designated "Something to Sing About," starring James Cagney as its anniversary attraction.

DO THE TRADE PAPERS KNOW WHAT THEY'RE TALKING ABOUT?

A FRANK STATEMENT BY LEO
WHO TALKS RIGHT OUT!

"Be careful Leo, the whole industry is listening!"
"Don't worry, Mama! Everybody wants to know!"


THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY
METRO'S RECORD TAKE
MOTION PICTURE DAILY
Alert, Intelligent and Indispensable to the Motion Picture Industry
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DAILY VARIETY
NEWS OF THE SHOW WORLD
MOTION PICTURE HERALD
GREATER Amusements
FILM CURB
THE NATIONAL WEEKLY

"LET THERE BE LIGHT!"

Oh Boy, do the trade paper boys know what they're talking about?

You said it, industry, listen!

August 14, 1937 THE Hollywood REPORTER

NEW 'B'WAY MELODY OF '38' PEAK OF EXTRAVAGANZAS

Tucker, Garland, Murphy Highlights

"BROADWAY MELODY OF 1938"
(MGM)

Producer ....Jack Cummings
Director.........................Roy Del Ruth
Screenplay ....Jack McGowan
Original......Jack McGowan, Sid Silvers
Music and lyrics: Nacio Herb Brown, Arthur Freed.
Musical Presentations.........Merrill Pye
Musical Director...............Georgie Stoll
Musical arrangements......Roger Edens
Vocal and orchestral arrangements: Leo Arnaud, Murray Cutter.
Dance Director...................Dave Gould
Recording Director......Douglas Shearer
Art Director...................Cedric Gibbons
Associates: Joseph Wright, Edwin B. Willis.
Gowns .... Adrian
Photographer ....William Daniels
Montage effects......Slavko Vorkapich
Film Editor...................Blanche Sewell
Cast: Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Judy Garland, Charles Igor Gorin, Raymond Walburn, Robert Benchley, Willie Howard, Charley Grapewin, Robert Wildhack, Billy Gilbert, Barnett Parker, Helen Troy.

Metro-Goldwyn-Mayers "Broadway Melody of 1938" is a gigantic musical extravaganza that should click heavily at the boxoffice.

Both previous "Broadway Melodies" are to be remembered for having developed new screen stars. The 1938 edition will prove no exception. There are no less than three whose performances here should carry them to the top. The sensational work of young Judy Garland causes wonder as to why she has been kept under wraps these many months. She sings two numbers that are show stoppers and does a dance with Buddy Ebsen. Hers is a distinctive personality well worth careful promotion.

George Murphy comes into his own at last. He plays his role with effortless ease, and his dancing is nothing short of a smash. No doubt that Murphy has arrived.

Sophie Tucker makes a debut that is surefire. A grand trouper and song stylist, she appears to excellent advantage all the way. She sings "Some of These Days" as only she can, and performs a neat chant in the finale. Her handling of dialog is excellent.

Singling out these three surprise performances is not intended as a reflection upon the work of others in the large expert cast. Robert Taylor and Eleanor Powell are co-starred. Taylor is just as his huge following likes him, playing a romantic with pleasing humor.

Miss Powell has added warmth and beauty to her magnificent dancing.

Too much credit cannot be given the splendid production by Jack Cummings and the polished direction by Roy Del Ruth. Weaving the many diverse elements of this pretentious musical into such an entertaining whole called for adroit craftsmanship. Del Ruth allows no slow moments to halt the smooth pace. The piece is perfectly balanced.

Surprise For FDR

Eddie Cantor will fly to Washington next month to show "Ali Baba Goes to Town" to President Roosevelt. The picture kids the New Deal.

Jack McGowan wrote the screenplay from an original upon which Sid Silvers collaborated. Their plot is cleverly constructed of several themes that find backgrounds in the Broadway theatrical district and at racetracks. The writing job is a highly creditable musical comedy book.

Nacio Herb Brown and Arthur Freed contribute five songs for the tuneful score. "I'm Feeling Like a Million" is smartly staged in the rain to feature a dance by Powell and Murphy. "Your Broadway and My Broadway" serves as an elaborate finale wherein the entire cast performs upon a glass staircase, a striking creation by Merrill Pye who did the musical presentations. "Yours and Mine" is a ballad that will endure, and "Follow in My Footsteps" is a fast dance number. Judy Garland does "Everybody Sing," by Brown and Freed; then a sock novelty probably called "Dear Mr. Gable," based on the well-remembered "You Made Me Love You." The patter for this was authored by Roger Edens, also credited with the excellent musical arrangements. The fine vocal and orchestra arrangements are by Leo Arnaud and Murray Cutter. Georgie Stoll's musical direction distinctively stands out. Well-conceived dance ensembles are by Dave Gould.

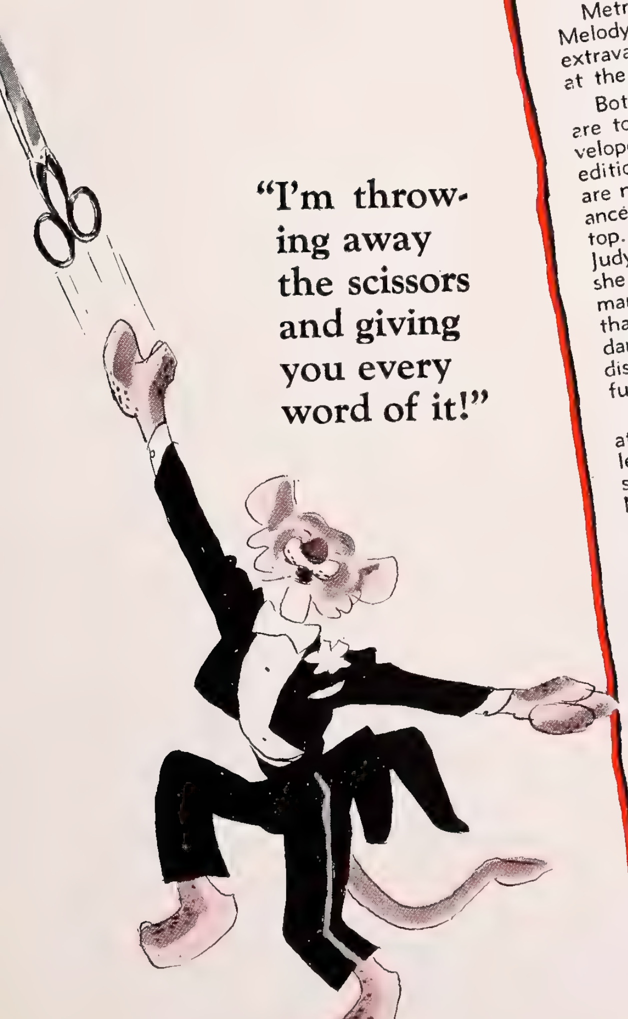
Buddy Ebsen is a shining light, both in his dancing and his comedy. A swell running gag has Charles Igor Gorin and the very funny Billy Gilbert as a couple of barbers, trying to collect money owed them. Gorin sings two operatic arias superbly. Binnie Barnes plays one of the few straight roles to score, and Raymond Walburn is outstanding as her husband.

Cast in small but decisive incidental parts are Robert Benchley as a polluted press agent; Robert Wildhack, delivering his sneezing routine; Willie Howard as boarding house waiter, a panic of a bit; Barnett Parker, scoring as usual; Charley Grapewin as a trainer; and Helen Troy, doing her telephone girl.

Photography by William Daniels is of his sterling standard, as are the montage effects by Slavko Vorkapich. Gowns by Adrian are striking, and bows are due Blanche Sewell as film editor, and Cedric Gibbons as art director, with Joseph Wright and Edwin B. Willis as associates.

"The Broadway Melody of 1938" will unquestionably repeat the success of its two former "Melodys," causing heavy traffic at the boxoffice. Exhibitors would do well to give heavy billing to Sophie Tucker and do plenty of talking about Judy Garland and George Murphy, as all three are certain new picture stars and the showman's build now will cash heavily for their later pictures.

"I'm throwing away the scissors and giving you every word of it!"



Sat., Aug. 14, 1937 DAILY VARIETY DAILY

Film Preview

Broadway Melody of 1938

Metro production and release. Produced by Jack Cummings. Stars Robert Taylor and Eleanor Powell. Director, Roy Del Ruth. Features George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Judy Garland, Charles Igor Gorin, Raymond Walburn, Robert Benchley, Willie Howard, Charley Grapewin, Robert Wildhack. Screen play by Jack McGowan from the original story by Jack McGowan and Sid Silvers. Music and lyrics by Nacio Herb Brown and Arthur Freed. Musical presentations by Merrill Pye. Musical direction, Georgie Stoll. Musical arrangements by Roger Edens. Vocal and orchestral arrangements by Leo Arnaud and Murray Cutter. Dance ensembles by Dave Gould. Art direction by Cedric Gibbons; associates Joseph Wright and Edwin B. Willis. Gowns by Adrian. Photographed by William Daniels. Montage effects by Slavko Vorkapich. Film editor, Blanche Sewell. Cast: Billy Gilbert, Barnett Parker, Helen Troy. Previewed at Village theatre. Aug. 13. Running time; 115 mins.

A big, glittering, variegated show, elegantly produced and parading an array of insured money names, this third annual edition of Metro's 'Broadway Melody' tops the series and will be a b.o. cleanup.

As in the 'Melody' of two years ago, Eleanor Powell and Robert Taylor, then newcomers destined to be skyrocketed by that picture, are again in the top bracket. Both here give their mature talents full play in persuasive romance and brilliant dancing as pace makers for a galaxy of show folk including George Murphy, Buddy Ebsen, Judy Garland, Sophie Tucker, Binnie Barnes, Robert Walburn, Willie Howard and ert Benchley, Raymond Walburn, Willie Howard and half a dozen others fitted with roles and specialties to their measure in the two-hour musical extravaganza.

Miss Powell is given wide latitude for her spirited and fascinating dancing and puts warmth and beauty into every rhythic routine, both in the the solos and in the duets with Murphy. She also stands forth as a splendid actress, skillful in her modulations and performing with appealing sincerity, a star by every right.

Taylor upholds his best standards in the love tale which dominates the proceedings, playing with accustomed ease and scoring with the peculiar appeal his name stands for in an elegantly tailored role.

George Murphy contributes his full share to the lavish entertainment in the hoofing numbers and performs effectively in the material story part alloted to him. Buddy Ebsen interpolates his languid drolleries neatly. July Garland scores in song and reads with fine ingenuous sentiment a girlish fan tribute to Clark Gable's photo—one of the novel scenes of the show.

Sophie Tucker puts over a solid hit in the role of an old Broadway favorite, playing herself. To the old timers she will bring a tear of recollection in her tribute to the phantom favorites as a prelude to the production number, 'Your Broadway and Mine.' Charles Igor Gorin delivers effectively several song classics. Robert Benchley gets a chance to flip in some of his characteristic dry quips as a publicity man

Binnie Barnes, Raymond Walburn, Charley Grapewin, Barnett Parker, Helen Troy carry parts of the story which has to do with the production of a Broadway show and the efforts of those who seek to thwart Taylor and his protege, Miss Whitney, from carrying the venture through. Miss Barnes is well cast as the wife of Walburn, the show angel, whose jealousy of Miss Powell provides the chief stumbling block. All carry their roles ably.

Robert Wildhack gets the biggest laughs with his sneeze routine. Willie Howard clocks guffaws with his trained dogs on a rampage in the theatrical boarding house run by Sophie Tucker. Charley Grapewin has a good short part as keeper of Miss Barnes' stables.

Jack McGowan ably integrates his many diverse entertainment elements in the screen play, from an original for which he shares credit with Sid Silvers. Story, romance, comedy and divertissements are well balanced with a wealth of material offering something for almost every taste. Much of the comedy and the thrills are provided in the race horse element which is mingled with the show venture for plot.

Major responsibility for the quality of the offering is the smart and knowing direction of Roy Rel Ruth. Expert and seasoned in the guidance of this type of musical, Del Ruth excels himself in collating and pointing his detail and the big production numbers for swaggering and sparkling effect. From his cast he gets top response, and the tempo, considering the multifarious ingredients, is well sustained. It is a decided coup for Del Ruth.

Jack Cummings has guided the production with an intelligent and lavish hand and adds measurably to his producer prowess in one of Metro's outstanding offerings of the season.

Nacio Herb Brown and Arthur Freed supply a distinguished score of songs to give the piece color. 'Your Broadway and Mine' is a big sock number. 'I'm Feeling Like a Million' is diverting; 'Everybody Sing,' vocaled by Judy Garland and ensemble is musically exciting; 'Follow in My Footsteps' is rhythmically fine. The average merit is high. Sharing in the musical credits are Georgie Stoll for his splendid musical direction, one of the top merits of the piece; Merrill Pye for presentations; Roger Edens for arrangements and Leo Arnaud and Murray Cutter for vocal and instrumental arrangements.

Dave Gould's dance direction deserves special commendation, topping in the Powell-Murphy number in the rain, and the 'Broadway' finale, a strikingly picturesque creation. The art direction is notably fine, gowns are striking and photography by William Daniels and montage by Slavko Vorkapich of high standard.

BOX

MOTION PICTURE
DAILY
Wednesday, August 18, 1937

"Broadway Melody of 1938"

starring Robert Taylor, Eleanor Powell
with George Murphy, Binnie Barnes, Buddy Ebsen, Judy Garland, Sophie Tucker, Robert Benchley, Willie Howard

M-G-M 115 Mins.

(HOLLYWOOD PREVIEW) POWERFUL BOX-OFFICE MUSICAL STUDDED WITH FINE ROMANCE, DANCING AND COMEDY.

This is a grand load of entertainment and should click handsomely at the box office. It has a bright, cheery atmosphere, splendid dancing, romance and comedy. Roy Del Ruth's direction is tops, while Jack Cummings rates credit as the producer. Robert Taylor and Eleanor Powell, head the cast, and, of course, do excellent work, but the picture gives George Murphy and Judy Garland their best opportunities to date and they register strongly. Grand trouper Sophie Tucker scores, too, and delivers her popular "Some of These Days." Charles Igor Gorin sings two operatic arias in splendid voice. Buddy Ebsen, Billy Gilbert, Willie Howard, Robert Benchley, Barnett Parker, Robert Wildhack, with his sneezing routine, and Helen Troy handle the comedy material effectively. Nacio Herb Brown and Arthur Freed furnished five songs, with "Yours and Mine" and "Everybody Sings" scoring solidly. Jack McGowan and Sid Silvers wrote the original story and McGowan the screenplay. Dave Gould deserves praise for the dance direction and William Daniels for photography. Eleanor Powell is given the leading role in the Broadway musical, which Taylor is producing, with Raymond Walburn as the backer. Walburn's wife, Binnie Barnes, is jealous of Eleanor, and at the last moment forces her husband to [illegible] his money from the show. How- [illegible] race, and [illegible] over the purse to Taylor, so that the show can go on.

Cast: Robert Taylor, Eleanor Powe
George Murphy, Binnie Barnes, Buddy
sen, Judy Garland, Sophie Tucker, Cha
Igor Gorin, Raymond Walburn, Ro
Benchley, Willie Howard, Billy G
Charles Grapewin, Barnett Parker,
Troy, Robert Wildhack

Producer, Jack Cummings; **Direc**
Del Ruth; **Authors,** Jack McGo
Silvers; **Screenplay,** Jack McGow
and Music, Nacio Herb Bro
Freed; **Dance Director,** Dave G
cal Direction, Georgie Stoll;
rangements by Roger Eden;
Cedric Gibbons; **Gowns by** A
effects, Slavko Vorkapich
Blanche Sewell; **Came**
Daniels.
Direction, Tops. **Pho**

-OFFICE!

VARIETY

B'WAY MELODY OF '38

(MUSICAL)

Hollywood. Aug. 17.

Swell entertainment and will do smash business everywhere. Much better than its predecessor of '36, and not far behind the original 'Broadway Melody' of a decade ago which featured Bessie Love, Charles King and Anita Page. This one is red hot merchandise, with some blazing names for the come-on displays. Both stars, Robert Taylor and Eleanor Powell, have increased their voltage since their last joint appearance, and the supporting cast includes George Murphy, Binnie Barnes, Buddy Ebsen, and Sophie Tucker and Judy Garland. Special niche for these last two, who, with much less to do than the others, stand out like traffic lights.

Music and lyrics by Nacio Herb Brown and Arthur Freed are first rate, and will go right from the film to the air. Already they're enjoying wide etherization.

No use getting into the details until Sophie Tucker and Judy Garland are disposed of. Former is somewhere past 40, but when she walks on the screens something happens. You can hear what the others are saying, but Miss Tucker is the only one you see. It's as if all that energy of more than a score of years in vaudeville has been recharged and served up in one package. Then she steps back and pushes Judy Garland, still in her teens, into the camera foreground. Young Miss Garland gives them 'Everybody Sing,' with a Tucker undertone, and it's worth a letter to the homefolks. Coming near the picture's opening, these two give the film a great kickoff. Each does numbers solo later on. Judy sings a plaint to Clark Gable's photograph which is as close to great screen acting as pictures have furnished. Then, to top it off, Soph does 'Your Broadway and My Broadway,' with lyrics which bring in the great names of the past generation. It's sentimental enough to padlock every pineapplejuice joint on the stem.

Bright lights will give 'Melody' to Taylor and Powell. The audience hands it to Tucker and Garland. In combination it's okay b.o. *Flin.*

MOTION PICTURE HERALD

Broadway Melody of 1938

(MGM)

Musical Comedy

In common with the pyramids of Egypt, the Grand Canyon of the Colorado and, to come a little nearer the subject, the late Florenz Ziegfeld's chronological Follies, the Broadway Melody brought forth annually by Metro-Goldwyn-Mayer is first of all an institution and secondarily whatever else a given edition of it may happen to be. For the showman to omit use of exploitation pressure upon the master title is or should be unthinkable, since mere mention of it sets certain tunes and images aflutter in ear and eye memory. However, this year, as always, the sponsors have supplied exhibitors with substantial additional material with which to work his box office magic upon the public.

The dancing of Eleanor Powell is again a prime factor and the name of Robert Taylor is an item of known marquee marketability. But this time there is also the powerful presence of one Sophie Tucker, the same and only one whose name has been ticket sales tonic for two generations, to tack up snugly alongside the topliners. There is also Charles Igor Gorin, whose air following is given a chance here to see, as well as hear him, and there is Willie Howard in a brief but advertisingly mentionable burst of characteristic comedy.

There are, too:

George Murphy, dancing opposite Miss Powell;

Buddy Ebsen, ditto and also clowning;

Judy Garland, singing one solo number in rafter-shaking manner and another a revival of the old favorite "You Made Me Love You," for a vocal response second only to La Tucker's;

Raymond Walburn, wheedled into backing the inevitable show;

Robert Wildhack, the incomparable snorer, sneezing;

Robert Benchley, drunk again as a Broadway press agent;

Billy Gilbert, brokenly voluble in a Greek barber assignment; and

Binnie Barnes, under wraps, as Mrs. Moneybags.

Produced by Jack Cummings, the picture lacks nothing that money could provide to make it big. Director Roy Del Ruth's seasoned experience is evident in the cohesion of widely varied elements to the narrative thread. Original music and lyrics are by Nacio Herb Brown and Arthur Freed. Dave Gould's direction of the dance numbers is outstanding.

SHOWMEN'S TRADE REVIEW

Broadway Melody of 1938

MGM **Musical Drama** **115 mins.**

Here's a Box Office Banquet Done to Perfection and Ready to Serve For a Clean-Up

Cast: Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Judy Garland, Charles Igor Gorlin, Raymond Walburn, Robert Benchley, Willie Howard, Charley Grapewin, Robert Wildhack, Billy Gilbert, Barnett Parker, Helen Troy. Screenplay by Jack McGowan. Original story by Jack McGowan and Sid Silvers. Music and lyrics by Nacio Herb Brown and Arthur Freed. Director Roy Del Ruth.

Plot: George Murphy and Buddy Ebsen have jobs in the stables of the rich Binnie Barnes. There they meet Eleanor Powell, the former owner of one of Binnie's horses. Robert Taylor is producing a show on Broadway backed by the wealthy Raymond Walburn. Eleanor Powell stows away on the train which is transporting her pet horse to an Eastern track. She is discovered by Ebsen and Murphy hiding in the stall. They persuade her to dance with them, when Taylor, traveling on the same train, sees them and goes hook, line and sinker for Eleanor. He puts all three in a show and they are a sensational success.

SUMMARY: A glorious musical extravaganza "Broadway Melody of 1938" is a tremendous infusion of scintillating entertainment that should reach box office heights. Some of the sets are almost indescribable in their wealth of magnificent splendor. The music, the singing and the dancing had the preview audience gurgling with delight. Robert Taylor and Eleanor Powell excellently top a cast of outstanding merit. George Murphy demonstrates his remarkable dancing skill in a performance that verges on the sensational. Judy Garland in her rendition of her songs captivated her listeners. She has charm and ability. Much credit must be given Roy Del Ruth for his smart box-office direction. For exploitation see Showmanalysis in this issue on pages 8 and 9.

Catchline: "Latest of 'Broadway Melodys' is a scintillating, star-studded musical extravaganza."

(FAMILY) GRAY CRANE, Hollywood

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tor,
ntage
editor,
William

Fine.

MORE OF IT
ON NEXT PAGE!

AND ALL THE CRITICS AGREE!

(Brief flashes from Magazine and Press Correspondents)

ED SMITHSON, HOLLYWOOD MAGAZINE—"Best musical this reviewer has seen in a long time. George Murphy-Eleanor Powell dance team is something to rave about."

●

JOHN LEROY JOHNSTON, MOTION PICTURE MAGAZINE—"Firmly establishes Eleanor Powell as our number one dancing star and recognizes George Murphy's claim of early stardom. Murphy is one of the outstanding sensations of the current season and a triple-threat man in the next popularity poll. The finale presents a remarkable third dimensional quality and a spectacular curtain scene."

●

SHEILA GRAHAM (North American Newspaper Ass'n)—"First honors go to Judy Garland who scores sensationally in her song to Clark Gable."

●

GEORGE FISHER, LOS ANGELES EVENING NEWS—"Where others leave off Broadway Melody begins. It is the greatest film musical of the year."

●

IVAN SPEAR, BOX OFFICE MAGAZINE—"A cast loaded with established marquee names and the popularity of preceding Broadway Melodies guarantee that this one cannot miss scoring heavily at the turnstiles. Convincingly elaborate extravaganza and will deliver a full measure of entertainment to the cash customers."

●

JIMMY STARR, LOS ANGELES HERALD EXPRESS—"Superb entertainment. Dancing and music are the tops."

●

MILTON HARKER, INTERNATIONAL NEWS SERVICE—"One of best musicals I have ever seen bar none. Powell is tops."

HOWARD SHARPE, PHOTOPLAY MAGAZINE—Hollywood's best musical talent at its best."

●

HARRY MINES, LOS ANGELES DAILY NEWS—"An outstanding addition to a topnotch series. George Murphy establishes himself as a top screen personality."

●

HOMER McCOY, ASSOCIATED PRESS—"Powell and Murphy are a sensational dance team. Sophie Tucker and Judy Garland are excellent."

●

HARRISON CARROLL, KING FEATURES—"Broadway Melody is another step toward stardom for Judy Garland and George Murphy. Contains this year's most unique dance numbers."

●

JOE BLAIR, HOLLYWOOD MOTION PICTURE REVIEW—"All Broadway Melodies have been good money-makers. This one will follow in line."

●

WHITNEY BOLTON, LITERARY DIGEST—"A bright, brisk and altogether worthy new version of the entertaining Melody series."

●

LLOYD PANTAGES, COLUMNIST AND RADIO COMMENTATOR—"Broadway Melody is up to its usual high standard. Always the productions one should not miss."

●

JAY EMANUEL PUBLICATIONS—"Excellent musical extravaganza. This should repeat the success of former 'Broadway Melodys'. A showman's picture that can be sold for the money. Musical numbers are the kind the customers whistle on the way home. Preview audience enthusiastic."

THE GREATEST OF ALL "BROADWAY MELODIES!"

In 1929—MGM's first giant song-and-spectacle comedy-romance "Broadway Melody" was born!

In 1936—the new edition of this famous extravaganza set an entertainment milestone.

NOW—MGM tops not only the previous "Broadway Melodies," but every other MGM musical hit—"Great Ziegfeld," "Maytime" and the others.

Don't take our word! See it! You'll be amazed!

Sweethearts Again! The girl who was born to dance... the boy who was born to romance!

ROBERT
TAYLOR
ELEANOR
POWELL

BROADWAY MELODY of 1938

The grandest aggregation of stars, spectacle, music, romance, laughs and entertainment that you ever thrilled to!

In the Big Cast

GEORGE MURPHY
BINNIE BARNES
BUDDY EBSEN
SOPHIE TUCKER
JUDY GARLAND
CHARLES IGOR GORIN
RAYMOND WALBURN
ROBERT BENCHLEY
WILLIE HOWARD
ROBERT WILDHACK
CHARLEY GRAPEWIN

Screen play by Jack McGowan
Directed by ROY DEL RUTH
Produced by Jack CUMMINGS
An M-G-M Picture

Song hits by those famous "Broadway Melody" composers, Brown and Freed

"I'm Feelin' Like a Million"
"Yours and Mine"
"Everybody Sing"
"Your Broadway and My Broadway"

SMASH AD CAMPAIGN!

HOW'S BUSINESS? See Next Page!

THE

OH, YOU ALBANY!
Doubles previous "Broadway Melody" business! Wow!

BEAUTIFUL BUFFALO!
Cracks "Saratoga", "Ziegfeld", "Maytime" and other top grossers!

A CINCH IN CINCINNATI!
Clicks far bigger than "Ziegfeld", "Maytime", "Captains Courageous", etc.

LOS ANGELES, I LOVE YOU!
Playing Day and Date at State and Chinese, in 2 days it's better than 4 days of "Great Ziegfeld"!

HELLO 'FRISCO!
Topping "Ziegfeld"! Hooray!

PITTSBURGH POPS!
Way ahead of "Saratoga", "San Francisco", "Mutiny on the Bounty" and all M-G-M Biggies!

NASHVILLE'S THE NUTS!
Smacks "San Francisco", "Thin Man", "Ziegfeld" and everything!

LOUISVILLE'S LOVELY!
Leaves the Big Ones behind, for instance "Ziegfeld", "Rose Marie"! That's business!

BIGGEST! "BROADWAY MELODY OF 1938" FROM YOUR PAL LEO!

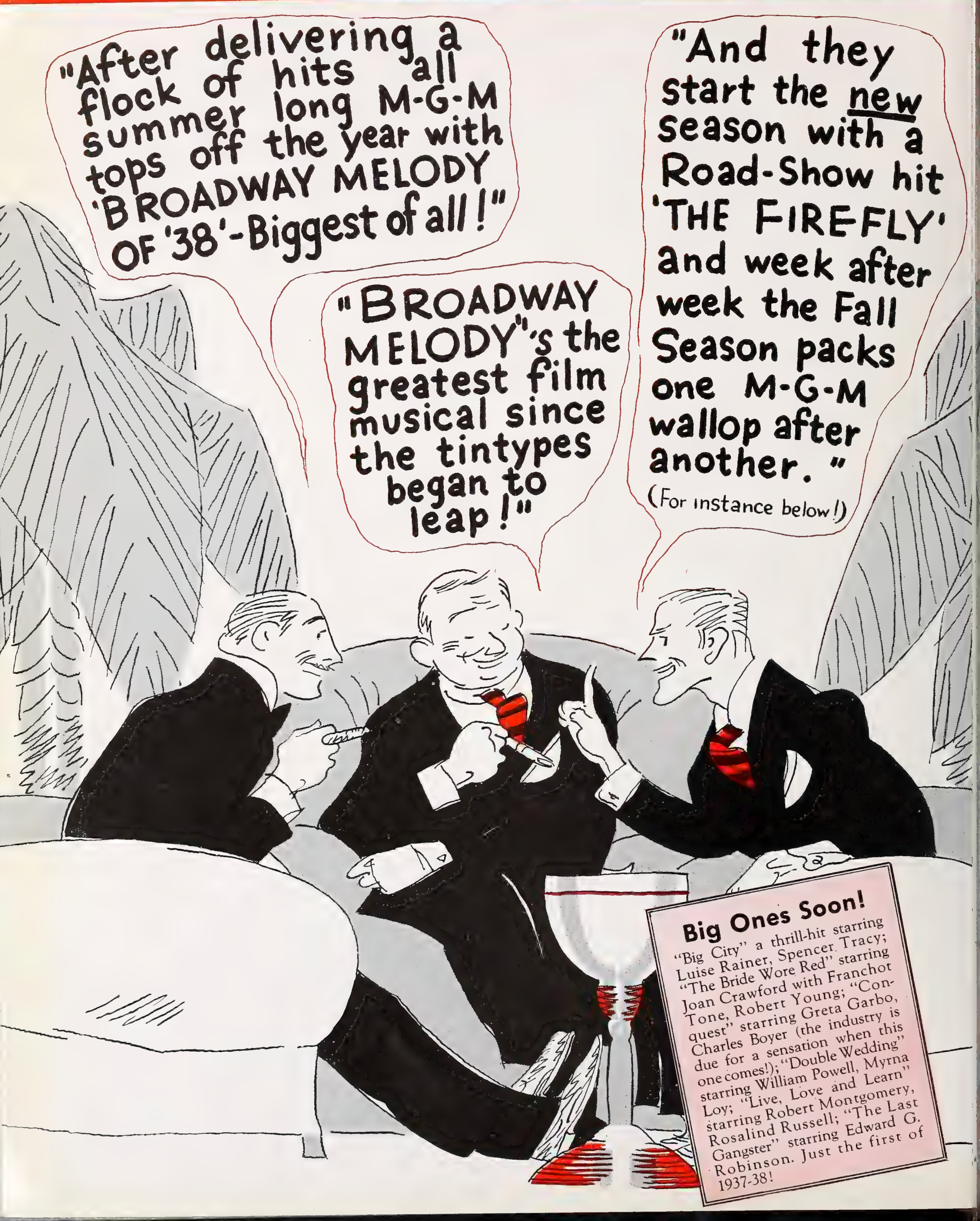
★ **ROBERT TAYLOR**
★ **ELEANOR POWELL**

★ GEORGE MURPHY
★ BINNIE BARNES
★ BUDDY EBSEN
★ SOPHIE TUCKER
★ JUDY GARLAND
★ CHARLES IGOR GORIN
★ RAYMOND WALBURN
★ ROBERT BENCHLEY
★ WILLIE HOWARD
★ CHARLEY GRAPEWIN
★ ROBERT WILDHACK

Directed by ROY DEL RUTH • Screen play by Jack McGowan
Produced by Jack Cummings • Dance Direction by Dave Gould
GREAT NACIO HERB BROWN & ARTHUR FREED SONG HITS:
"YOUR BROADWAY AND MY BROADWAY" • "I'M FEELIN' LIKE A MILLION"
"FOLLOW IN MY FOOTSTEPS"
"YOURS AND MINE" • "EVERYBODY SING"

A METRO-GOLDWYN-MAYER PICTURE

FAR INTO THE NIGHT!


"After delivering a flock of hits all summer long M-G-M tops off the year with 'BROADWAY MELODY OF '38'-Biggest of all!"
"BROADWAY MELODY"'s the greatest film musical since the tintypes began to leap!"
"And they start the new season with a Road-Show hit 'THE FIREFLY' and week after week the Fall Season packs one M-G-M wallop after another."
(For instance below!)

Big Ones Soon!

"Big City" a thrill-hit starring Luise Rainer, Spencer Tracy; "The Bride Wore Red" starring Joan Crawford with Franchot Tone, Robert Young; "Conquest" starring Greta Garbo, Charles Boyer (the industry is due for a sensation when this one comes!); "Double Wedding" starring William Powell, Myrna Loy; "Live, Love and Learn" starring Robert Montgomery, Rosalind Russell; "The Last Gangster" starring Edward G. Robinson. Just the first of 1937-38!

GENERAL RISE IN ADMISSION SCALE CONTEMPLATED IN PLANS FOR FALL

Higher Film Rentals Seen as Making Higher Theatre Prices Inevitable; Independents Expected to Follow Majors' Lead

Admission prices which, contrary to custom, were not reduced during the summer lull, will be increased generally early in the fall with the arrival of the new season's releases if the present tentatively defined plans of major circuits are consummated, and if independent exhibitors follow suit as expected.

Following flat statements by sales managers at conventions early in the summer that a higher admission price level is the only possible answer to increased production costs, national circuits are studying rates and situations with the prospect of advancing prices wherever feasible. No definite trend on the part of independent circuits and exhibitors to follow a similar policy in the fall is discernible at present, but it is expected that slight but general increases will be made necessary by higher rental demands.

Talk of "necessary" increases in admissions was general at conventions of the distributing companies in May and June, and production and distribution executives have publicly stated since then their belief that prices must advance, a claim which they justify by citing advances in production costs.

Kent and Zukor Cited

Strongest of the convention statements was that made by Sidney R. Kent to the Twentieth Century-Fox delegates, in Los Angeles early in June. "Cheap admission prices are the greatest menace to the film industry today in the United States," he said. Indicating that increased rentals might force revision of admission scales, he pointed out that employment was only about 2,500,000 below the 1929 peak and that there was more money in circulation than in several years past, but that the average motion picture admission price was still about ten cents below the 1929 figure.

That this attitude has not changed was indicated in recent interviews with the press by Adolph Zukor, Paramount production chief, and George J. Schaefer, vice-president and general manager of United Artists. Mr. Zukor expressed the definite opinion that admission prices must go up and added, in explanation, that the continuing demand of the public for large scale productions, coupled with rising labor and other costs, has forced drastic expansion of production budgets. He said the industry was passing through one of those periods when costs rise sharply. The introduction of feature length pictures was the first of these, sound brought another, and now labor costs have introduced a new factor, he pointed out.

Cheap Films Thing of Past

"We can still make small, inexpensive pictures," Mr. Zukor added, "but our experience shows that they do us no good, and they do exhibitors no good. The public wants personalities. They're expensive. It wants big productions, made with the utmost care and skill, each an advance over its predecessor. These are factors that cannot be controlled. We can't go backward; we must go forward."

TWO STATES SET ADMISSION RECORD

During the first seven months of 1937, a new high record was established for attendance and net paid admissions in the 367 theatres in Washington and Oregon, according to Frank L. Newman, Sr., president of the Evergreen Amusement Company.

In Washington he said, 251 theatres grossed $8,277,750 while the 116 houses in Oregon grossed $5,003,250. Total attendance for the two states as 53,000,000. The grosses, Mr. Newman said, was a six per cent increase over the same period last year, 11 per cent better than 1935, and 20 per cent better than 1929.

During the interview Terry Ramsaye, editor of Motion Picture Herald, pressed the point that these increased costs were getting films away from the ten-cent customers, to which Mr. Zukor replied, "Ten cent customers won't go to see ten cent entertainment. That day has passed."

Continuing the discussion Mr. Ramsaye said: "But pictures are the only thing advancing in cost all the time. Automobile prices go down."

"Ford makes one model a year," the Paramount executive replied. "We make 50, and we can't repeat on any of them. I don't blame exhibitors for arguing about the price of pictures. It's a buyer's privilege; it's good business. But it's bad business not to recognize that if he is going to get the kind of superior product that will turn in profits, he must pay for it. The makers' and sellers' problems are the same in this instance. The ingredients of films remain the same; the treatment becomes more elaborate. . . . "

End of Duals One Answer

The abandonment of the practice of double billing was called the only alternative to increased admissions by Mr. Schaefer in a recent interview at the United Artists home office. He described the important productions listed for release early in the new season as the most effective weapon against double featuring, and continued:

> **"The fact that production costs are mounting steadily, with many of the new season's product listed with a budget of over $1,500,000, must be answered with a tilt in admission prices or a departure from the double feature practice. A number of the leading exhibitors are favorably inclined towards such an increase and are planning experiments in strategic situations."**

The United Artists general manager said that producers, in their attempt to give the public the finest pictures, must have their investment protected and have a right to expect cooperation along this line from the exhibitor. He cited color in particular as one important factor in increased costs and predicted that when this medium, with its tremendous additional expense, becomes more widely used the questions of double bills and admission prices will become even more serious than they are today. At least 12 of the 26 productions scheduled for release by United Artists in 1937-38 will be in Technicolor.

Circuits Plot Course

Present indications are that no blanket increase will be made in box office scales, but rather that, starting with the first fall upward movement of grosses, slight increases will be made in certain situations by the circuits for the purpose of testing public reaction. Admission prices showed a slow rise in many territories last winter and the new increase is expected to follow a similar course, with scales varying in each section of the country.

The Loew circuit already is trying out higher scales in a few spots and will base its fall price policy upon the results as observed. RKO also has been increasing its scales gradually where possible. Neither of these circuits lowered admissions for the summer, although it has been the usual practice to do so, particularly for children's matinees.

Operators affiliated with Paramount have indicated that a slight increase will be made, particularly in the Middle West. The Warner Philadelphia zone, with about 80 houses, has discussed the matter with independent exhibitors and is reported willing to raise prices if the opposition will follow. A general increase is expected in the fall.

At a four-day conference of Skouras theatre managers and officials, held in New York last week, it was decided to raise prices wherever competition is not keen and to endeavor to work out advances where opposition managers are sympathetic.

Scattered Increases Made

Reports from several cities this summer showed that the trend to higher box office scales has made itself felt even during the vacation months. Increases ranging from one to five cents went into effect in virtually every theatre in Memphis during July as the three per cent gross sales tax voted by the Alabama legislature fell due. Making no change in the night admission of 40 cents for adults, the three major downtown houses added five cents to their 25 cent adult admission for matinees. The Strand and several groups of suburban houses added one cent throughout entire scales.

Increases of from five to seven cents were in effect this season at Atlantic City, N. J., and across the continent, in Portland, Ore., 11 Evergreen houses and two of the J. J. Parker circuit announced slight increases following the signing of new contracts with union employees.

In Omaha, Neb., a new top for neighborhood prices was reached when Ralph Goldberg's Military increased its price to 30 cents, only ten cents under the downtown price. The general level for neighborhood prices in the city was generally raised this year, all but a very few charging 25 cents top.

What amounted to a practical raise in admission prices of the first run houses in New Orleans went into effect when managers decided to put the night schedule of 40 cents into operation at 5 instead of 6 p. m., as previously.

Talk of increasing admissions has been revived in Kansas City, Mo., many of the independents feeling that such a move is long overdue.

SEC IS CURIOUS ABOUT TECHNICOLOR STOCK RISE

Brokers Receive Commission Questionnaire Following Plan for New Issue

by FRANCIS L. BURT
in Washington

Recent price increases and heavy trading in Technicolor stock on the New York Stock Exchange is understood to have aroused the curiosity of officials of the Securities and Exchange Commission, but SEC heads in Washington this week refused to discuss the matter. The report of the inquiry was coincident with the announcement of the company's plans for expansion necessitating the issuance of additional capital stock.

While it was not denied specifically by officials of the commission that a close watch was being kept on recent Technicolor stock developments, it was explained that a more or less constant scrutiny of the various stock markets is maintained under provisions of the law which are designed to eliminate manipulation, market rigging, corners and like practices.

In New York brokers were reported in possession of questionnaires, signed by Ernest Angell, regional administrator for the SEC in the district, requesting detailed information on trading in Technicolor stock from May 15th, last, to August 14th.

The stock has ranged from a low of 18⅝ in February to 33½, reached last week and was especially active in the week of May 15 to 21, with a turnover of 96,600 shares at prices ranging from 22½ to 31. The company has an authorized capitalization of 1,000,000 shares of no par value common stock, of which the latest figures show 745,372 shares outstanding. Of this figure, 120,000 shares are under option to Pioneer Pictures, an additional 19,000 shares to former associates of Atlas Corporation, and 10,000 shares to executives as compensation.

Inquiries "Frequent"

It was said at the SEC that inquiries are frequently made regarding unusual activities in registered securitties, in connection with which brokers are asked to report in detail any operations in which they were concerned.

In all such cases, however, the commission follows a policy of strict secrecy, in order to avoid any adverse effect upon corporations, officers, stockholders and brokers where it is ascertained that the movement of stock and prices was not the result of a premeditated effort to influence the market although, of course, the fact that the SEC is conducting an inquiry usually becomes known in financial circles.

Investigations of this nature, it was said, are usually undertaken by one of the offices in the field, and in the case of Technicolor the inquiry is being conducted from New York. So far as could be learned this week, no action has been taken in Washington and none is likely unless and until the field office reports that preliminary investigation discloses the desirability of a formal inquiry.

Participation Sought

Clarification of the plan by which Technicolor proposes to increase its stock by the authorization of 500,000 new shares was made by the company's president, Dr. Herbert Kalmus, in a statement to the press in which he said it was the purpose of the company to invite important producers in the industry to participate, thus adding their names to the several producers who now hold blocks of the securities. Dr. Kalmus said:

"The principal purpose of the proposed increase of authorized stock is to provide shares to cover options to producers in connection with contracts for producing groups of feature pictures. The basic idea is to invite all important producers in the industry to participate in the plan which is already in existence between Technicolor and several of the important producers.

"If, in addition to those producers who have already done so, all the larger American producers participated in the plan as contemplated, there would be issued to them options on approximately 225,000 shares of the proposed new authorization of 500,000 shares. If later these options were all exercised and all the corresponding stock issued, the stockholders of Technicolor would be in such a position that the issued stock of their company would have been increased by approximately 25 per cent from its present issued number of shares, for which their company would have received in its treasury some $5,000,000 of new cash and with every prospect that the business of their company would be doubled, if not trebled, beginning some time in 1938.

"And, moreover, what seems particularly not to be understood: after there has been used for the present proposed options plan approximately 225,000 shares of the proposed increased authorization of 500,000 shares, there would remain in the treasury 275,000 shares for the further purposes of the company, concerning which there are no immediate plans."

SOVIET PRODUCERS ATTACKED IN PAPER

An attack on Russia's motion picture producers was launched this week by "Izvestia," government newspaper, according to an Associated Press dispatch from Moscow. The paper's criticism of both the quality and quantity of the films produced was directed mainly at Boris Shumiatsky, head of the industry.

Changing production policies was stressed and, the article stated, any plan for a Russian Hollywood would be a waste as facilities are inadequate and there are too few directors to fill the production schedules which such an investment would demand.

U. S. Leads as Radio Buyers

The United States has the largest number of radio sets of any country in the world, owning more than half the total, according to a report of the Department of Commerce. Of the 56,225,000 sets in the world, the United States has about 30,000,000. The United Kingdom is second with 10,000,000, followed by Germany, 8,200,000; France 2,626,000; and Czechoslovakia, 928,000.

Radio Revenue Increases 28% For Half-Year

Radio advertising for the first six months of this year is reported at $65,426,432 by the National Association of Broadcasters, a gain of 28.7 per cent over the corresponding period last year.

Elsewhere it was shown that fewer than 10 per cent of radio listeners could identify the products advertised, in a survey prepared by Royal H. Ray, advertising student at Columbia University.

Radio showed the greatest comparative increase of any major advertising medium during the first half of the year, said NAB.

Regional station broadcasting showed the greatest gain, rising 45.6 per cent over the first half of 1936. Non-network advertising rose 32.8 per cent.

Among types of rendition, "live talent" showed the greatest increase, rising 37.1 per cent. Transcriptions gained by 24.4 per cent, records 25.1 per cent and announcements 34 per cent.

Total broadcast advertising for the month of June declined 6.2 per cent from that in May, amounting to $10,611,913. Gross time sales for the month were 34 per cent ahead of the volume in June, 1936.

Farnsworth Quits Federal Theatre

William P. Farnsworth resigned last week as New York administrative officer of the Federal Theatre Project, a position he has held since last March. He will continue in office until his successor is named.

In his resignation, addressed to Mrs. Hallie Flanagan, national director of the Federal Theatre Project, Mr. Farnsworth asked to be excused on the ground that his "personal affairs have suffered from lack of attention." He expected to return to his law practice.

No More Expansion Planned, Says Robb

No further expansion moves are contemplated for the Robb & Rowley-United Theatres, Inc., the company formed recently in Texas following the purchase by United Artists Theatres Circuit, Inc., of a half interest in the Robb & Rowley chain, Harold Robb said this week.

Mr. Robb, together with his partner, Ed Rowley, will remain in New York a week for negotiations with Texas and Arkansas theatre men on product deals.

Mexico Buys Equipment

As part of its plans to attract tourists to Mexico, the government director of cinematography, Louis Ramos Alarcon, has contracted in Hollywood for $10,000 worth of camera and lighting equipment. The films will stress the natural beauty of the country and will be distributed only in the United States, it was said.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

"Gone With the Wind" might have gone that way in Hollywood but for Miss Annie Laurie Williams, a buxom blond Scotch lass who was engaged by the Macmillan Publishing Company to see what could be done about interesting the movie moguls in the novel, which already had brought its author, Miss Margaret Mitchell, many a penny on its 1,400,000 sales.

The story came out when the New York *Post* assigned its feature writer, Michel Mok to do a series of articles on "The Ten Percenters," those literary agents who collect ten per cent from authors on stories placed in the movies, or elsewhere.

The first subject tackled in interview by Mr. Mok was Miss Annie Laurie Williams, for the simple reason that she had tackled the job of selling "Gone With the Wind" to Hollywood after most Hollywood producers had turned it down, on the grounds that a Civil War picture did not stand a chance because Paramount had just released "So Red the Rose," and Charles Laughton had just delivered the Gettysburg Address in "Ruggles of Red Gap."

One of the first persons Miss Williams attempted to interest in the book was Ronald Colman, who was working for Dave Selznick —Miss Williams really had Selznick in mind— but she told Colman that the "Gone With the Wind" part of Rhett Butler was ideal for him. "I read him hundreds of dollars' worth of passages involving Rhett over the long distance telephone from New York," Miss Williams told Mr. Mok. "'Ripping,' said Colman, after every couple of pages. Sometimes he said 'Topping.' But that was all."

Miss Williams next called up Samuel Goldwyn in Hollywood. Mr. Goldwyn, she was told, was sick. For the next ten days she called the sickroom. "Is Mr. Goldwyn well enough to sit up and read 'Gone With the Wind?'" she would ask. They said no.

On the tenth day they connected her with Mr. Goldwyn.

"Have you read 'Gone with the Wind' yet?" she asked him.

"'Gone with the WHAT' yet?" he wanted to know.

"Have you read 'Gone with the Wind' yet?" she repeated.

"Gone with the WHICH' yet?" he bellowed.

Miss Williams wished him speedy recovery, and that was that.

Later, Miss Williams heard that Goldwyn asked Merritt Hurlburt, his story editor on the coast, to read the book. It was turned down, for which the boss is since understood to have rapped many a knuckle severely.

Dave Selznick's eastern story chief, Kay Brown, was "sold" on the book at the beginning, and Miss Brown went after Mr. Selznick so many times on long distance telephone that she finally wore him down. "All right, then," Selznick said in the last talk Miss Brown had with him. "If you're so crazy to buy it, for land's sake BUY it!"

Mr. Selznick paid $54,000 for the novel for filming. Already, he has received $5,400,000 worth of free publicity on his search for a Scarlett O'Hara.

▽

Harold B. Lyon, manager of the Capitol theatre in Burlington, Iowa, was married the other day. The day before the wedding he was playing: "Married Before Breakfast." The day of the wedding his booking was "Meet the Missus." The day after the wedding he showed "It Can't Last Forever."

SCOOP!

For many years we have belonged to that select little circle of three in the industry who are not Kentucky Colonels. Now we feel even more exclusive, for we have been singled out by United Artists to receive an absolutely unautographed copy of Samuel Goldwyn's "The Great Goldwyn", word portrait of "one of the most incredible moguls of the motion picture industry", according to the frontispiece. As a matter of fact, our copy is one of the very, very few unautographed copies in captivity.

No, Gertrude, there won't be any "love-seats" installed when the old Capitol theatre landmark on Broadway—the "home" of Major Edward Bowes—installs new seats and decorations in the huge auditorium for its gala "20th Anniversary" on September 2nd.

A circuit of movie theatres in Great Britain asked patrons whether those double "love-seats," without an elbow rest between them, would be desirable. Most patrons don't want them. They apparently felt that comfort for their elbows was of greater concern than two hours of holding hands in the dimly lighted theatres. However, a fairish percentage of patrons did enthusiastically request the "love-seats" and they were installed in several sections of the theatres.

So, when Major Bowes started to plan the re-seating of the Capitol, he made considerable inquiry. Again a fairish percentage of patrons, about five per cent, favored a section for "love-seats." But, again, the elbows won.

Major Bowes at about this point was considering installing a "honeymooners'" section with the double "love-seats," until the usual women's clubs, quasi civic groups, parent-teachers' organizations and such pounced upon him with the usual strong opposition. There will be no "honeymooners' section" when the Capitol reopens for its gala "20th Anniversary" on September 2nd.

▽

Honesty-Is-the-Best-Policy Department:

"I am not a great director. I am only an honest director. In Hollywood are many directors who are much better than I am, because they can make something out of any story. I can only make films that I believe in."—G. W. Pabst, director, in *Film Daily.*

▽

Little Freddie Bartholomew needn't worry if his aunt doesn't get together with Metro on Metro's offer of $2,000 a week for the youngster and the aunt's insistence that they pay $2,500. He can always go to work in a CCC camp.

▽

Any doubts about Mae West being a really rugged-rugged individualist will be dispelled with Paramount's announcement that Mae's next picture will be "Sapphire Sal."

The scene was a rehearsal for one of the last Shakespearean broadcasts over CBS featuring John and Elaine Barrymore.

Action, having nothing much to do with the play, was provided by a squad of still-cameramen shooting a Barrymore publicity layout for Life magazine.

Suddenly one of the flash bulbs exploded, and Elaine screamed the screams of a screamer.

But not John, the imperturable, the Barrymore of Barrymores (excepting Ethel). He, without flinching a flinch, turned slowly, looked at the hapless lensman, and chortled:

"Hah! You can't scare ME! I've been married THREE TIMES!"

▽

The United States Department of Commerce has always felt kindly toward Hollywood's motion pictures because they are among the foremost factors in influencing sales abroad for American merchandise. The government has frequently credited Hollywood product with selling $100,000,000 worth of American goods annually, and only last month the Commerce Department set up a formidable structure in Washington, under Nate Golden, to further co-operate with America's super salesman abroad: the motion picture.

The extent of Hollywood's influence on American commerce can be attested by any American manufacturer. Bette Davis is shown in a Warner film using a garage whose door opens with an electric eye—and, pronto, South America cables to America for garage doors with electric eyes. In Macedonia, the local barber sees the wonders of the American barber chair. He orders one.

On the less serious side is the request received the other day by the Commerce Department for a spanking machine seen in a film comedy. Purely a figment of a motion picture cartoon artist's imagination, a child was shown in the cartoon stepping on a lever, which released a cat, which chased a mouse, which nibbled cheese, which gave off an aroma, which stimulated a meter, which spanked the child. They came, they saw, they wanted one.

▽

Paul Pryor, in the Philadelphia *Daily News,* records the foundation of a "streamlining mill" in Hollywood, backed by Maria Shelton and Ex-president Hoover's Ex-secretary of War, Patrick Hurley.

They call the establishment the "Institute of Reconstructive Cosmocology," and describe its functions as making unpromising women "beautiful, personable, and charming," with an advisory board consisting of "stylists, cosmeticians, beauticians, and sports coaches."

They may be cosmocologists to Pat Hurley, but in movie studios they're known as make-up men.

▽

Harry Brandt's Independent Theatre Owners Association in New York, conducting an anti-chance game campaign against the Loew circuit, charges that there really are four Marx Brothers in "A Day at the Races" when that comedy plays Loew theatres:—Groucho, Harpo, Chico and Screeno.

PARAMOUNT UNFAIR, REPLY IN BOYCOTT SUIT

UMPTO Fights Injunction Plea of Distributor with Brief Asserting Agreement Violation

The fight waged by independent exhibitors, members of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, against Paramount for what is claimed was a breach of contract, continued this week with the scene of battle shifted to the courts where a long array of briefs detailing the claims and charges of both sides were under legal scrutiny.

The UMPTO, asking the court to vacate a temporary injunction granted Paramount which forbade boycott activities, sought not only dissolution of the order, but petitioned also that the court find the distributing company guilty of breach of its 1936-37 contract and of proposing unfair terms in its 1937-38 contract.

In its brief the UMPTO asked the court to:

1. Dissolve the temporary order enjoining the boycott of the independent exhibitors against the corporation.
2. Find that Paramount breached its contract made with the defendants for the 1936-37 season.
3. Find that the proposed contract for 1937-38 contains unfair terms.
4. Find that the statements made in the "exhibits" included in the original bill of complaint are true.

The exhibits were primarily pamphlets and circulars distributed by UMPTO. It is on these exhibits that William A. Schnader, former Pennsylvania attorney general and now counsel for Paramount, based his contention that:

"The defendants entered into a combination and conspiracy, as part of a nation-wide conspiracy, to restrain the free flow of interstate commerce in the distribution of the complainant's motion pictures . . ."

Benjamin M. Golder, former congressman, and Otto Kraus, Jr., counsel for the UMPTO, contend, however, that the burden of proving that the exhibits are untrue rests with the complainant.

Deny Anti-Trust Violation

The attorneys also contend that the boycott of Paramount for its failure to deliver six pictures which, it is charged, were on the 1936-37 contracts, is not a violation of the Sherman or Clayton anti-trust acts. Only if there had been a restraint of competition in the intent of the defendants, would the spirit of the acts be violated, the brief contends.

Previous court rulings were cited in the brief in an attempt to prove the defendants' various contentions. Among these was that "it is reckoned as one of the inalienable rights of the individual that he may trade and traffic and render service for any person he pleases, and may also, unless restrained by voluntary contract, quit doing either whenever it suits his pleasure or convenience."

The combining of exhibitors, the defendants claim, is legal.

"If the action of the defendants is declared illegal here," the brief continues, "then every co-operative buying organization must meet the same denunciation whenever it refuses to buy from a vendor whose terms are thought to be unacceptable."

Boycott Called Illegal

Paramount contends, however, that "when an individual ceases to act individually and combines with others to restrict the flow of interstate commerce, the combination is unlawful."

As evidence of concerted action, the Paramount brief points to the exhibits contained in the bill of complaint.

As for the UMPTO charges that pictures were not delivered, the brief stated that the complainant licensed only pictures which would be "generally released" during the term of the contract and that the pictures in question were not "generally released" during that period.

A further argument is that even if the defendants' grievances were right, there was no legal justification for their boycott because no trade evil existed which the exhibitor sought to correct.

Minneapolis Hearing Deferred

An adjourned hearing on another permanent injunction sought in Minneapolis by Paramount was postponed. A temporary restraining order similar to the one obtained in Philadelphia, has continued in effect.

On a card mailed to exhibitors by the Independent Theatre Owners of Ohio, it is stated:

"No injunction can compel you to sign a Paramount contract or prevent you from pulling playdates."

It also stated the organization is planning a playdate cancellation week from September 5th to 11th.

MPTOA Urges Local Conciliation Boards

A proposal that local conciliation boards be established for the adjudication of industry complaints was advanced by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in his latest bulletin to members. He pointed out that he regards the proposal as of vital importance to the entire industry. The boards, he said, would preclude government and individual exhibitor litigation.

Mr. Kuykendall criticized the refusal of leading companies to adopt his plan and stated:

"We have exhausted every resource to convince the producers and distributors that they should co-operate with responsible exhibitors and with each other to provide a practical means within the industry of adjusting trade disputes, prevent abuses, excesses and injustices before they develop into litigation and legislation, just as a matter of good business for their own benefit as well as our own."

Fraud Charged

John K. Palulias, Steve G. Manas, Frank D. Sinclair and George F. Gourlay, all of Steubenville, Ohio, have filed suits against Warner Brothers Pictures, Inc., Cleveland, and Nickitas D. Dipson, Batavia, New York, charging them with conspiracy to defraud. The plaintiffs ask damages of $2,000,000.

RKO to Handle Fight Film

RKO Radio will distribute the Louis-Farr fight pictures to all countries with the exception of the United States and the United Kingdom. The deal was made with Super-Sports Attractions, Inc., holders of the rights to the films.

Warners Reject General Price Rise; Hold Trade Show

Warner zone managers, convening in New York Monday with Joseph Bernhard, general manager of Warner Theatres, for discussion of business during the past three months and the prospects for the immediate future, expressed themselves as opposed to an increase in admission prices as a matter of general policy. The present system of boosting admissions at the discretion of the individual managers will be retained, it was decided.

The meeting was held on the opening day of the company's preview of new season product at the New Amsterdam theatre.

More than 500 local exhibitors and their families attended the trade show at the New Amsterdam, which was one of 30 similar shows held simultaneously in key cities throughout the nation. Features shown included "The Life of Emile Zola," "It's Love I'm After," "Back in Circulation," "That Certain Woman" and "Varsity Show."

Gradwell L. Sears, general sales manager, announced that the Zola film will be simultaneously opened in eight key cities at the end of the month—Chicago, Los Angeles, San Francisco, Boston, Washington, Pittsburgh, St. Louis and Toronto.

The preview of Warner product in Canada has been postponed owing to a lack of available prints at the Toronto and other exchanges.

On leaving for Canada this week, Mr. Sears also announced the closing of a national product deal with the RKO Circuit. He is going to Canada to discuss a film deal with N. L. Nathanson's Famous Players Canadian circuit.

Among those who attended the managers' meeting with Mr. Bernhard were Clayton Bond, Ed Hinchy, Nat Fellman, Harry Goldberg, Stewart McDonald, Frank Phelps, Abel Vigard, Harry Rosenquest, Herman Maier and Frank Cahill.

The zone managers include:

James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; John J. Payette, Washington; Herb Copelan, Atlantic City, and Howard Waugh, Memphis.

Producers Seen Aid To Tourist Trade

Mexico is anxious to persuade American producers to make pictures in Mexico, not only because of the money they might spend there, but also because pictures of the scenary might attract more tourists, Louis Ramos, government director of cinematography, said in Hollywood last week.

Lefkowitz Back at Warners

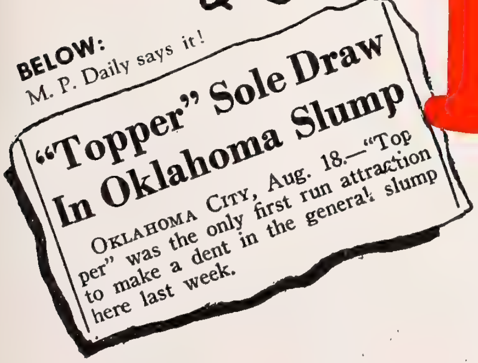
Sam Lefkowitz, who recently resigned as office manager of the Warner exchange in New York to become manager of Prudential Playhouses, has returned to his original position after one week with the circuit. Ben Kalmenson, Warners eastern district manager, who had been out of town when Mr. Lefkowitz tendered his resignation, persuaded him to return to Warners.

HERE'S HOW THE CRITERION THEATRE OF OKLAHOMA CITY

DOUBLED ITS USUAL GROSS!

on M-G-M's

Topper



BELOW:
M. P. Daily says it!

"Topper" Sole Draw In Oklahoma Slump

OKLAHOMA CITY, Aug. 18.—"Topper" was the only first run attraction to make a dent in the general slump here last week.

NOTE: The best exploitation in years is being done by "A" theatres on this unique attraction.

THANKS TO LIFE MAGAZINE
for the illustrations on this page. It is permissable to reproduce them in advertising everywhere.

Read on!

BOX-OFFICE RESULTS!

A telegram to M-G-M

WE WERE SOLD ENOUGH ON TOPPER AFTER SCREENING TO GIVE IT A TRICK CAMPAIGN BUT WE NEVER EXPECTED TO OPEN TO **DOUBLE OUR USUAL GROSS** WHICH IS THE RESULT. AUDIENCES ARE DELIGHTED WITH THE PICTURE AND SO ARE WE.

PAT McGEE
CRITERION, OKLAHOMA CITY

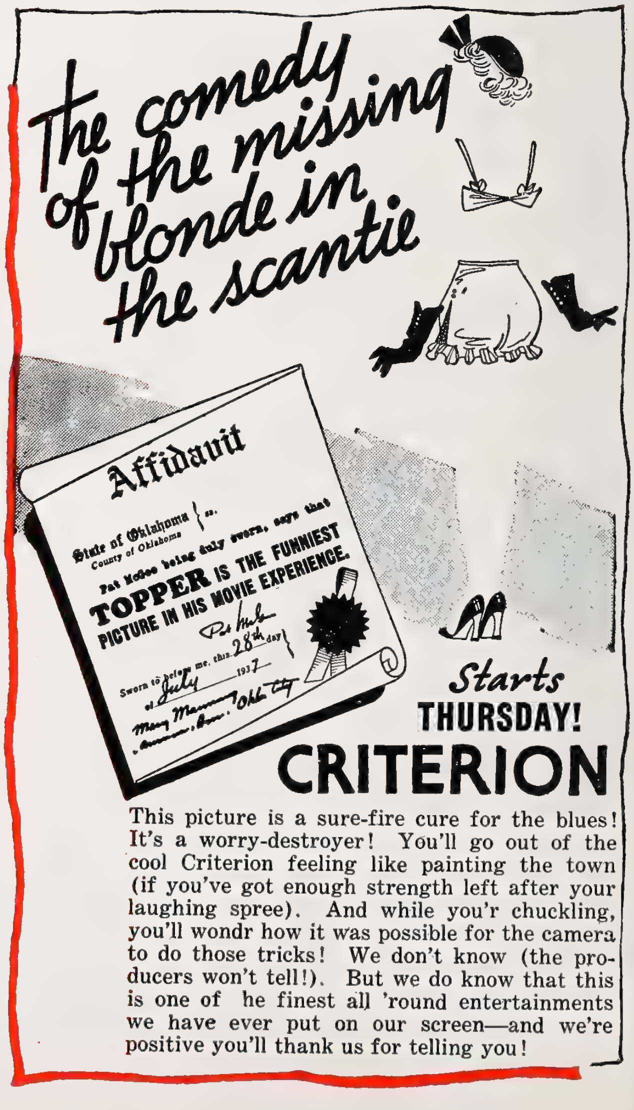
NOW READ HOW HE DID IT!

TAKE THESE TIPS ON "TOPPER"!

(By Pat McGee, George Henger, Bert Stern of Standard Theatres Corp.)

Full advertising resources and manpower of the Standard Theatres Corporation were placed behind "TOPPER". After its original screening, several meetings were held. It was decided to sell the picture as "Funnier than My Man Godfrey". It was decided to use trick stuff, new ideas and any old gags or stunts apropos to this comedy.

STARTED ADS 10 DAYS AHEAD! *(Right)*



The comedy of the missing blonde in the scantie

Affidavit

State of Oklahoma } ss.
County of Oklahoma

Pat McGee being duly sworn, says that

TOPPER IS THE FUNNIEST PICTURE IN HIS MOVIE EXPERIENCE.

Sworn to before me, this 28th day of July 1937

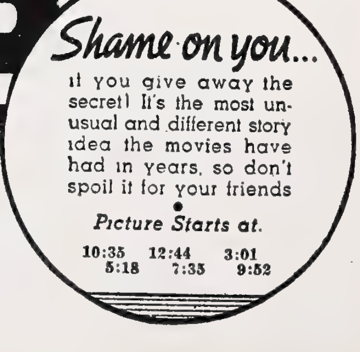
Okla City

Starts THURSDAY!

CRITERION

This picture is a sure-fire cure for the blues! It's a worry-destroyer! You'll go out of the cool Criterion feeling like painting the town (if you've got enough strength left after your laughing spree). And while you'r chuckling, you'll wondr how it was possible for the camera to do those tricks! We don't know (the producers won't tell!). But we do know that this is one of the finest all 'round entertainments we have ever put on our screen—and we're positive you'll thank us for telling you!

THEY USED THIS ANGLE! *(Below)*

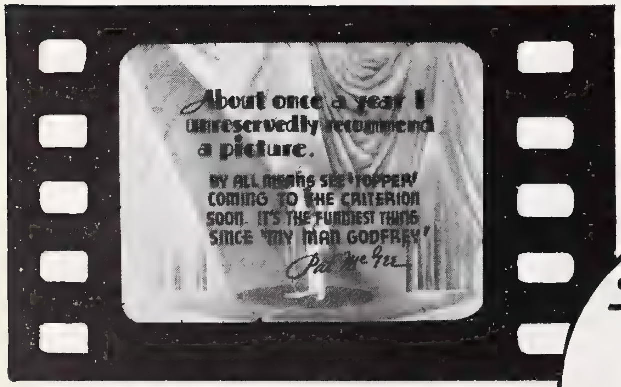


Shame on you...

if you give away the secret! It's the most unusual and different story idea the movies have had in years, so don't spoil it for your friends

Picture Starts at.

10:35 12:44 3:01
5:18 7:35 9:52



About once a year I unreservedly recommend a picture.

BY ALL MEANS SEE 'TOPPER' COMING TO THE CRITERION SOON. IT'S THE FUNNIEST THING SINCE 'MY MAN GODFREY'

Pat McGee

(Above)

TESTIMONIAL ON ALL SCREENS TWO WEEKS AHEAD!

MOVIE OF THE WEEK

Topper

Norman McLeod directs his cast with cartoons

USED LIFE MAGAZINE BLOW-UPS!

Lobby flash consisted of 40 x 60 display, enlarging spread from July 26th issue of Life, with caption "THE PICTURE OF THE WEEK."

TEASER 24-SHEET!

(Below) *The first sheets posted*

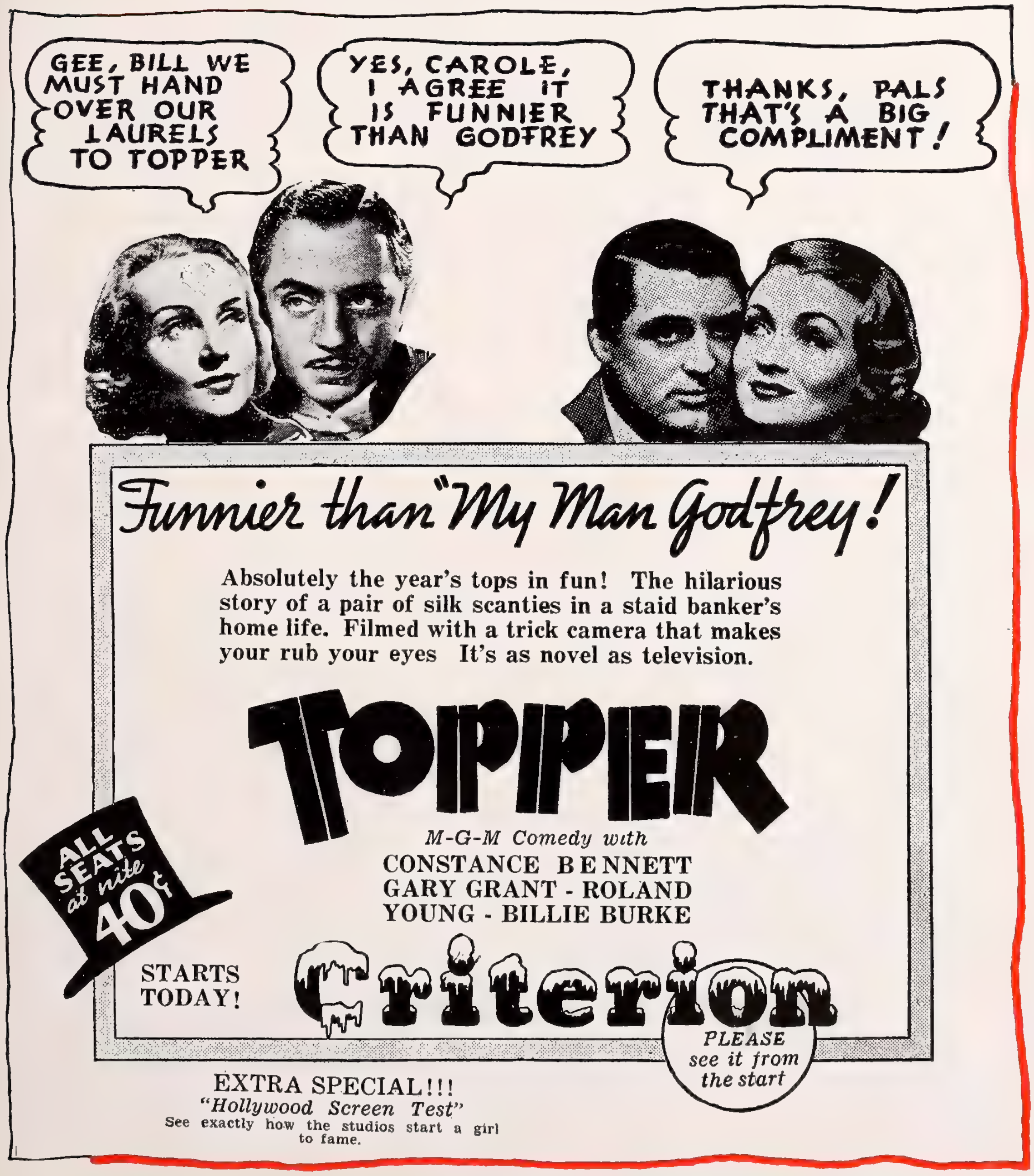
WHAT
THE
GOES ON
HERE

(Below) *Completed board with additions*

What happens when a gay couple with the help of a timid soul - Shows the whole town what goes on in 1937's Happiest Hit - It's "TOPPER" - and *Here* is comedy.

STRIKING ADS ATTRACTED FANS!

(*Below is another ad from extra-space newspaper campaign*)


GEE, BILL WE MUST HAND OVER OUR LAURELS TO TOPPER
YES, CAROLE, I AGREE IT IS FUNNIER THAN GODFREY
THANKS, PALS THAT'S A BIG COMPLIMENT!

Funnier than "My Man Godfrey!

Absolutely the year's tops in fun! The hilarious story of a pair of silk scanties in a staid banker's home life. Filmed with a trick camera that makes your rub your eyes It's as novel as television.

TOPPER

M-G-M Comedy with
CONSTANCE BENNETT
GARY GRANT - ROLAND
YOUNG - BILLIE BURKE

ALL SEATS *at nite* 40¢

STARTS TODAY!

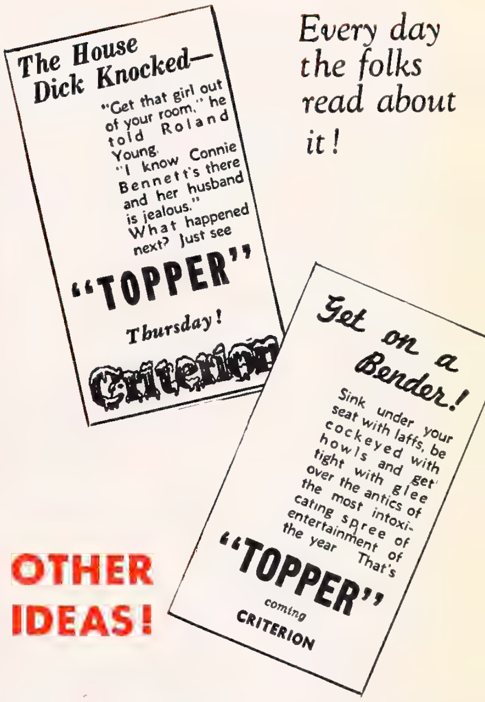
Criterion

PLEASE see it from the start

EXTRA SPECIAL!!!
"Hollywood Screen Test"
See exactly how the studios start a girl to fame.

TRICK ADS TEASED "TOPPER"!

Every day the folks read about it!



The House Dick Knocked—

"Get that girl out of your room," he told Roland Young. "I know Connie Bennett's there and her husband is jealous." What happened next? Just see

"TOPPER"

Thursday!

Criterion

Get on a Bender!

Sink under your seat with laffs, be cockeyed with howls and get tight with glee over the antics of the most intoxicating spree of entertainment of the year. That's

"TOPPER"

coming

CRITERION

OTHER IDEAS!

3-SHEET SNIPE! Copy reads. "AFFIDAVIT! 'TOPPER' is the funniest picture in our entire history—CRITERION."

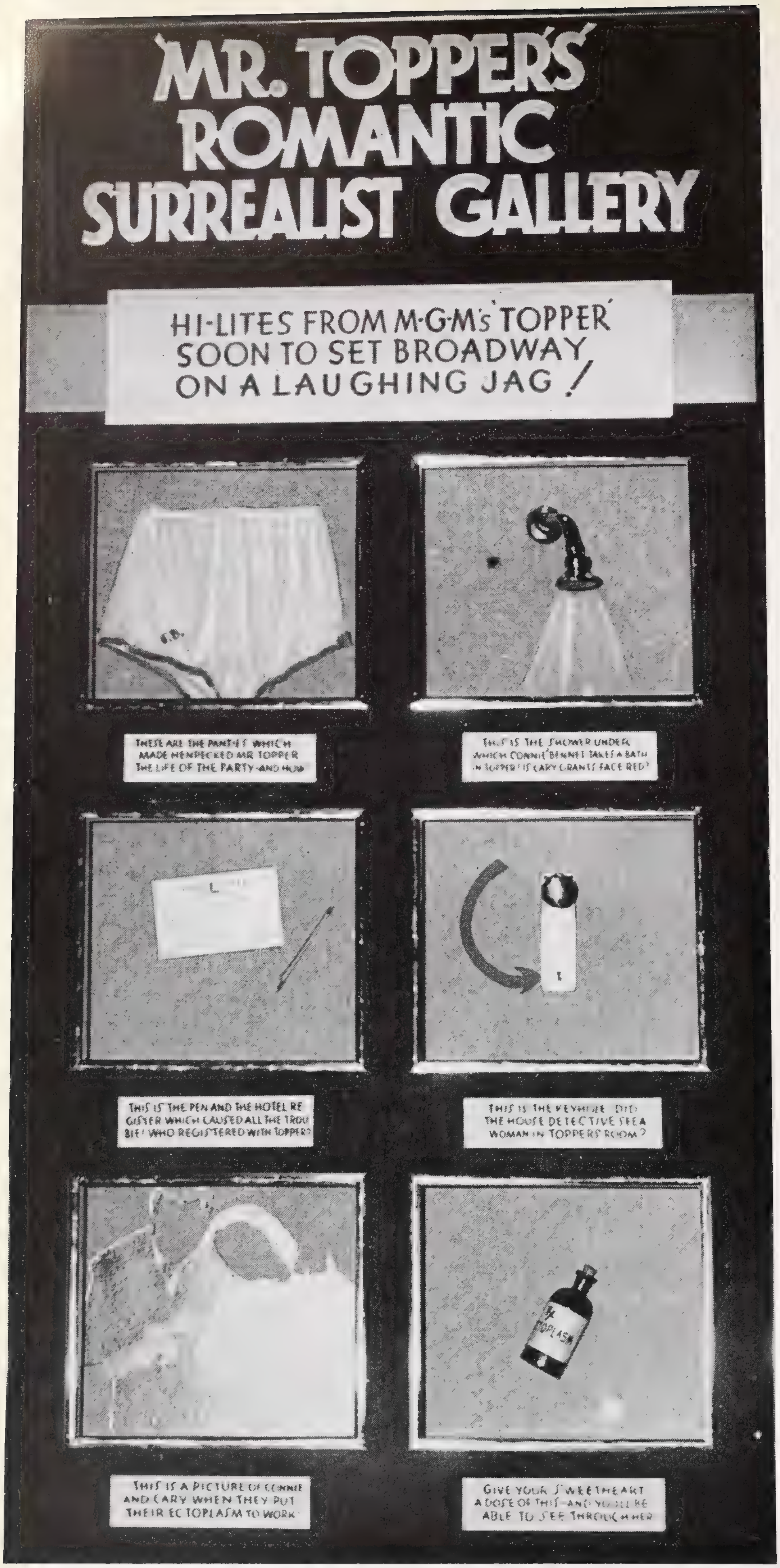
RADIO TWO-WEEK PLUG! Tied in with local commercials, Inquiring Reporter, etc.

PUBLICITY EVERYWHERE! Started far in advance to deluge every type of magazine and newspaper.

SPECIAL PREVIEWS! Held an invitation preview for critics and merchants to get special store tie-ups. Also held a paid preview.

STORE WINDOWS! Constance Bennett fashions excellent for windows!

MORE ON NEXT PAGE!


MR. TOPPER'S ROMANTIC SURREALIST GALLERY
HI-LITES FROM M-G-M's 'TOPPER' SOON TO SET BROADWAY ON A LAUGHING JAG!
THESE ARE THE PANTIES WHICH MADE HENPECKED MR TOPPER THE LIFE OF THE PARTY-AND HOW
THIS IS THE SHOWER UNDER WHICH CONNIE BENNET TAKES A BATH IN TOPPER! IS CARY GRANT'S FACE RED?
THIS IS THE PEN AND THE HOTEL REGISTER WHICH CAUSED ALL THE TROUBLE! WHO REGISTERED WITH TOPPER?
THIS IS THE KEYHOLE DID THE HOUSE DETECTIVE SEE A WOMAN IN TOPPER'S ROOM?
THIS IS A PICTURE OF CONNIE AND CARY WHEN THEY PUT THEIR ECTOPLASM TO WORK
GIVE YOUR SWEETHEART A DOSE OF THIS-AND YOU'LL BE ABLE TO SEE THROUGH HER
ECTOPLASM

BROADWAY CROWDS LOVE ☛ THIS LOBBY DISPLAY AT THE CAPITOL!

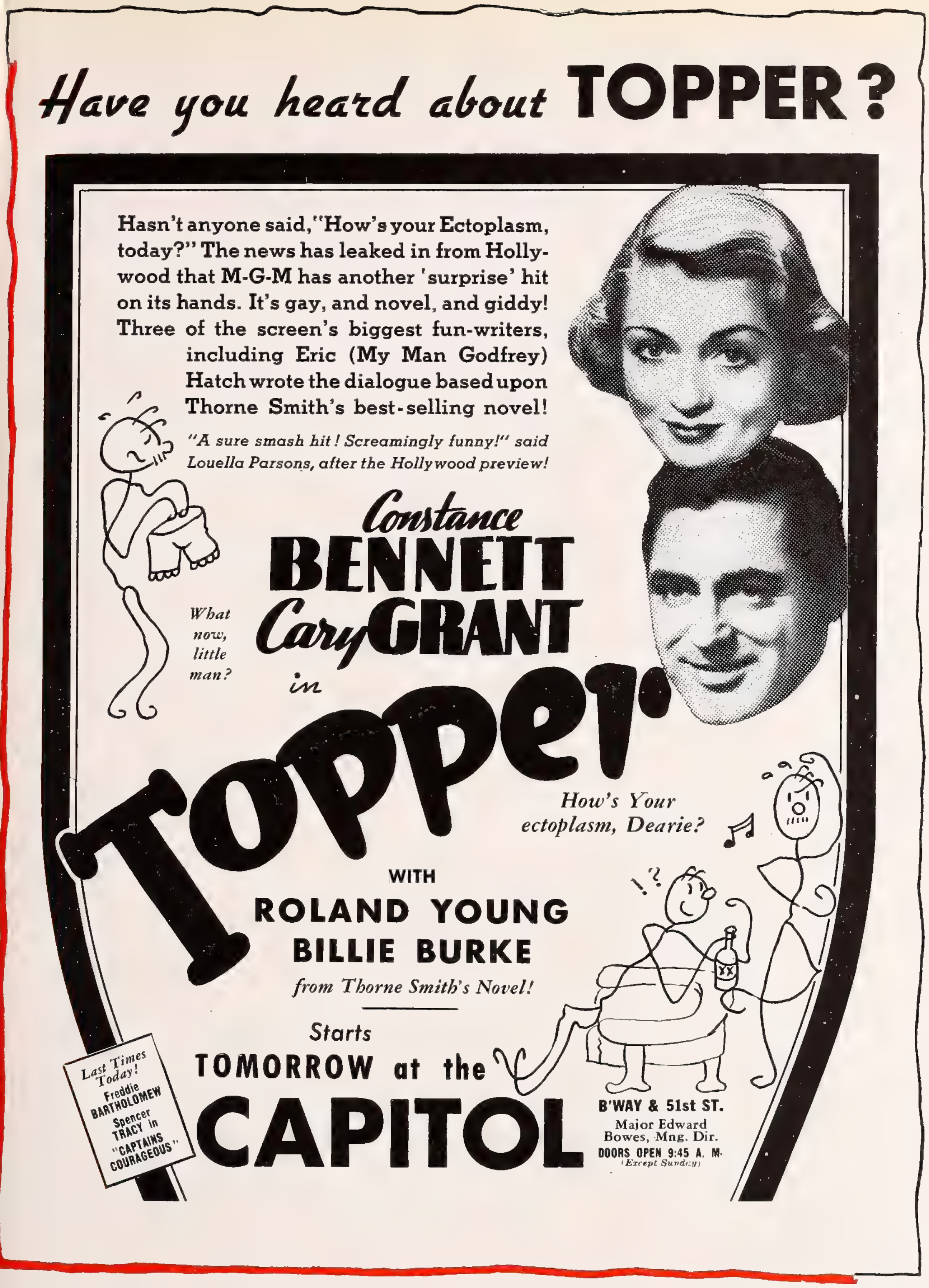
It's a cinch to construct and a great ticket-seller!

•

It is proving to be one of the most successful stunts of the year, in many theatres!

•

Used throughout the Loew's and Poli Circuits, it gets comments from press, public and results at the box-office!



Have you heard about **TOPPER?**

Hasn't anyone said, "How's your Ectoplasm, today?" The news has leaked in from Hollywood that M-G-M has another 'surprise' hit on its hands. It's gay, and novel, and giddy! Three of the screen's biggest fun-writers, including Eric (My Man Godfrey) Hatch wrote the dialogue based upon Thorne Smith's best-selling novel!

"A sure smash hit! Screamingly funny!" said Louella Parsons, after the Hollywood preview!

What now, little man?

Constance
BENNETT
Cary **GRANT**
in
Topper

How's Your ectoplasm, Dearie?

WITH
ROLAND YOUNG
BILLIE BURKE
from Thorne Smith's Novel!

Starts
TOMORROW at the
CAPITOL

B'WAY & 51st ST.
Major Edward Bowes, Mng. Dir.
DOORS OPEN 9:45 A. M.
(Except Sunday)

Last Times Today! Freddie BARTHOLOMEW Spencer TRACY in "CAPTAINS COURAGEOUS"

THESE IDEAS SOLD TICKETS!

TEASER TACK CARDS using catch-lines from "Topper" national campaign ads placed throughout city. (*At right!*)

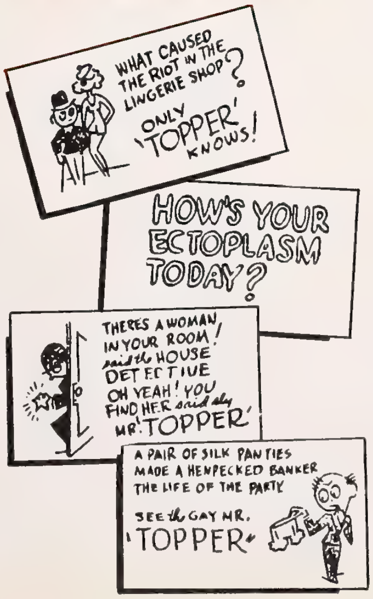
HIDDEN LOUD SPEAKER repeating "Watch your step! I'm 'Topper' but don't look now for 'Topper' will be here soon."

"HOW'S YOUR ECTOPLASM?" is a catchline used in ads, lobbies, etc. that has proved intriguing to the fans.

MINIATURE PANTIES mailed to business men with catchline. Easily printed on paper cutouts.

CANDID CAMERA PREVIEW. Prominent people, critics, etc. caught laughing by candid camera and papers used full page of photos.

—And Many More Ideas Than We Have Space For!


WHAT CAUSED THE RIOT IN THE LINGERIE SHOP?
ONLY 'TOPPER' KNOWS!
HOW'S YOUR ECTOPLASM TODAY?
THERES A WOMAN IN YOUR ROOM! said the HOUSE DETECTIVE
OH YEAH! YOU FIND HER said the MR. 'TOPPER'
A PAIR OF SILK PANTIES MADE A HENPECKED BANKER THE LIFE OF THE PARTY
SEE the GAY MR. 'TOPPER'

ONE OF THE ADS FROM THE CAPITOL'S BIG SIZE CAMPAIGN!

It's doing BIG BUSINESS at Broadway's famed de luxe theatre!

N. Y. REVIEWERS LAVISH PRAISES!

N. Y. JOURNAL-AMERICAN—"The year's most novel entertainment . . ."

N. Y. DAILY NEWS—"Chalk up capital entertainment for the Capitol. Real fun...at high pitch throughout . . ."

N. Y. HERALD-TRIBUNE—"May all pictures be as enchanting as this. Seldom does the screen achieve such humor, imagination and gayety . . . So engaging, merry and fanciful, you may be tempted to sit through it a second time . . Not only a novelty, but genuine entertainment . . ."

N. Y. SUN—"Wildly funny. It should start a wave of laughter all along Broadway."

N. Y. WORLD-TELEGRAM—"As funny as anything seen hereabouts in a blue moon . . ."

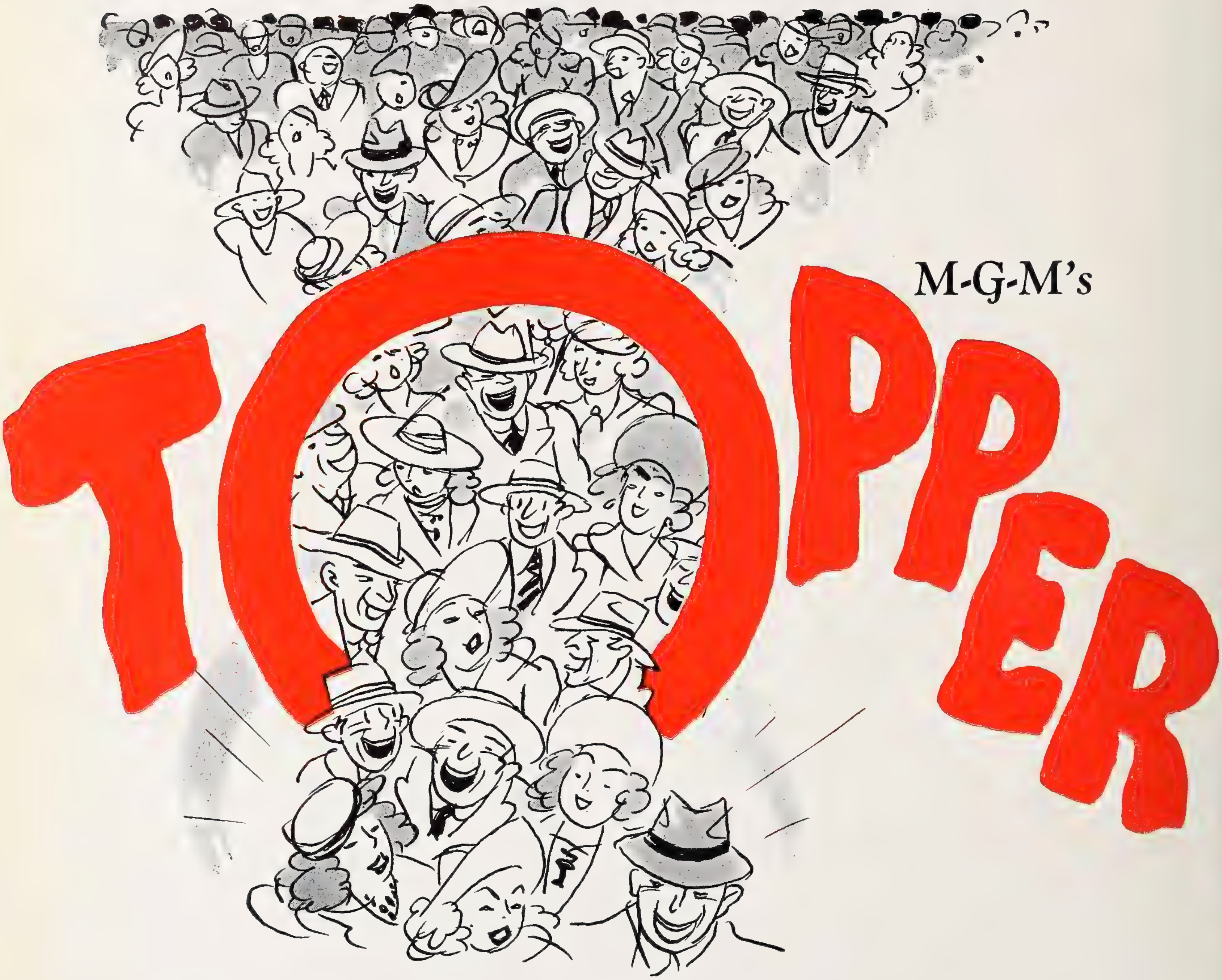
N. Y. EVE. POST—"Most unusual picture of the year . . . The picture is a first-rate job."

OVER PLEASE!

SHOWMANSHIP GETS A BIG OPENING!

and the crowds keep coming through!

M-G-M's



it's fun to exploit!

it's more fun when you count up!

"TOPPER" IS DOING SWELL

thanks to the showmen of America!

TROUBLES OF AMALGAMATED FURTHER CONFUSE OTHER BRITISH STUDIOS

Forced Sale May Lead to Cut in London Studio Rentals; Majors Reported Bidding for Plant Now in Receivership

by BRUCE ALLAN
in London

The news that a receiver has been appointed for the Amalgamated Studios at Elstree is causing considerable disquiet to the owners of other major British studios.

Amalgamated Studios, Ltd., was formed by S. H. Soskin, the Russian banker, uncle and backer of Paul Soskin, who has made a number of independent productions through its own unit, Soskin Productions, Ltd. The other directors are Major C. H. Bell, O. B. E., the consulting engineer to Paramount British Theatres and other interests, and E. A. Stone, a well-known London theatre architect. Major Bell and Mr. Stone are also associated in the London Casino in New Compton Street, the dinner-revue conversion of the Prince Edward Theatre. Mr. Stone planned the Amalgamated plant with the advice of Major Bell, the Soskins providing the preliminary finance to the extent, it is understood, of £100,000 ($50,000).

The actual structure of the eight-stage studio, with a large central administrative block, was completed more than six months ago. The opening date was originally announced for February and it was asserted Soskin Productions would make six pictures for Columbia there. A general expectation was that Metro-British would also locate at, and possibly invest in, the Amalgamated plant.

On a service basis, the studio was announced to plan an "all-in" charge registering a considerable cut in the rates at Denham and Pinewood studios, the only operating British plants of comparable scale. A few months ago there were rumors of an agreement among the three studios standardizing rental and service rates.

For many months the Amalgamated building has been a virtual derelict, standing complete but empty behind locked gates, without a sign of life or even a nucleus staff. One of the most general rumors in circulation is that the building would not be used as a studio at all, but was for sale to any industrial concern which wanted a factory for any purpose. Supporting this belief was the fact that the building was a shell, either entirely bare of equipment or only fitted to a very small extent. It is understood that a large consignment of American equipment is, in fact, still lying at the docks, due to the inability of the studio proprietary to take delivery.

The climax came when the large firm of contractors, Sir Robert MacAlpine, Ltd., which erected the building at a cost of £600,000 ($3,000,000) took possession in settlement of their claim by putting in a receiver. S. H. Soskin, it is understood, was unable to complete his deal with the builders owing to the drying up of finance for film projects which followed on the recent exposures of British production losses.

Discounting stories that the building is at present to be bought for £300,000 ($1,500,000), or half its cost, it is probable that the Amalgamated plant will in fact cost its new owners very considerably less than the amount actually expended. It is this fact which is causing disquietude to existing studios. If it were possible to cut rental rates in the studio as originally budgeted, it is plain that it is possible to cut them still more heavily if the capital investment is reduced by 25, let alone 50, per cent.

Definitely known is that several specific offers have already been made for the plant by unidentified interests, believed to include a major producing concern. No confirmation was to be obtained of the rumor that one of the interested parties was John Maxwell, of Associated, whose name had been mentioned in connection with the studio before its completion. Another story was that a trade group, which might include existing studio interests, was anxious to take the building over, for use on a straight service basis. Some probability is lent to both stories by the fact, first, that the existing (old B. I. P.) studio of A. B. P. is not regarded as fully up to modern requirements, and second, that the increase of large scale American production in England, under the new Quota proposals, might make a "service" investment a very profitable one. In general lay-out, in the opinion of experts, Amalgamated marks an advance over the best existing British studios.

Maxwell on Production

At the annual meeting of Associated British Pictures Corporation, when the record trading profit of over £1,250,000 ($7,250,000) was formally reported to shareholders, John Maxwell, the chairman and managing director, made several references to general trade problems in his survey of the year.

In regard to the new Films Quota Act he said A. B. P. shareholders need have "no qualms."

"The Government representatives, in shaping the proposed legislation, have always been ready to lend an ear to representations made to them by responsible members of the industry, and I have no doubt that the legislation which will finally be passed will be such as will both strengthen the competitive power of the film production side of the business and enhance the quality of the entertainment provided," he said.

In another passage, Mr. Maxwell declared:

(*Continued on following page, column 3*)

Nearly All American Producers Ready To Produce for Quota Requirements

The eventual enactment by England of the new Films (Quota) Act, providing importation and domestic exhibition requirements far greater than those of the old law, will find virtually all of the American companies set for production in England to meet the stipulations of the new legislation. Metro-Goldwyn-Mayer, Twentieth Century-Fox, United Artists, Universal and Warner Brothers are already set; RKO now is negotiating for British production representation, and Columbia and Paramount are engaged in conversations pointing in that direction.

Warners and M-G-M will produce their own pictures in England. United Artists, Twentieth Century-Fox and Universal will have their quota requirements handled by independent production organizations in England allied with the American company. Alexander Korda will supply the United Artists quota requirements. Robert Kane and possibly other producers working directly for the company will handle Twentieth Century-Fox's British production, while the C. M. Woolf interests, a Universal affiliate, will provide that company's quota.

Present indications are that RKO's British production requirements will be supplied by Herbert Wilcox. The company has no producer affiliation abroad and is not likely to establish its own studio in England, leaving an outside deal of the sort discussed with Wilcox as the logical procedure. Columbia is in the same position as RKO, but has negotiated no deal with an English producer yet. Its most recent British importation was the Edward G. Robinson picture, "Thunder in the City," produced by Atlantic Films. A quota production arrangement between the two companies for the future is not improbable.

Paramount's British plans have not taken definite shape yet. There is a possibility that the company may set up its own producing organization in England, similar to Warners and Metro's. There is also a possibility that the company's British production will be handled by an English studio, such as London Films. In this case, the studio would receive technical and cast assistance from Paramount. However, no final decision is likely until Stanton Griffis, chairman of the Paramount executive committee, who is now in England, and Adolph Zukor, who sailed for England on Wednesday, have made their reports and recommendations to the Paramount management and board of directors.

LOEW'S DIVIDENDS SAID TO TOTAL $9 A SHARE

Republic Stock Issue Gets Approval of SEC; Stanley Company Lists $3 Dividend

Net earnings of Loew's, Inc., for the fiscal year ending August 31, are expected to be $9 a share on the common stock, it is estimated by a company official. This includes the payment of an additional dividend of $3 on August 26.

At a meeting of the Board of Directors of Paramount Pictures, Inc., held August 24, the regular quarterly dividend of $1.50 per share on first preferred stock and the regular quarterly dividend of 15c. per share on the second preferred stock were declared. These dividends are payable on October 1, 1937, to stockholders of record at the close of business on September 15, 1937.

The Securities and Exchange Commission last week approved the stock offering by Republic Pictures Corporation of Delaware, of 1,316,000 shares of $1 par value capital stock. The underwriter, Hammon & Company of New York, will not offer the 800,000 shares to the public until after Labor Day, it was stated, owing to the poor market at this time.

Of the balance of the Republic issue, Consolidated Film Industries will receive 150,000 shares; Setay Company, 80,000 shares; and Cajo Company, Republic subsidiary, 225,000 shares.

At the same time the Stanley Company of America, subsidiary of Warner Brothers Circuit Management in eastern Pennsylvania, declared a $3 a share dividend on its common stock, payable August 25. The company has outstanding 904,846 shares of common stock, almost all of which is owned by Warners.

Monogram Pictures sought approval of a stock issue from the Securities and Exchange Commission of more than 650,000 shares of $1 par value stock.

For the 40 weeks ended June 3, Loew's consolidated statement showed a net profit of $11,714,722, which was equal to $85.68 on the preferred and $7.07 a share on the common stock. This 40-week net compares with a profit of $7,390,495 for the same period in 1936. On August 14, preferred stockholders, as of July 29, received a quarterly dividend of $1.62½.

The declaration by Loew's of the increased dividends is due largely to the tax on undistributed profits, it was said. The next action on the new dividends is expected September 1, when the next meeting of the board is scheduled to take place.

Annual elections will be held December 14th, with no changes anticipated in the executive board or directorate.

Nicholas Schenck, president, and Leopold Friedman, general counsel and secretary of Loew's, Inc., have returned from brief vacations. Dave Bernstein, treasurer, is scheduled to return from Carlsbad and England September 9. Al Lichtman, vice-president, is on the Coast and is not expected back for several weeks. J. Robert Rubin, vice-president and chief counsel, recently returned from a vacation in Europe.

BEERY SETTLES INCOME DISPUTE

The Wallace Beery-Internal Revenue Department dispute, which centered on two Eskimo walrus-hide boats, has been settled. Mr. Beery contended he had purchased the boats in Alaska as an investment. He planned to rent them to a studio, he said, but the investment disappeared when a swarm of rats feasted on the skin canoes and ruined them.

The actor insisted he should be permitted to deduct the cost of the boats. The government demanded $2,498. The case was settled for $866.

2 Circuit Meetings Slated; Others Held

Host to the Gibraltar Enterprises' convention this week, Denver will be the scene of two theatre managers' meetings scheduled for next week by Fox Intermountain and by the Theatre Owners and Managers of the Rocky Mountain Region.

In addition, conventions were held or planned by several other organizations. The first two of three district meetings for Tri-State managers were held in Des Moines, Ia., on Wednesday, and in Omaha, Neb., on Friday. The third session will be in Davenport, Ia., Monday.

Fox Midwest Theatres, Inc., has advanced the dates for its annual convention from September 21 and 22 to September 9 and 10. It will be held in Kansas City.

A three-day meeting of approximately 100 managers, assistant managers and home office personnel was concluded in New York by Skouras Theatres. Problems pertaining to the operation of theatres were discussed, and on the day after the convention district managers gathered at circuit headquarters to discuss budgets for the new season.

The Rocky Mountain owners and managers will have a two-day meeting in Denver. The first day will be devoted to business, and the second will be given over to a Screen Club picnic.

Fox managers will convene for four days, during which theatre management problems will be discussed, with Rick Ricketson, division manager, presiding.

MGM To Make "Whoppers"

MGM has closed a deal with *Liberty* magazine providing for the use of the first 11 winners in its "Whoppers" contest as material for a Pete Smith short subject. Judges of the competition will be Fulton Oursler, editor of *Liberty*, Fred C. Quimby, in charge of short subjects for MGM, and Mr. Smith.

Studios Confused Over Troubles Of Amalgamated

(Continued from preceding page)

"Undoubtedly the last few years in film production have been disturbing, arising from the fact upon which I dwelt at length two years ago, that the practically unlimited flow of easy money into the hands of inexperienced producers would lead to considerable difficulties when the outcome of the pictures which they had made was realized. My fears were justified by the event, but the belief that these feverish and unhealthy conditions were passing away has been strengthened by recent experience."

Film - Variety Peace

Peace has been signed between Union Cinemas and the Variety Artistes Federation. C. F. Bernhard, managing director of Union, had announced that the circuit would abandon variety, which it used more extensively than any other British group, owing to the V. A. F. prohibiting "doubling," or the playing of two theatres by the same act, out of London.

It has now been agreed that there shall be a secret ballot of V. A. F. members for and against "doubling" in the provinces, the majority decision to indicate the future form of Union contracts with variety acts.

The Union circuit is also in conference with representatives of the National Association of Theatrical Employees, under the chairmanship of a Ministry of Labor official, in regard to wages and employment conditions on the circuit. Recently a strike of over 100 Union theatres was threatened.

Warners May Make "Majors"

Jack L. Warner, arriving in London on October 1st, is expected to give formal approval to greatly extended plans for British production by Warners, which Sam E. Morris is to shape during his coming visit, in consultation with Irving Asher, chief of the Teddington studio.

Addition of two stages to the studio is part of the plan, and Warners are also expected to embark upon a big filming policy, including American release, with Warner stars sent from Hollywood. Probably the present output of 20 pictures yearly, to take care of the Quota requirements of the Warner and First National distributing organizations here, will be reduced to 12 or 15 high priced pictures.

Bernhard-Hiscott Organize

C. F. Bernhard, managing director of Union Cinemas, and Leslie Hiscott, director of many British pictures, are at the head of a new company which will take over the Riverside studios at Hammersmith, recently occupied by Julius Hagen of Twickenham and previously by P. D. C., Ltd. Hiscott will produce and space will also be for rent.

National Decency Legion Classifies 12 Productions

Of 12 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage and three were found unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Broadway Melody of 1938," "Feud of the Trail," "Gangway," "Hideout in the Alps," "Love Under Fire," "Mystery of the Hooded Horsemen," "Raw Timber," "Schabernack," "Wild and Wooly."

Class A-2, Unobjectionable for Adults: "Double or Nothing," "She's No Lady," "That Certain Woman."

"CONFIDENTIALLY . . . a telegram just came through from an M-G-M executive visiting their studios . . ."

He said:

"PREVIEWED 'BIG CITY' STARRING LUISE RAINER, SPENCER TRACY LAST NIGHT. IT IS ONE OF THE VERY BEST POPULAR TYPE PICTURES WE HAVE RELEASED SINCE MY LONG ASSOCIATION WITH THE COMPANY. I PREDICT BIG GROSSES FOR 'BIG CITY'."

(Confidentially, that's just the First Flash of M-G-M's Fall Fireworks!)

HOYT'S-GREATER UNION BREAK CALLED CERTAIN

Australian Industry Sees End of Five - Year Contract, Reviving Competition

by CLIFF HOLT
in Sydney

An extension of the five-year partnership agreement between Hoyt's and Greater Union Theatres is not expected by the motion picture industry in Australia, athough there has been no official announcement on the matter. Lapsing of the partnership in December will mean a renewal of the lively competition which characterized the two circuits' operations before the holding company, General Theatres Corporation, was formed.

While no announcement has been made within the ranks of the Hoyt's organization, it is known that executives and the staff of Greater Union have been told by the board that the company will be independent.

The outcome of each company's negotiations for film supplies is looked upon as the most vital issue at present. It is common gossip that during his recent visit to New York, Charles E. Munro, head of Hoyt's, received assurance from leading producing companies that they would sell to Hoyt's. However, it has not been stated whether contracts were signed.

Hoyt's definitely would have Twentieth Century-Fox and United Artists. It also is believed Hoyt's will sign with RKO and Universal. Columbia remains in the doubtful list, but Greater Union executives expect to close negotiation with Warner Brothers.

Metro-Goldwyn-Mayer and Paramount each has key situations in the cities involved and would not be in a position to sell to either of the circuits. Greater Union probably would take all the British product available, except Gaumont-British and anything produced by its affiliated unit, Cinesound.

Thus it seems that Hoyt's would have only to secure either Warner Brothers or Columbia to be in a most advantageous position.

▽

It is estimated that substantial increases in the basic wage throughout Australia will put another £13,000,000 per annum into circulation. With outstanding product promised from Hollywood during the next 12 months, amusement companies look forward to obtaining their share.

▽

Signalizing his return from a trip to New York, Cecil Mason, general manager of Columbia, sold his company's line-up for 1937-38 to the Dominion circuits. New Zealand Theatres, Fuller Hayward Theatres, Christchurch Cinema and West Coast Amusements. More than 70 theatres were embraced in the deal.

▽

George Griffith, Jr., circuit director of Hoyt's Melbourne chain of 40 suburban houses, departs shortly for New York.

SOFT BALL FADS VEX DIXIE HOUSES

A soft-ball craze in the South is providing theatres with the stiffest competition since the passing of the miniature golf fad.

Teams sponsored by local chambers of commerce, business firms and industrial organizations are organized into local, county and inter-state leagues playing nightly to customers ranging from several hundred to several thousand. The admission price is from 10 to 25 cents.

Barely a city in the Memphis-New Orleans area or the Richmond-Mobile section is without an intersectional game one or two nights a week. The games, played in well-lighted stadia, are providing particular concern for non-air-conditioned theatres, and even those with cooling devices are feeling effects.

Alabama Reports Eight New Houses

Reports on the construction of eight new theatres in Alabama since January 1st, this week raised the MOTION PICTURE HERALD'S survey on new theatres this year to 299. (See page 13, August 21st issue.) The cost on only one of the Alabama houses was reported and the estimate was $100,000.

The new Alabama theatres include the Princess, a Tony Sudekum project at Gadsden, which will seat 1,200 and which was built at a cost of $100,000; one at Tarrant, seating 700, owned by Waters Theatre Company; another Waters house at East Lake, and one at Fairfield; a 500-seat house at Bridgeport, owned by Robert Word; the Academy at Selma, built by the Wilby-Kincey interests, which also are planning to open a house at Tuscaloosa, and two houses at Gunthersville.

A complete list of all new theatres under construction in 39 states was included in the MOTION PICTURE HERALD last week. The estimated cost for the new houses was $19,000,000 and the estimated seating capacity was 228,000.

Warner Club Names Officers

Walter Brandt, Vitagraph salesman, was elected president of the Cleveland Warner Club at its annual meeting. Other officers are Vernon Pease, treasurer; Rose Pekarcik, treasurer; Charles Albert, vice-president and chairman of the entertainment committee; Helen Lynch, chairman of the welfare committee; Bob Cox, chairman of the membership committee, and Evelyn Friedl, chairman of the committee on contributions and loans.

Action on All Film Bills Awaits Next Congress Session

Although 22 bills affecting the motion picture industry were introduced during the last session of Congress, which ended August 22, not a single one of the measures was taken up in either the House or the Senate. Only one committee, the House Immigration Committe, discussed pictures at all, the subject being the Dickstein bill to bar alien actors. It failed in committee.

However, all of the bills introduced since January 5th, will remain alive and will not have to be reintroduced during the next session of Congress.

Except for occasional references to motion pictures, as in discussions of bankruptcy and one or two speeches on broadcasting, the film industry went unnoticed on the floor of the two houses. This was in marked contrast with previous sessions when long hearings on block booking, copyright laws and other problems were held.

Outstanding threats of the session were the investigation of the industry proposed by Representatives Hobbs of Alabama, and Dies of Texas. This got as far as the House Rules Committee, which proposed it should be combined with an investigation of the broadcasting industry.

One of the bills which was introduced during the session will be the subject of an intensive drive for public support in the fall, Dr. Ray Lyman Wilbur, national president of the Motion Picture Research Council, announced. The measure, the Neely-Pettengill bill against compulsory block booking and so-called blind selling of motion pictures, is one of the main objectives of the organization, Dr. Wilbur said.

The price maintenance legislation which won President Roosevelt's approval as a rider to a District of Columbia tax act, will have no application to the film industry, it was stated in Washington.

Tax Measure Fails

Failure of the Chicago city council to pass an ordinance taxing theatre admissions last week was followed by a delay in an expected plan to increase theatre license fees. It is believed the city will double the present fees in an attempt to collect approximately $1,000,000 to help meet a $3,000,000 deficit.

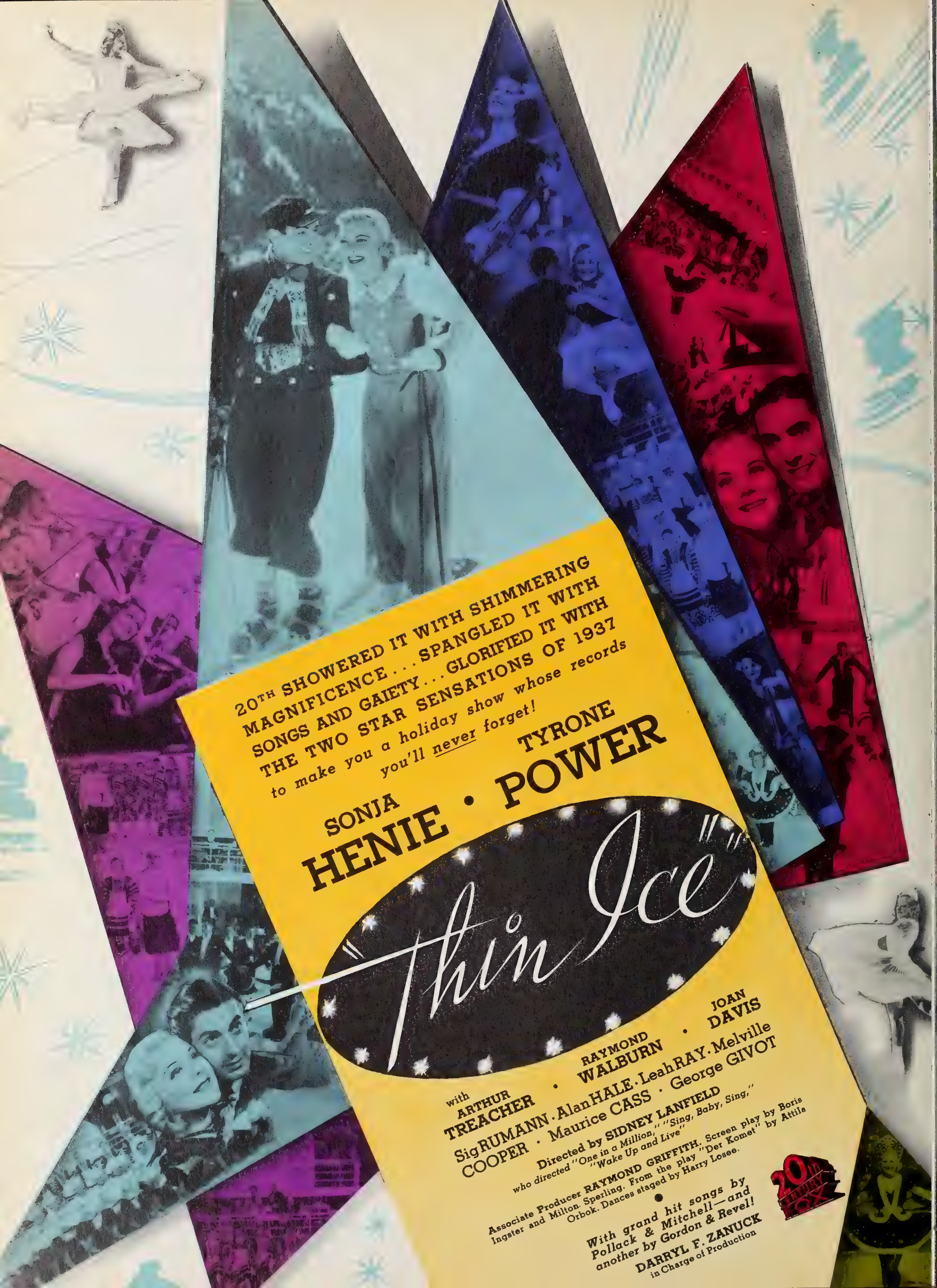
Theatres in Seattle also are faced with an increased license fee for the coming year. As in Chicago, the plan is mentioned as a means of helping to balance the budget.

A move to obtain Sunday motion picture showings in Jackson, Tenn., received a setback when D. W. Luckey, city recorder, returned a petition ruling that it was void. E. L. Drake, exhibitor, declared the petition would be re-submitted.

Drops Negro Theatres

Louis Bernheimer has sold his interest in four theatres in Washington, D. C., catering to colored patronage, to his former partner, Frank J. Storty, general manager of the Alamo and Mid City Corporation. The theatres involved are the Jewell, Mid City, Alamo and Strand, all in or near Washington.

Thin Ice



20TH SHOWERED IT WITH SHIMMERING MAGNIFICENCE . . . SPANGLED IT WITH SONGS AND GAIETY . . . GLORIFIED IT WITH THE TWO STAR SENSATIONS OF 1937 *to make you a holiday show whose records you'll never forget!*

SONJA
HENIE • TYRONE
POWER

"Thin Ice"

with
ARTHUR
TREACHER • RAYMOND
WALBURN • JOAN
DAVIS

Sig RUMANN · Alan HALE · Leah RAY · Melville COOPER · Maurice CASS · George GIVOT

Directed by **SIDNEY LANFIELD**
who directed *"One in a Million," "Sing, Baby, Sing," "Wake Up and Live"*

Associate Producer **RAYMOND GRIFFITH**. Screen play by Boris Ingster and Milton Sperling. From the play "Der Komet" by Attila Orbok. Dances staged by Harry Losee.

•

With grand hit songs by Pollack & Mitchell—and another by Gordon & Revel!

DARRYL F. ZANUCK
in Charge of Production

20th CENTURY FOX

THE HOLLYWOOD SCENE

Detour Hollywood

Out of the East, the Middle West, over the pole from Moscow, through the Canal and up the coast, overland by motor, rail and bus they come in confident columns, each clutching the letter of introduction, the document of identity, the badge, brief or brochure that is to open for them the doors of a motion picture studio.

One in a thousand gets in. Usually he is a newspaper man. If he represents an unusually important newspaper, he gets on a set, but a circuit of the lot by automobile satisfies most.

Yet the 999 do not go away mad. They *almost* get in. Usually they apologize for having suggested such a thing. For Hollywood's publicity men, most of them more or less reformed journalists, are without peers in the fine art of implying no without saying positively. They've had plenty of practice in it this summer.

The Rush Is On

For reasons not very clear to anybody, and agreed upon by none, the annual inpouring of wouldbe studio visitors is up nearly 100 per cent from the 1936 high. This is no studio figure supplied for propaganda purposes. The hotels, apartment houses, bungalow courts, even tourist camps, are and have been, packed to capacity. The intersection of Hollywood Boulevard and Vine Street is as Chicago's State and Madison and New York's Times Square 16 hours a day, with drivers familiar with all the traffic laws except California's battling, bumper to bumper, for position. Natives say this is very unusual, unusual as the weather, in fact, which has been unusually good. The Los Angeles Chamber of Commerce has issued no official explanation of either circumstance.

The polite young men of the studio publicity departments, to whose desks are routed, in time, all and sundry applicants, take all this in their stride. It is neither new nor news to them, although the current situation is complicated a bit by the necessity of handling groups instead of individuals or pairs. They have an interesting technique.

Their story to the visiting stockholder, if he doesn't hold too much, is the straight one about the inroads on talent time, which translates readily, with a bit of encouragement, into visions of reduced dividends. This is practically surefire.

Exhibitor Treated Differently

Their story to the visiting journalist, if his paper doesn't reach too many subscribers, is a patently confidential and personal confession that these other and manifestly unimportant applicants are getting the staff down, out of which, plus anecdotes, the visitor extracts satisfaction and hies himself home with material for an article, like this, which ought to tend to keep people away but doesn't seem to.

But the exhibitor is a different case. He comes, usually, armed with a letter from a sales executive of the company, usually phrased in something like the nature of a command, and he wants to see what he wants to see, not to hear about it. He is a buyer and knows it. Unless he happens to be a very timid fellow, which he generally isn't, something special is done about his request. (Don't all come at once.)

The story told the rank and file, the fellow who knows a fellow who knows a fellow, the lady whose cousin used to work for a man, the nice enough folks who happened to be in town and thought they'd drop in, and so on, is simplicity itself, disarming, and frequently true. It just happens that this and that unit, duly named, are on location, that this picture, likewise named, was finished last week, and that one will not start until next. Running time for this routine has been brought down, by careful editing, to an average slightly under five minutes.

Overhead Goes Up

Notwithstanding all of which, the visitor problem is far from solved, and loss of time, not to mention temper, temperament and temperature, has run to a fancy figure this season. And it is, of course, the stockholder and the exhibitor who pays the bill, in money, while the visiting journalist and plain citizen are paying in terms of lost illusion and, perhaps, a slight letdown in the quality of pictures produced under strain.

Frequently suggested, more in jest than seriously, has been a sort of community project, sponsored by all profiting parties, which would sustain a practical studio open to the public at a nominal fee, in which picture making would be demonstrated regularly, as motor car manufacture and other comparable operations are demonstrated at World's Fairs. Perhaps the Los Angeles Chamber of Commerce, now that the weather has been taught to behave itself, will do something about that some time.

Aural Cinema

On the way to a sun-kissed office this shimmering Sabbath morn (*tch-tch*) a journeyman observer of the Hollywood scene passes the CBS Playhouse flaunting a scarlet banner, bigger than most of those unfurled by the not at all moderate motion picture exhibitors of the area, proclaiming the broadcasting of the Texaco Town program at some undisclosed hour. Other days, other banners, and, elsewhere in the community theoretically dedicated primarily to the propagation of the motion picture art, other radio studios, but always, in sharp crescendo, is to be noted, willy nilly, the onrush of the cinema's young and none too gentle brother, a fellow dubbed, on such a morn, aural cinema, beggin' y'r pardon, please.

PARAMOUNT HAS 115 PLAYERS SIGNED

Paramount has under contract the largest number of players in the history of the company. 101 performers are under term contracts and 14 have one- and two-picture arrangements with the studio.

Speculating, a little pensively, as to how come and whither destined, a journeyman observer probes a bale of publicity releases atop a steaming desk, singles out those bearing the cryptic acrostics of a highly initialed industry, and learns that Hollywood is to have, this year, something like twice as many nationally broadcast radio programs as it had last year. To mention a few:

Al Jolson takes to the air September 7, as do Lanny Ross and Charles Butterworth, with Eddie Cantor following on the 12th. Jack Oakie resumes his collegiate nonsense on the 21st, and five days later Marion Talley lifts her golden voice to one microphone while George Jessel and Norma Talmadge pour a new program into another.

Big Names Start October 2

October's bright blue weather will be permeated, on the 2d, by Jack Benny's first program of the new season, by Joe Penner's ditto, by Jeanette MacDonald's ear filling obligati and something else and new by Rosalind Russell, all of which might be enough to keep certain types of people home from church or the movies, as the case may be, that evening—or might not.

On the 7th of the same month Bing Crosby, of turf and screen, brings himself and Bob Burns back to Kraft Music Hall, and the following evening Jack Haley introduces a new diversion of some sort, from which point on the press announcements become a little sketchy but manage to mention Phil Baker, Tyrone Power, Rudy Vallee and Irene Rich as among those to be radioactively present hereabouts come football days.

The foregoing is, of course, no workmanlike listing of things scheduled to come out of loudspeakers from Hollywood radio studios simultaneously with the things scheduled to come out of the neighborhood's motion picture plants. Nor is this skimming of the mail offered as more than it is, a quick sidelight on the trend in these parts, a skimpy suggestion of the strides, to use a word reiterated throughout the press releases, being made by radio in Hollywood. As such, and no more, the upsurge of etherial enterprise must be noted in the course of any complete or casual consideration of the Hollywood scene. As to what Hollywood itself thinks about it all, everybody in the motion picture business is too busy making motion pictures to say.

Box Office Champions for July

WEE WILLIE WINKIE 20th Century - Fox

WEE WILLIE WINKIE: Associate producer, Gene Markey. Directed by John Ford. Screen play by Ernest Pascal and Julien Josephson. Based upon story by Rudyard Kipling. Music score by Alfred Newman. Photography, Arthur Miller. Cast: Shirley Temple, Victor McLaglen, C. Aubrey Smith, June Lang, Michael Whalen, Cesar Romero, Constance Collier, Douglas Scott, Gavin Muir, Willie Fung, Brandon Hurst, Lionel Pape, Clyde Cook, Lauri Beatty, Lionel Braha, Mary Forbes, Cyril McLaglen, Pat Somerset, Hector Sarno. Released July 30, 1937.

SARATOGA: Produced by Bernard H. Hyman. Directed by Jack Conway. Original story and screen play by Anita Loos and Robert Hopkins. Associate producer, John Emerson. Assistant director, Tom Andre. Musical score by Edward Ward. Music by Walter Donaldson. Lyrics by Bob Wright and Chet Forest. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Photographer, Ray June. Cast: Clark Gable, Jean Harlow, Lionel Barrymore, Frank Morgan, Walter Pidgeon, Una Merkel, Cliff Edwards, George Zucco, Jonathan Hale, Hattie McDaniels, Frankie Darro, Henry Stone. Released July 23, 1937.

CAPTAINS COURAGEOUS: Produced by Louis D. Lighton. Directed by Victor Fleming. Screen play by John Lee Mahin, Marc Connolly and Dale Van Every. Musical score by Franz Waxman. Songs: Music by Franz Waxman, lyrics by Gus Kahn. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillispie and Edwin B. Willis. Marine director, James Havens. Photographed by Harold Rosson. Film editor, Elmo Veron. Cast: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Melvyn Douglas, Charley Grapewin, Mickey Rooney, John Carradine, Oscar O'Shea, Jack LaRue, Walter Kingsford, Donald Briggs, Sam McDaniels, Billy Burrud. Released June 25, 1937.

SLAVE SHIP 20th Century - Fox

SLAVE SHIP: Directed by Tay Garnett. Associate producer, Nunnally Johnson. Screen play by Sam Hellman, Lamar Trotti and Gladys Lehman. Story by William Faulkner. Based on a novel by George S. King. Musical score by Alfred Newman. Photographed by Ernest Palmer. Art director, Hans Peters. Assistant director, Booth McCracken. Film editor, Lloyd Nosler. Costumes by Royer. Sound, Alfred Bruzlin, Roger Heman. Cast: Warner Baxter, Wallace Beery, Elizabeth Allen, Mickey Rooney, Joseph Schildkraut, Arthur Hohl, Minna Gombell. Released July 2, 1937.

SARATOGA MGM

CAPTAINS COURAGEOUS MGM

THE SINGING MARINE Warner Brothers

MOUNTAIN MUSIC Paramount

THE SINGING MARINE: Directed by Ray Enright. Musical numbers created and directed by Busby Berkeley. Music and lyrics by Harry Warren and Al Dubin. Original screen play by Delmar Daves. Cast: Dick Powell, Doris Weston, Lee Dixon, Hugh Herbert, Jane Darwell, Allen Jenkins, George (Doc) Rockwell, Larry Adler, Rose King, Marcia Ralston, Guinn (Big Boy) Williams, Veda Ann Borg, Jane Wyman, Berton Churchill, Eddie Acuff, Henry O'Neill, Addison Richards, James Robbins, Miki Morita, Pierre Watkin, Harry Wood, Edward Chandler, Tetsu Komai. Released July 3, 1937.

MOUNTAIN MUSIC: Produced by Benjamin Glazer. Directed by Robert Florey. Based on a story by MacKinley Kantor. Screen play by John C. Moffitt and Duke Atterberry, Russel Crouse, Charles Lederer. Musical direction by Boris Morros. Words and music by Sam Coslow. Photograhed by Karl Struss. Art direction by Hans Dreier and John Goodman. Dance direction by LeRoy Prinz. Cast: Bob Burns, Martha Raye, John Howard, Terry Walker, Rufe Davis, George Hayes, Spencer Charters, Charles Timblin, Jan Duggan, Olin Howland. Released June 18, 1937.

RISE OF JAPANESE HOME PRODUCT SHAVES MARKET FOR FOREIGN FILM

Increase of Japanese Releases Is Double the Decrease of Productions from Other Lands; Daito Goes Sound

by H. TOMINAGA
in Tokyo

There were 163 foreign pictures released in Japan in the first half of this year. This was a decrease of nine from the 172 of the same period last year.

Among the reasons for the fewer releases are the three weeks initial run of "The New Earth," Arnold Fanck production, the exhibitions of such Japanese pictures as "Osaka Natsuno-jin" and "Aiyenkyo" at the Imperial theatre, the fact that the Shochiku is showing first-run exclusive programs of foreign product, and the presentation of Japanese pictures on block program at Nippon Gekijo.

Ninety-two of the foreign pictures were released through first and second-runs of Shochiku circuit, while Takarazuka presented 91, at the rate of 47 at Hibiya Eiga Gekijo, 12 at Nippon Gekijo and 2 at Toyoko theatre. In addition, Takarazuka Company released 10 at its other first and second-run circuits.

The following shows the classification of the above total into 12 units of foreign film distribution in Japan:

Columbia	26	Paramount	20
Metro	19	Warner	16
Towa Shoji	15	Universal	14
RKO	10	20th Century-Fox	10
United Artists	8	Sanyei-sha	5
Toho Haikyu	3	Others	17

On the other hand, the total number of Japanese films released for the same period of this year is reported to have amounted to 275, an increase of 18 over the corresponding period of last year, and 43 more than the six months ended with December, 1936.

This increase is attributed partly to the large number of Japanese pictures produced by units in the Toho bloc (P. C. L., J. O. Studio, Tokyo Hassei, and so on), in the rivalry between Shochiku and Toho interests, and partly to improvement of technical equipment and methods in the Japanese studios.

Pictures which proved great hits as first-runs in the first half of this year, were, in order of release, as follows:

"Swing Time" (January), "San Francisco" (January), "The New Earth" (February), "The Plainsman" (March), "Tarzan Escapes" (March), "The Charge of the Light Brigade" (March), "Lost Horizon" (May), "La Grande Amour de Beethoven" (May), "La Belle Equipe" (May).

Daito Turns to Sound

Among the many producing companies in Japan, Daito long held its own as the only producer of silent pictures. Kyokuto and Zenaho, smaller units, turned to exclusive production of sound films a few years ago. There came, however, the time for Daito to forsake its conventional policy of silent pictures production. At the general meeting of Daito's backers and shareholders the end of May, changes were discussed in a preliminary fashion. Now Daito has adopted the Kohnoton sound system, starting this month. It also is reported that Daito will invest a considerable sum to change the Kohnoton Company into a joint stock company with the idea of enlarging activities to cover automatic film developing and other production processes.

With the number of Daito houses approximating 250, it is generally admitted that foreign pictures, particularly westerns, will find a more practical outlet into theatres of Daito circuit.

In any event, there no longer will be any theatre playing silent pictures even in small and out-of-the-way districts of Japan.

His Nine Attendances a Year

There is every indication that Toyko has the largest number of film theatregoers, as it has the largest number of film theatres in Japan. Yet a survey shows that Toyko residents do not go as often as they are generally supposed to do.

The number of theatres in Tokyo Perfecture is placed at 245. Suppose the number of annual filmgoers in Tokyo to be 57,450,000 as of 1936, that means an average of 640 patrons a day per one theatre. With two shows a day, the attendance for one show is calculated at only 320, averaging the figures from such big houses as Nippon Gekijo, 2,916, down to the very small one where a day's attendance totals 173, as registered at the Metropolitan Police Board.

It may be said, therefore, that in Tokyo the total day's attendance averages 16,000, and that there are 9.2 attendances a year by each of Tokyo's residents.

Aiding School Children

All the primary schools of Tokyo City now are using motion pictures for educational purposes, an idea long under consideration at the Educational Bureau of Tokyo Municipality. The municipality added to its budget for 1937 the sum of Y18,600, Y16,000 of which is for the purchase of motion pictures, exclusive of charges for installations and other items.

The city, with 35 wards, will be divided into seven blocks for the use of pictures, each block to have two or three film laboratories. One laboratory will be supplied with 20 reels of 16 mm. film, and the number of prints kept at each laboratory shall be sufficient to meet the demand of schools in the same block.

The Educational Bureau of Osaka Municipality has in mind the construction of theatres for school children, and is reported to have invested Y500,000 for the purpose. It is expected that the Y500,000 will be included in the additional budget for this year or in the budget for 1938.

The films would be rented out by the Educational Office, or purchased from producing companies, or supplied by Osaka municipality.

COLUMBIA SEEKS TO RE-TYPE PLAYERS

Columbia has started a study of its entire player list of 68 contracted performers with a view to retyping them according to their potentialities in future musicals.

The players will be auditioned and graded for singing and dancing talents by a board composed of Bobby Mayo, casting director; Morris Stoloff, music head, and his assistants, Ben Oakland, Paul Mertz and Mario Silva.

MGM, Federation In Controversy

by PHILIP DE SCHAAP
in Amsterdam

Metro-Goldwyn-Mayer's expressed intention of constructing a new theatre in Amsterdam has led to a controversy threatening between the motion picture company and the Dutch Motion Picture Federation.

In 1935 the Federation determined that permission must be obtained from it before the construction of a new theatre. At the time there was considerable opposition from distributor sources, but the Federation's general membership voted approval of the recommendation of the managing board despite the objections. The measure was designed to halt the serious competitive situation which had arisen within the industry.

The plan was extended in October 1935, since exhibitors form a majority of the membership of the Federation. There are about 300 exhibitors and 30 distributors in Holland.

MGM has formed the N. V. Niger Co., with F. L. D. Strengholt, MGM manager in Holland, as its manager. MGM claims that the theatre has nothing to do with the film company.

The Federation management contends that MGM is attempting to drive through its plan to build the theatre, without regard to the regulations of the body. The Federation has declared further that MGM is the only company protesting the actions of the Federation.

The outcome of the controversy is still very much in doubt, with talk of a possible boycott against MGM being instituted by the Federation if the company persists in its present course.

U. S. Films Lead Finnish Market

American films dominated the Finnish market last year, 57 per cent of all films shown in Finland having been of American origin.

Of the 248 films released in the country last year, 142 were American. Warners released 31, MGM 27, Paramount 25, Twentieth Century-Fox 22 and Universal 8. American films often meet with censor objections in Finland, the board having expressed objection to gangster and crime films particularly.

Monogram Divides Michigan Area

Monogram has divided its Michigan territory in an effort to expedite sales and distribution. William Clarry, former general manager of both the Jacob Schreiber and Krim Brothers circuits, has joined the company to handle the eastern section of the state. The western and southern districts will each be managed by Burt Foster and Ralph Riskin.

THE INCREDIBLE!

THE INCONCEIVABLE!

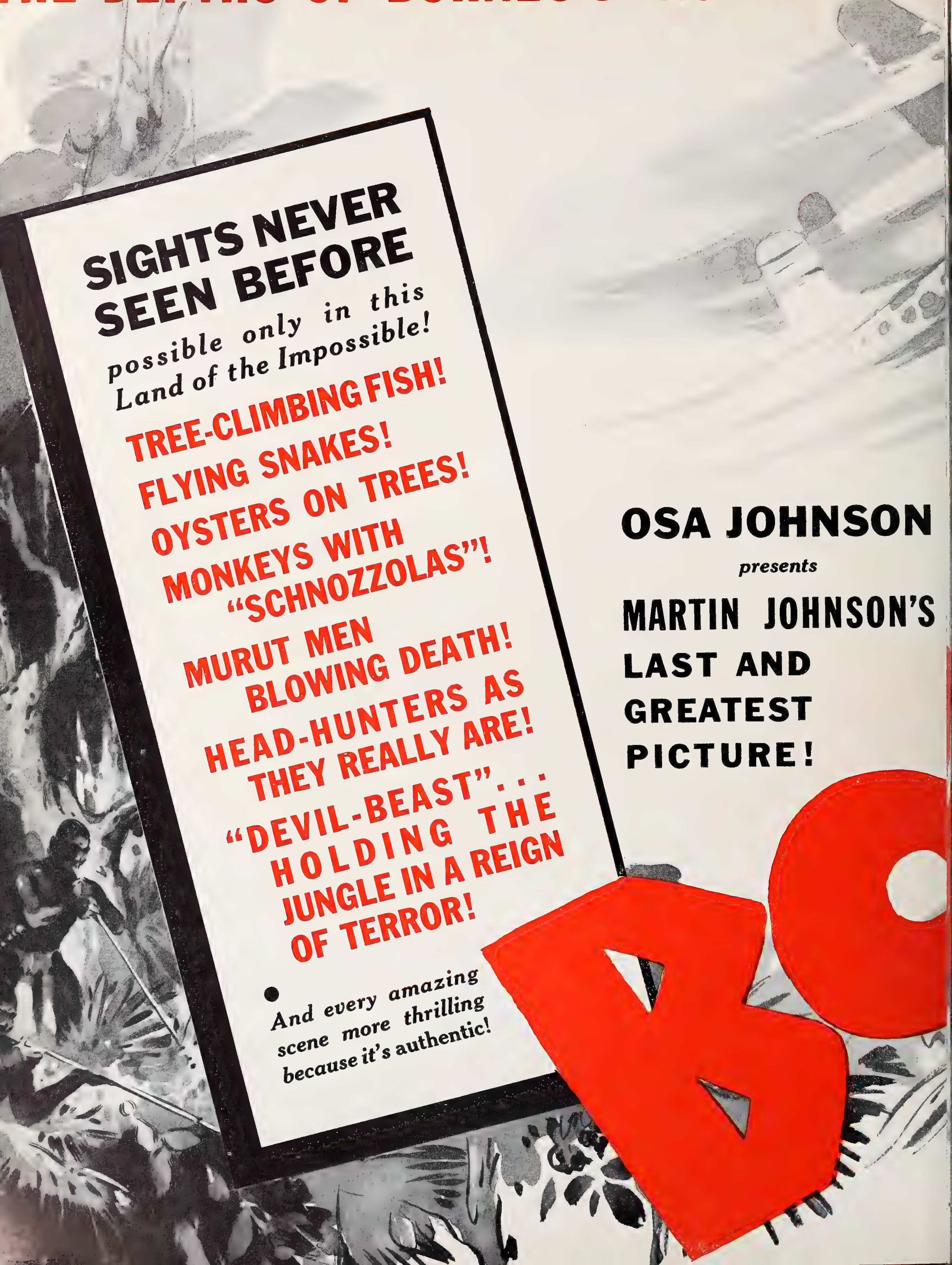
THE IMPOSSIBLE!

in the forbidden and legendary Land of Terror...

BORNEO

THE GREATEST ADVENTURE O
MR. & MRS. MARTIN JOHNSO

THE DEPTHS OF BORNEO'S INSCRUTABLE



SIGHTS NEVER SEEN BEFORE

possible only in this Land of the Impossible!

TREE-CLIMBING FISH!
FLYING SNAKES!
OYSTERS ON TREES!
MONKEYS WITH "SCHNOZZOLAS"!
MURUT MEN BLOWING DEATH!
HEAD-HUNTERS AS THEY REALLY ARE!
"DEVIL-BEAST"... HOLDING THE JUNGLE IN A REIGN OF TERROR!

- *And every amazing scene more thrilling because it's authentic!*

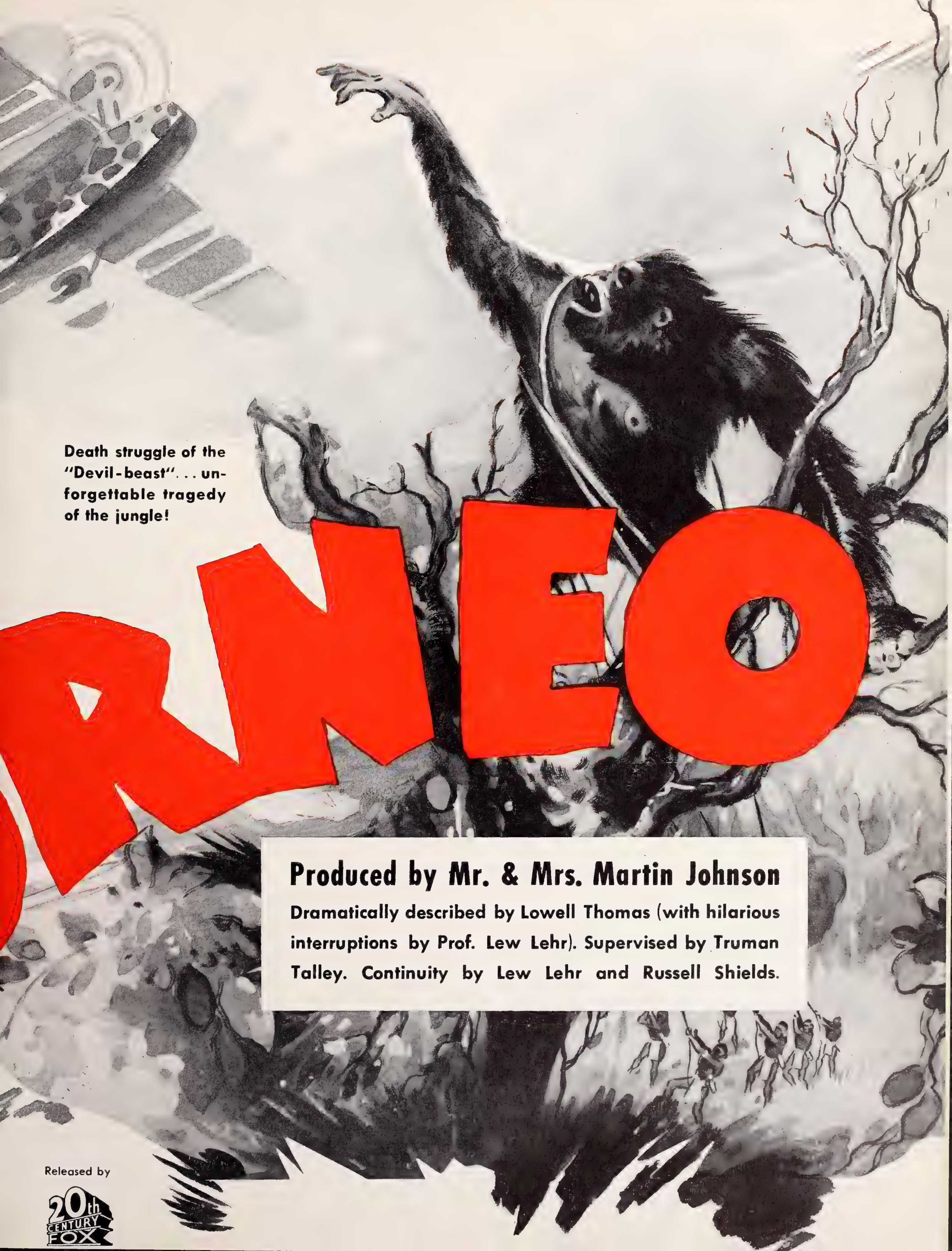
OSA JOHNSON

presents

MARTIN JOHNSON'S

LAST AND GREATEST PICTURE!

JUNGLE-HEART FATHOMED AT LAST!



Death struggle of the "Devil-beast"... unforgettable tragedy of the jungle!

Produced by Mr. & Mrs. Martin Johnson

Dramatically described by Lowell Thomas (with hilarious interruptions by Prof. Lew Lehr). Supervised by Truman Talley. Continuity by Lew Lehr and Russell Shields.

Released by

20th Century Fox

THE KIND OF A SHOW THAT MAKES SHOWMEN'S EYES SPARKLE!

From the days of Barnum on, there has never been anything to compare with a jungle picture for exploitation! Flashy ads, splashy lobbies, stunts galore! And when its thrill, its unusualness, its authenticity, its sheer entertainment are guaranteed by the names of Mr. & Mrs. Martin Johnson . . . . . going to town means going to the bank in a big way! So let's go!

MARTIN JOHNSON
The pictorial climax of his great career that led him through the dark, mysterious byways of unknown worlds!

OSA JOHNSON
She shared the perils of the jungle with her husband to bring you the thrill of the undiscovered, the unknown!

LOWELL THOMAS
Famed voice of the air and screen, whose narration of this fascinating film heightens the drama of every scene!

LEW LEHR
World's "foremost authority on unnatural history" at his most uproarious attempting to explain the actual wonders of this Isle of the Topsy-turvy!

PRINTED IN U. S. A.

BORNEO

THE GREATEST ADVENTURE OF MR. & MRS. MARTIN JOHNSON

Released by 20th CENTURY FOX

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Thin Ice

(20th Century - Fox)

Musical Comedy

The things the record of "One In a Million" suggest as appropriate to do in exploitation on behalf of Sonja Henie's second picture are precisely the things to do, but in spades. For Darryl F. Zanuck's men have added materially to the box office content of the first Henie vehicle and the young Nordic herself has been busy learning about acting and the language. Consequently, exhibitors are now given the pleasant privilege of informing prospective patrons that this time Miss Henie not only skates but skiis, and that her companion on brilliant flights down snowy slopes and in romantic clinches is her companion in the thousands of columns of newspaper space recently devoted to their association, Tyrone Power. Affiliated with them in their present adventuring are such independently marketable personalities as Arthur Treacher, Alan Hale, Leah Ray, Raymond Walburn, George Givot and Joan Davis.

The locale is again Switzerland, and again, of course, Miss Henie's skating is the prime ingredient with which are mixed, in greater number this time than last, materials in themselves, and as figures in a pattern, important. Miss Davis, for instance, emerging from the void that swallowed up vaudeville, contributes a pair of song numbers such as haven't been seen on the screen. Mr. Treacher's portrayal of the imperturbable man-servant is less explosive but as memorably a billable item.

Thrice during the 79 minutes of the piece, Miss Henie takes to the ice with 150 or more impeccably coordinated skaters of both sexes, executing background convolutions that would put a lesser mistress of steel runners on her mettle and do throw into beneficial relief the stark incredible competency. In between these displays and the purely narrative sequences, Miss Henie and Mr. Power and/or persons who look enough like them for lens purposes perform comparably on skiis. At other times they conduct romantic negotiations essential to the story without being gushy about it.

The story is about a prince who would marry a commoner and, through circumstances which conspire to make such a marriage diplomatically strategic, does so. Meanwhile the press has misinterpreted their association, government agents have blundered amusingly, a hotel has been saved from bankruptcy and divers other incidental issues have been dealt with, lightly but adequately.

"I'm Olga from the Volga," by Mack Gordon and Harry Revel, appears, in view of audience response to the tune as sung by Miss Davis, the outstanding musical number. Lew Pollack and Sidney D. Mitchell are authors of "My Swiss Hilly Billy," sung with almost equal success by Miss Davis, and two other songs.

The screen play by Boris Ingster and Milton Sperling is from the play, "Der Komet," by Attila Orbok, and picturegoers who insist upon logic, even in comedies, owe these gentlemen, Associate Producer Raymond Griffith and Director Sidney Lanfield a standing vote of thanks for resolving reasonably the long unsolved riddle of the regal romantic.

The picture was previewed August 20th at the Alexander theatre in Glendale, California, with most of the cast, many company executives, the usual quota of journalists and a substantial company of preview-hardened payees on hand and, at the start, dubious if not defiant about the results of trying to recapture the spell of "One In a Million." One hour and twenty minutes later everybody was telling everybody else that the first Henie picture had been only a curtain raiser.—William R. Weaver.

Produced and distributed by Twentieth Century-Fox, Darryl F. Zanuck in charge of production. Associate producer, Raymond Griffith. Director, Sidney Lanfield. Screen play by Boris Ingster and Milton Sperling. Play by Attila Orbok. Music by Lew Pollack and Sidney D. Mitchell; Mack Gordon and Harry Revel. Dances staged by Harry Losee. Assistant director, William Forsyth. Film editor, Robert Simpson. Photographed by Robert Planck and Edward Cronajer. P. C. A. Certificate No. 3439. Release date, September 3, 1937. Running time, when seen in Hollywood, 79 minutes. General audience classification.

CAST

Lili Heiser	Sonja Henie
Prince Rudolph	Tyrone Power
Nottingham	Arthur Treacher
Uncle Dornik	Raymond Walburn
Orchestra leader	Joan Davis
Prime minister	Sig Rumann
Baron	Alan Hale
Singer	Leah Ray
Krantz	Melville Cooper
Count	Maurice Cass
Alex	George Givot
Martha	Greta Meyer
Janitor	Egon Brecher
Chauffeur	Torben Meyer
Waiter	George Davis

The Life of the Party

(RKO Radio)

Musical Comedy

A quick look at the appended cast listing will suggest a far-flung placarding of its screen and radio names as the simplest and surest way of attracting their several separate and substantial followings to the ticket wicket. A look at the picture suggests, as an additional measure, that the placarding be rigged to include the information that Joe Penner and Parkyakarkus play both themselves and their roles in the picture, the neatest trick of the week, and that the other profitably mentionable personalities are never buried deeply beneath cloaking characterizations either. If there is space left, there should be mentioned that, in spite of all this, the story stands up as a brisk, rounded, fresh and substantial fictional background for the talents superimposed upon it, the exploitation job may be considered pretty thoroughly attended to.

Although Joe Penner is given top studio billing, and sings the title song as well as making himself, generally, more effective than heretofore, Gene Raymond's is in reality the central role. It is a suave assignment more to his measure than many he has had and he glides through it with grace and ease that should entrance the feminine legions inspired to attendance by his recent matrimonial publicity. Opposite him is Harriet Hilliard, of the air waves, who sings, alone with him, a number of songs such as her radio public will expect to hear. Victor Moore and Helen Broderick entertain in typical comedy. Parkyakarkus is a house detective named Parkyakarkus and Joe Penner of the Park Avenue Penner radio program is cast as Joe Penner of the Park Avenue Penners. All these convenient arrangements give everybody a chance to be himself and that is, in extraordinary degree, the way to advertise him.

The story is about a young millionaire who meets a young socialite masquerading as a professional singer and, after many and mainly amusing complications, marries her. A private detective, a booking agent, a band leader, a truant Park Avenue playboy, a hotel detective, a tap dancer and assorted others have more or less to do with the young people's affairs in the tuneful interim. There is a single production number near the close of the picture, half a dozen songs and dances occurring where they happen to in the earlier portions.

The work is an Edward Kaufman production directed by William A. Seiter from a screen play by Bert Kalmar, Harry Ruby and Viola Brothers Shore based upon a story by Joseph Santley. Five of the songs are by Herbert Magidson and Allie Wrubel. Mr. Magidson collaborating with George Jessel and Ben Oakland on the sixth.

Previewed August 19 at the Dome theatre in rowdy Ocean Park, Cal., where a broadly-cut cross-section of the American cinema audience screamed, shouted and stamped its gleeful approval.—W. R. W.

Produced and distributed by RKO-Radio. Edward Kaufman, producer. William A. Seiter, director. Screen play by Bert Kalmar, Harry Ruby and Viola Brothers Shore. Story by Joseph Santley. Vocal arrangements by Charles Henderson. Musical director, Roy Webb. Dances staged by Sammy Lee. Special effects by Vernon I. Walker. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Edited by Jack Hively. Assistant director, Argyle Nelson. P. C. A. Certificate No. 3451. Release date, September 3, 1937. Running time, when seen in Hollywood, 79 minutes. General audience classification.

CAST

Penner	Joe Penner
Barry	Gene Raymond
Parky	Parkyakarkus
Mitzi	Harriet Hilliard
Oliver	Victor Moore
Pauline	Helen Broderick
Dr. Molnac	Billy Gilbert
Botty	Ann Miller
Hotel manager	Richard Lane
Beggs	Franklin Pangborn
Mrs. Penner	Margaret Dumont
Countess Martos	Ann Shoemaker
Susan	Betty Jane Rhodes
Mr. Van Tuyl	George Irving
Mrs. Van Tuyl	Winifred Harris
Maitre d'Hotel	Charles Judels

"Bad Guy"

(MGM)

Melodrama

That there are such things as introvert degeneracy and moral imbecility concealed sometimes behind a front of wholesome virility, the daily headlines bear witness. "Bad Guy" is another Bruce Cabot attempt to show that some individuals, regardless of environment, are "born-to-be-bad."

The screen play by Earl Felton and Harry Ruskin is adapted from an original by J. Robert Bren, Kathleen Shepard and Hal Long, and provides a melodrama built around the activities of the "trouble-shooting" gang for a power and light company. Bruce Cabot and Edward Norris are cast as "Lucky" Walden and Steve Carroll, members of the trouble-shooting gang, who have been buddies since childhood. "Lucky" is sentenced to death for cold blooded murder, has the sentence commuted, and later wins parole for bravery displayed in a prison yard accident. Steve remains loyal to his buddie despite Lucky's recklessness and utter lack of honor in stealing the love of Kitty (played by Virginia Grey) from Steve. Lucky breaks parole and is put in jail. Steve helps him escape. Lucky is killed by a high power wire in a melodramatic scene at the power house. Though Steve faces a jail sentence for aiding Lucky, he and Kitty are reunited.

There are definite exploitation suggestions in the heredity versus environment angle and in the realistic laboratory demonstrations of million volt power. Comedy relief is provided by Cliff Edwards, Charley Grapewin and Warren Hymer.

Previewed at the Uptown Theatre, Los Angeles August 19. *Perhaps the sombre tone of the story accounts for the lack of obvious audience reaction.*—VINCENT ALLABAN.

Produced and distributed by Metro-Goldwyn-Mayer. Tom Reed, producer. Directed by Edward Cahn. Screen play by Earl Felton and Harry Ruskin. Story by J. Robert Bren, Kathleen Shepard and Hal Long. Film editor, Ben Lewis. Assistant director, Dolph Zimmer. Photographed by Lester White. Musical score by Edwards Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons; associates, Gabriel Scognamillo and Edwin B. Willis. Release date, September 3. P. C. A. Certificate No. 3627. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

"Lucky" Walden	Bruce Cabot
Kitty	Virginia Grey
Steve Carroll	Edward Norris
Betty	Jean Chatburn
"Hi-Line"	Cliff Edwards
Dan Gray	Charley Grapewin
"Shorty"	Warren Hymer
Warden	John Hamilton
Bronson	Clay Clement

Gangway

(Gaumont British)

Musical

Against a rapidly shifting background that includes a London newspaper office, a trans-Atlantic liner and a New York cabaret, Jessie Matthews is given ample opportunity to display her singing and dancing ability.

As a motion picture critic for a London paper, Miss Matthews yearns to cover page one news: huge fires, gangster wars, murder mysteries and important jewel thefts. However, she is assigned to obtain the diary of a tempermental motion picture actress who is visiting in London. Barry Mackay, as a Scotland Yard inspector, suspects the actress of being an international jewel thief.

Both sail for New York and Miss Matthews is mistaken by Nat Pendleton, gangster, for the real thief. She also is suspected by the inspector. After provision is made for Miss Matthews to dance and sing, the climax arrives with her foiling the attempted theft of a diamond necklace. The gangsters are herded off to jail and the two visitors from London hurry off to a justice of the peace.

Reviewed at the Roxy Theatre, New York, where a late afternoon audience laughed at the right times and commented freely on the worthwhile qualities of the film.—RAY BARNETT.

Produced by Gaumont-British. Sold in the United States by G-B and physically distributed by Twentieth Century-Fox. Directed by Sonnie Hale. Original story by Dwight Taylor. Screen play by Sonnie Hale. Music and lyrics by Sam Lerner, Al Goodhart and Al Hoffman. Running time, 88 minutes. General audience classification.

CAST

Pat Wayne	Jessie Matthews
Inspector Bob Deering	Barry Mackay
Nedda Beaumont	Olive Blakeney
Smiles Hogan	Nat Pendleton
Otterman	Noel Madison
Greta Brand	Liane Ordeyne
Carl Freemason	Patrick Ludlow
Taggett	Alastair Sim
Mrs. Van Tuyl	Doris Rogers
Tracy	Laurance Anderson
Benny the Gent	Blake Dorn
Joe	Graham Moffatt
Assistant commissioner	Peter Gawthorne
Smithers	Henry Hallatt
Foreign dancer	Warren Jenkins

All Over Town

(Republic)

Comedy

The Messrs. Olsen and Johnson have literally "played before all the crowned heads of Europe" and knocked them out into the aisles in their vaudeville tours. They have bowled over house attendance records from here to there with their particular brand of belly laugh provoking antics and gags. They are still among the tops on the road of the almost vanished tribe of vaudevillians, and they bring droves to theatres where they play in person, all of which is useful exploitation information.

But, unfortunately, their style of humor is not best brought out in "All Over Town," their second cinematic attempt for Republic. It is hard to capture the entire mood of the Olsen-Johnson stage antics, in some of which they employ about 30 stooges to work in the audience. The material afforded them in the story is not altogether adequate to display efficiently all their talents, although it seems likely that their special fans will go for it.

The preview audience at the Fairfax Theatre, in Hollywood, was not excited. That was explained by Mr. Leonard Fields, producer of the picture, who said that while the Fairfax audiencee didn't get belly laughs from the film, sneak preview audiences in small communities did.

The story is a pot pourri of vaudevillians on their uppers, a stage show, a radio broadcast, a plot to steal a theatre from the heroine, a murder, the antics, in cinema style, of Olsen and Johnson which can be best described as a combination of Charlie Chase, The Three Stooges and the Marx Brothers, a gunfight between the murderer and the police, and the stunts of a trained seal. It is variation 3CZ of Filmusical Plot No. 1 (without music) which can be simply told by saying it is about an impecunious producer, or producers, trying to produce a show.

Produced and distributed by Republic. Associate producer, Leonard Fields. Directed by James Horne. Original story by Richard English. Screenplay by Jack Townley and Jerome Chodorov. Comedy construction by James Parrott. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Howard O'Neill. Musical director, Alberto Colombo. Song by Chic Johnson and Ole Olsen. Sound engineer, Terry Kellum. Costumes by Eloise. P. C. A. Certificate No. 3553. Running time, when seen in Hollywood, 60 minutes. Release date, undetermined. General audience classification.

CAST

Olsen	Ole Olsen
Johnson	Chic Johnson
Joan Eldridge	Mary Howard
Don Fletcher	Harry Stockwell
Costumer	Franklin Pangborn
MacDougal	James Finlayson
Bailey	Eddie Kane
Slug	Stanley Fields
Davenport	D'Arcy Corrigan
Martin	Lew Kelly
McKee	John Sheehan
Barker	Earle Hodgins
Mamie	Gertrude Astor
Mrs. Wilson	Blanche Payson
Phillips	Otto Hoffman
Inspector Murphy	Fred Kelsey

Roaring Timber

(Columbia)

Action

While the title may convey the idea nothing but timber roars in this picture, this is erroneous. Everything roars. Jack Holt, as a logging boss, roars when he believes he is being doublecrossed out of a bonus he was promised for supervising the cutting of an enormous volume of timber for delivery in 60 days. He roars again when a roaring forest fire rages, again when a trestle cracks under the weight of a locomotive and sends three men to their death, still again when a dam gives way, and once more when he learns the owner of the camp, Grace Bradley, had no intention of not paying the bonus.

There are a number of other roaring incidents, one in which the hero does not even take part. This is when the loggers, loyal to Holt who has quit, refuse to work under the new boss, who is one of the two villains in the film. He hires inexperienced loggers but the old employees refuse to permit them to work and there is a roaring free-for-all.

The contract is the basis for all of the action. J. Farrell MacDonald, as the owner of the logging company, makes the contract and hires Holt. But before the picture has gone very far, MacDonald is killed in an automobile accident and his daughter takes over the reins. Goaded on by the agent of a rival company, Holt is led to believe he will not receive the bonus promised by the new owner's father.

He lets work lag and is handicapped by numerous accidents, both planned and unplanned. But, of course, with a last desperate drive, he succeeds in sending the last of the "Roaring Timber" down the roaring river.

Seen at the Rialto Theatre, New York, where steady patrons always expect to see pictures loaded with action. "Roaring Timber" seemed to satisfy a large afternoon crowd. There was a smatter of applause each time the hero's actions brought satsifactory results.—R. B.

Produced and distributed by Columbia. Directed by Phil Rosen. Story by Robert James Cosgriff. Screen play by Paul Franklin and Mr. Cosgriff. Assistant director, Ivan Thomas. Photographed by James S. Brown, Jr. Dwight Caldwell, film editor. Tom Lambert, sound engineer. Running time, 65 minutes. P. C. A. Certificate No. 3375. General audience classification.

CAST

Jim Sherwood	Jack Holt
Kay MacKinley	Grace Bradley
Aunt Mary	Ruth Donnelly
Tennessee	Raymond Hatton
Harrigan	Willard Robertson
Andrew MacKinley	J. Farrel MacDonald
Sam Garvin	Charles Wilson
Slim Bagnell	Ernest Wood
Crooner	Phillip Ahn
Curley	Fred Kohler, Jr.
Stumpy	Ben Hendricks
Duke	Tom London

Frozen Affair

(RKO Radio)

Ice Carnival

Produced by Condor Pictures for RKO release this introduces Evelyn Chandler, acrobatic ice skating champion, doing her routine for the benefit of theatre audiences. Teamed with Miss Chandler is Bruce Mapes, professional figure skater, and setting off the performance of the two is a ballet of girl skaters. A thread of a story, concerning an ice fan's infatuation for Miss Chandler but never able to get close enough to her to make it known, permeates the proceedings but is entirely incidental to the dominating factor, which is the skating of Miss Chandler. An interesting and different subject, this should be found generally pleasing and especially so for ice skating enthusiasts. Directed by Arthur Dreifus. Running time, 10 minutes.

The Clock Cleaners

(Disney - RKO Radio)

Mickey Mouse

Cleaning a huge clock located in the tower of a skyscraper is precarious work in itself but Mickey Mouse also has to contend with Donald Duck and the Goof. To Donald is entrusted the job of cleaning the main spring which has a tendency of becoming unhinged much to the exasperation of the duck. The Goof's chief concern is finding some stationary object on which to get a toe hold as he plunges through space with Mickey coming to the rescue in critical moments. The three of them eventually wind up on the balance wheel where they sway in clocklike rhythm. Running time, 8 minutes.

15 Eliminations Ordered

A total of 485 reels were reviewed by the Ohio censors during July and 15 eliminations were ordered while in the previous month 43 eliminations were ordered from a total of 825 reels. In July, 1936, there were 470 reels and 20 eliminations.

"LOVE UNDER FIRE" LEADS 20TH'S GREATEST HITS IN SMASH DETROIT RUN!

Opening week-end tops "Wee Willie Winkie", "Slave Ship", "Wake Up and Live", "Love Is News", "Lloyds of London"! That's *business* — 20th style!

as you expected..
"Wee Willie Winkie"
leads the box office
champions in Herald
poll for July!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

CANADIAN MANAGERS SEE RISING GROSSES

Speakers at Famous Players Convention in Toronto Optimistic Over Film Outlook

Meeting at the start of a new season which, throughout Eastern Canada, gives advance promise of consistent business and indicated opportunities of rising grosses, more than 200 managers and executives of Famous-Players Canadian Corporation Limited are holding a three-day convention in Toronto.

The first session was an informal get-together, following greetings from N. L. Nathanson, president; J. J. Fitzgibbons, director of theatre operations; Clarence Robson, eastern division supervisor, and district managers Morris Stein and Robert Roddick. All speakers, in discussing the film outlook, were distinctly optimistic.

The second session was divided into a series of regional management clinics supervised by Messrs. Robson, Stein and Roddick. These stressed maintenance with special attention to air conditioning and also the advertising and exploitation technique specifically suited to the Canadian field. The convention concluded with the keynote address of the gathering, delivered by Mr. Nathanson. United States representatives as well as the Canadian delegates were present. The traditional picnic, attended by the entire head office staff as well as the assembled managers, concluded the convention.

Among the guests were Arthur A. Lee, James R. Grainger, Gradwell L. Sears and A-Mike Vogel, chairman of the Managers' Round Table Club of MOTION PICTURE HERALD.

Intimation that the circuit would establish its own sound service department was noted on the second day of the meeting. Indications were that the company would open servicing offices in key centers

Present from the home office of the circuit were: R. W. Bolstad, M. G. Barrow, L. Gerring, J. A. Troyer, A. MacCunn, R. Darby, F. Justin, W. Kerr, head office; E. Harris, P. Brown, C. A. Dentelbeck, E. Whitham, M. Perry, A. Anderson, maintenance; B. Geldsaler, R. Dale, H. Hunt, J. Nairn, C. Appel, B. Cronk, operating.

Managers included:

T. Daley	Imperial, Toronto
J. Arthur	Uptown, Toronto
J. Shea	Shea's, Toronto
D. Krendal	Tivoli, Toronto
A. Ritchie	Alhambra, Toronto
George Morrell	Beach, Toronto
G. A. Laber	Bellsize, Toronto
A. Sedgwick	Bloor, Toronto
B. Hudson	Capitol, Toronto
M. Margolius	College, Toronto
R. Eves	Eglinton, Toronto
A. Easson	Oakwood, Toronto
C. Querrie	Palace, Toronto
M. J. Doyle	Parkdale, Toronto
J. Lynch	Runnymeade, Toronto
R. L. Downey	St. Clair, Toronto
W. Hunt	Bedford, Toronto
G. Forhan	Belle, Belleville
K. Craig	Capitol, Coburg
J. W. Nelson	Capitol, North Bay
L. E. Osier	Regent, Oshawa
A. E. Cauley	Capitol, Peterboro
J. S. Smart	Capitol, Port Hope
W. P. McGeachie	Algona, Sault St. Marie
Syd Scott	Capitol, Sudbury
W. Smith	Trent, Trenton
E. Smithies	Capitol, Kingston
T. McCoy	Tivoli, Kingston
F. McLennan	Capitol, Brockville
J. V. Ward	Capitol, Niagara Falls
T. Forhan	Capitol, Welland
R. J. Harrison	Capitol, St. Catherines
C. T. Spencer	Capitol, Hamilton
George Stroud	Palace, Hamilton
S. Andrews	Strand, Hamilton
R. McKibbon	Tivoli, Hamilton
E. Moule	Capitol, Brantford
J. Bolinsky	Brant, Brantford
E. Scadrett	Capitol, Woodstock
E. J. Lansborough	Capitol, Galt
H. Hitchinson	Capitol, Guelph
C. G. Holmes	Royal, Guelph
W. Trudell	Capitol, London
J. McDonough	Grand, London
F. Doney	Capitol, St. Thomas
A. P. Droham	Capitol, Chatham
W. Fawcett	Capitol, Sarnia
W. Burke	Imperial, Sarnia
C. Gorgas	Classic, Owen Sound
R. Knevels	Capitol, Windsor
H. C. Merritt	Palace, Windsor
J. J. LeFave	Tivoli, Windsor
E. Lamoureux	Empire, Windsor
S. C. Clayman	Regent, Windsor
C. Markell	Capitol, Cornwall
H. Neun	Avalon, Ottawa
R. Tubman	Capitol, Ottawa
A. Stevens	Imperial, Ottawa
G. Curtis	Regent, Ottawa
R. Maynard	Cartier, Hull
H. Knevels	Loew's, Montreal
P. Valliere	Capitol, Quebec
T. Robert	Capitol, Three Rivers
G. T. Roberts	Rialto, Three Rivers
W. H. Golding	Capitol, St. John's
J. N. Franklin	Mayfair, St. John's
L. Bishop	Capitol, Halifax
J. T. Courtney	Casino, Halifax
P. J. Hanifen	Garrick, Halifax
B. W. Winter	Capitol, Moncton
D. P. MacDonald	Capitol, Sydney
J. Connor	Savoy, Glace Bay

SCOTCHMEN LIKE STAR PORTRAITS

More than 30 million portraits of motion picture stars have been distributed in Scotland, according to David Donald, correspondent for the Thomson-Leng Publications of Dundee, Scotland, who recently was a visitor in Hollywood.

"When we originally made our offer to supply stars' portraits to all those who requested them," Mr. Donald said, "we had no conception that the demand would be so large."

Clark Gable, Metro-Goldwyn-Mayer star, "won" individual honors, Mr. Donald said; six and a half million portraits of Mr. Gable have been distributed.

$5,500,000 Boost Asked by the AFM

Request for an increase in musicians' payroll of $5,500,000 was voiced by Joseph N. Weber, American Federation of Musicians head, at a meeting with six representatives of independent-owned but network-affiliated stations in New York this week.

In the five hours devoted to the question Mr. Webber asked the stations to increase the basic wage now paid musicians by three and one-half times the quarter-hour rate.

As outlined by Mr. Weber, this would result in the re-employment of 3,000 union musicians in the country and would increase musicians' wages by an estimated $5,500,000.

The proposal was brought before the convention of the broadcasters, at the Waldorf-Astoria, by the committee which met with Mr. Weber, but their action on it is not yet known. It is expected that the question will be decided by September, at which time the whole conflict between the musicians and the broadcasters is expected for final settlement.

$30,000,000 Budget Set by Zukor

Paramount will spend approximately $30,000,000 on 50 to 52 features planned for release during the 1937-38 season, Adolph Zukor, chairman of the board, said on his departure Wednesday for a combined business and pleasure trip abroad.

While in England, Mr. Zukor will survey the production prospects for Paramount in that country. He will also confer with Herbert Wilcox, London producer, in resumption of the discussions held with Mr. Wilcox for a possible production alliance.

MGM Negotiates for Anna Sten

Grand National this week announced that Metro-Goldwyn-Mayer is negotiating with it for the loan of Anna Sten to play opposite Edward G. Robinson in "The Last Gangster." GN point out, though, that Miss Sten probably will not be available unless MGM postpones filming its picture.

Agfa To Occupy September 1st

The Afga-Ansco raw film company will occupy September 1st its new building in Hollywood at Santa Monica Boulevard and Cole Avenue. The new quarters will house the coast general offices of the corporation, research laboratories and the headquarters of C. King Charney, Inc., distributors.

"Firefly" Roadshow Opening

"The Firefly," MGM operetta, opens August 31st at the Astor, New York, as a two-a-day feature. The picture stars Jeanette MacDonald and is based on the stage production by Rudolf Friml and Otto Harbach.

Negotiations Abandoned

Disagreement over price has resulted in negotiations for the purchase of seven Leff-Meyers theatres by Sam Strassberg being abandoned.

U.S. WARNS FILM EMPLOYERS OF FINES ON SECURITY TAX DEFAULTS

Commissioner of Internal Revenue Issues Statement to Clarify Points After Indication of Delinquencies

Indications of a large number of delinquencies in the motion picture business on tax payments due the Government under the Social Security Act prompted the United States Treasury recently to warn film employers of "drastic penalties" now piling up against the delinquents.

"Clarifying some of the points in the Act about which they may be uncertain," Guy T. Helvering, Commissioner of Internal Revenue, in a special order issued for motion picture employers, pointed out that every person employed in the motion picture industry, in production, distribution and exhibition, and allied lines, came under the provisions of Title VIII, which imposes an income tax on the wages of every taxable individual and an excise tax on the payroll of every employer of one or more persons. This tax is payable monthly at the office of the Collector of Internal Revenue in the federal district in which the business of the employer is located. The present rate for employer and employee alike is one per cent of the taxable wages paid by the employer and received by the employee.

Of importance to production is the ruling that actual money, when paid as wages, is not necessarily the sole basis on which the tax is levied. Goods, clothing, lodging, if a part of compensation for services, are wages and a fair and reasonable value must be arrived at and become subject to the tax. Thus, there immediately arises the status of goods, clothing and lodging given actors and actresses in Hollywood, including the lodging given players on location. If the producer figures such goods, clothing (for filming) and lodging as part of compensation for services, then apparently they must be considered taxable under the Social Security Act as part of actual cash wages paid.

Commissions Taxable

Commissions on sales and bonuses paid to employees by employers are declared wages and are taxable. This would include commissions and bonuses paid to distributors' salesmen, which, so far as can be determined, have not hitherto been considered taxable under this Act.

Officers of motion picture production, distribution and exhibition or otherwise, whether or not receiving compensation, are considered by the Treasury Department to be employees for the purpose of Social Security taxation.

Wages paid during sick leave or vacation or advances paid at dismissal are taxable.

Traveling expenses required by motion picture or other salesmen in the film business are not considered wages if the salesmen, by receipts or otherwise, account for their reasonable expenditures. That part for which no specific accounting is made is construed as a wage and is taxable. The Treasury Department at any time may question the "reasonableness" of such expense payments and expenditures.

Under Title IX of the Act, all motion picture employers of eight or more persons must pay an excise tax on their annual pay roll. This tax went into effect on Jan. 1, 1936, and tax payments were due from the employers and the employers alone—not employees—at the office of the Collector of Internal Revenue on the first of this year. This tax is payable annually, although the employer may elect to pay it in quarterly installments.

Responsible for Collection

The employer is held responsible for the collection of his employee's tax under Title VIII, the Commissioner explained, and is required to collect it when the wages are paid the employee, whether it be weekly or semi-monthly. Once the employer makes the one per cent deduction from the employee's pay, he becomes the custodian of federal funds and must account for them to the Bureau of Internal Revenue.

This is done, Mr. Helvering said, when the employer makes out Treasury form SS-1, which, accompanied by the employee-employer tax, is filed in the month directly following the month in which the taxes were collected. All tax payments must be made at the office of the Collector of Internal Revenue in the district in which the employer's place of business is located.

Penalties Against Employer

Penalties for delinquencies are levied against the employer, not the employee, the Commissioner pointed out, and range from five per cent to 25 per cent of the tax due, depending on the period of delinquency. "Criminal action may be taken against those who willfully refuse to pay their taxes," it was said.

The employers of one or more persons are also required to file Treasury forms SS-2 and SS-2a. Both are informational forms and must be filed at Collectors' offices at regular quarterly intervals. Form SS-2 will show all the taxable wages paid to all employees and SS-2a the taxable wages paid each employee.

Participation in a state unemployment compensation fund, approved by the Social Security Board, does not exempt employers from the excise tax under Title IX, Commissioner Helvering said. Nor does the fact that there is no state unemployment compensation fund relieve the employer of his federal tax payments. In those states where an unemployment compensation fund has been approved, deductions up to 90 per cent of the federal tax are allowed the employer who already has paid his state tax. These deductions are not allowed unless the state tax has been paid.

Rate One Per Cent

This tax is due in full from all employers in states having no approved fund. The rate for 1936 was one per cent of the total annual pay roll containing eight or more employees, and for 1937 it is two per cent. The rate increases to three per cent in 1938 when it reaches its maximum. The annual returns are made on Treasury from 940.

An employer who employs eight or more persons on each of 20 calendar days during a calendar year, each day being in a different calendar week, is liable to the tax. The same persons do not have to be employed during that period, nor do the hours of employment have to be the same.

CONVICT FAILS IN "GANG BUSTERS" SUIT

The action of a convicted murderer to enjoin the radio program, "Gang Busters", from dramatizing his case over the air was denied in Chicago district court last week. The case again established the right of freedom of speech to commercial broadcasting as an entertaining medium.

Martin Durkin, now serving sentence for murder, brought the action against Columbia Broadcasting Company and Colgate-Palmolive-Peet Company, broadcaster and sponsor, respectively, of the program. His contention was that dramatization would endanger his chances for parole.

The decision handed down by Federal Judge LeRoy J. Adair ruled that sponsored radio has the same privilege of relating facts and mentioning names as newspapers.

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3 Plans Weighed For Divestment Of ERPI by WE

Three plans are under consideration for the divestment by Western Electric of the physical aspects of the theatre sound equipment sales and service operations of its subsidiary, Electrical Research Products, Inc. Although no plan has been decided upon, the acquisition of the business by officers and leading sales executives of Erpi is indicated. In any case, the divestment is expected to be completed within the next two months.

Under the first plan, Western Electric would sell a license, probably for $1, to a new national company which would in turn sell sales franchises to sub-units headed by and operated by the individuals, who would do their own financing.

The second plan is to sell franchises to circuits and groups of exhibitors, while the third idea under consideration is to give the company outright to employees of Erpi.

Regardless of which plan is adopted, it is expected International Projector Corporation will acquire the rights to manufacture Western Electric soundheads and incorporate them directly in their Simplex projectors at their own factories.

RCA officials have declined to comment on a report that RCA Photophone servicing would be taken over by the organization acquiring Erpi.

Wurtzel Signs Four Directors

Sol Wurtzel, executive producer for Twentieth Century-Fox, has signed four directors for new pictures soon to be produced under his supervision. They are Alfred Werker, Bruce Humberstone, Eugene Forde and Frank Strayer.

STRIDES MADE IN EAST BY FILM ACTORS GUILD

Membership on Rise, with Gains Made in Behalf of Extras; Directors Guild Hits Snag

Organization of motion picture workers continues its march forward with the Screen Actors Guild making rapid strides in eastern studios with victories won in minor skirmishes on the West Coast. At the same time the newly formed Screen Directors Guild was informed by major producers that bargaining would be agreeable, providing the directors and assistant directors did so as separate groups.

The Screen Actors Guild's eastern membership soared impressively upon the Guild's achievement of the usual dress-extra pay for some 100 extras working in Republic's musical, "Manhattan Merry-Go-Round" at the Biograph studio. Extras signed hurriedly after being told that they would not be permitted to work on the Republic or Al Christie sets unless they joined the Guild. A contract with Educational Pictures is said to be imminent.

The Guild expects its ultimate eastern membership to be between 400 and 500.

The eastern branch is also assisting its West Coast missionaries by signing up new talent in the East before they leave for the Coast to fulfill contracts. Agents are assisting in this so that there will be no stoppage in work for the new faces on their arrival in Hollywood.

Wins Paramount Dispute

Meanwhile in Hollywood, the Guild won from Paramount its demand that two checks be issued to players appearing in two separate productions on the same day. It was the Guild's first conflict with the company.

In a letter to the Screen Directors Guild, a board representing all the major producers, consisting of Darryl F. Zanuck, Jack Warner and Edward J. Mannix, expressed willingness to begin negotiations at once, but insisted that it be done with directors as one group, and fledgling directors as another.

"Negotiations which directly or indirectly place these two groups in the same position is illogical and would be destructive of the character of the relationship that should exist between the two groups," the letter stated.

Characterizing the producers' stand as one designed to force the Guild's dissolution, the directors' group addressed a reply to the producers, castigating them for attempting to thwart the stipulations of the Wagner act.

Exchanges Grant Increase

In New York, exchange employees also won a victory when their union obtained a contract from the local exchanges of eight major distributors providing for wage increases estimated at from 10 to 45 per cent. The agreement calls for a minimum of $24 for day workers and is effective immediately.

Negotiations between projectionists and major theatre circuit executives are in progress in New York. C. C. Moskowitz, Marvin Schenck, Loew's; Leslie E. Thompson, RKO; Robert Weitman, Paramount; Irving Lesser, Roxy; Frank Phelps, Warner Brothers, and Al Reid, Si Fabian Circuit, are representing the circuit men in the discussions with Local 306 of the IATSE and MPMO. Among those representing the union is Louis Krause, assistant to George E. Browne, president of IATSE.

STRIKERS OBTAIN FOOD WITH STRING

Bernard Satensberg and Robert Hinson, projectionists at the Cameo theatre, the Bronx, New York, determined to strike for shorter hours and higher wages, decided to apply the the "sit-down" method in the projection room. The strike had lasted two days when the two men discovered they were facing a food shortage. The problem was solved with a piece of string. Climbing out on the marquee, they lowered the string and hoisted up food parcels supplied by friends.

In other labor developments in the east, discussions between Joseph N. Weber, president of the American Federation of Musicians, and Pat Casey, labor mediator for the film industry, on the question of dubbing retrictions, have been postponed until the end of this week.

The first meeting of the officers of the new American Federation of Radio Artists was held this week with the intention of naming a salaried national executive secretary and outlining a membership drive.

The Empress and 55th Street theatres, New York, signed union contracts with Local 306, the latter after an eight-minute sit-down strike by projectionists. Operators at the Cameo theatre in uptown Manhattan, began a "sitdown" last week.

West Coast Developments

On the West Coast agreement has been reached by the Screen Actors Guild with several commercial producers in Hollywood under which the producers accept the Guild's demands unqualifiedly, it was reported. The producers are said to be Audio Productions, Jam Handy, Wilding and Caravel.

William R. Walsh was appointed by the National Labor Relations Board as special attorney in Los Angeles to handle all cases pertaining to the film industry there.

Also on the Coast, J. Buckley Russell, film extra, was fined $1,000 and suspended for 12 months by the Screen Actors Guild for attempting to organize a rival body to the Guild and persuading members of the latter to join it. It was called Hollywood Picture Players Association.

Screen Playwrights, new scenarists' labor group, has won its members the right to receive credits in all advertising matter which mentions the name of the producer and director.

Czech Censors Pass 98 in June

Ninety-eight films were passed by the Czechoslovak Board of Censors during June of this year as compared with 77 during the same month in 1936, according to a report received from Praha by the United States Department of Commerce at Washington.

In all 478 films were admitted from January through June, 1937. Of this number 95 were dramas and 44 were comedies, the balance consisting of short subjects, nature pictures and newsreels.

The United States furnished the largest proportion of films imported by Czechoslovakia. Of the 139 dramas admitted to the country during the six-month period, 53 were of American origin. Germany was next with 35.

See Same Clearance In New York Area

New product deals under discussion by the major companies will not affect clearances in the first and subsequent runs in the Greater New York area, it is learned. Several requests are understood to have been made to change the first runs in various neighborhoods, but exchanges are said to be favoring the status quo.

The report that the Roxy was demanding a 50-mile clearance on all Twentieth Century-Fox product was emphatically denied by all parties involved. No change was made in the deal recently completed by Century Circuit with United Artists and Twentieth Century-Fox, considered strong evidence that the existing arrangement will not be disturbed.

Paralysis Scare Affects Business

Newspaper suggestions that theatres in Toronto and Western Ontario centers be closed or barred to children due to fears of an epidemic of infantile paralysis are not so far being seriously considered by authorities in the cities concerned.

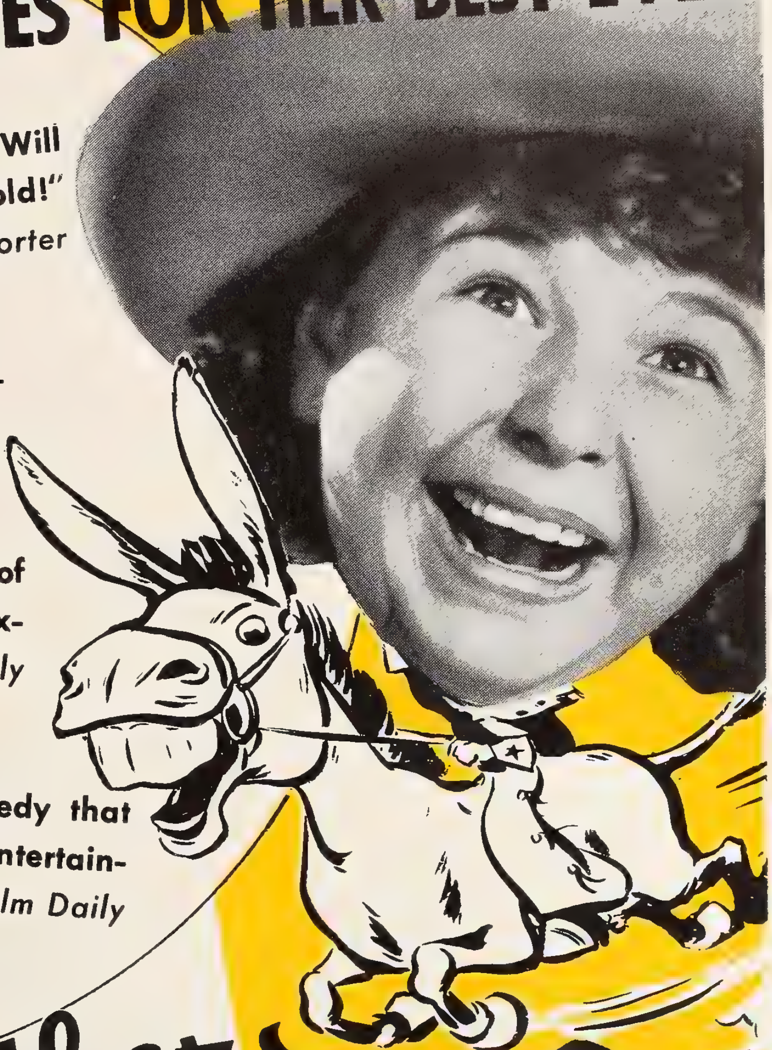
The number of actual cases is relatively small, but public uneasiness is the deciding factor and these drastic measures are urged as a preventive measure.

School openings already have been postponed in Toronto. Should the disease show signs of reaching epidemic proportions, action would undoubtedly be taken. In the meantime the scare is having an adverse effect on business which may continue another 10 days to two weeks.

Distribution Arranged

Distribution arrangements for "The Eagle's Vengeance" have been made by William Steiner with Preferred Pictures, Inc., for Washington and Philadelphia; with Times Pictures, Inc., for Greater New York and New Jersey, and with Teitel Film Exchange, Chicago, for northern Illinois.

JANE ROPES TOP RAVES FOR HER BEST EVER



"The best of the Jane Withers pictures. Will add new admirers among young and old!"
—*Hollywood Reporter*

"Could not help but be outstanding box-office. Fast, exciting, entertaining."
—*Boxoffice*

"One of Jane Withers' best. The kind of picture that lures money through the box-office wicket."
—*Variety Daily*

"Star at her best! Top-flight comedy that any audience will find grand entertainment!"
—*Film Daily*

Jane Withers
in
"WILD AND WOOLLY"

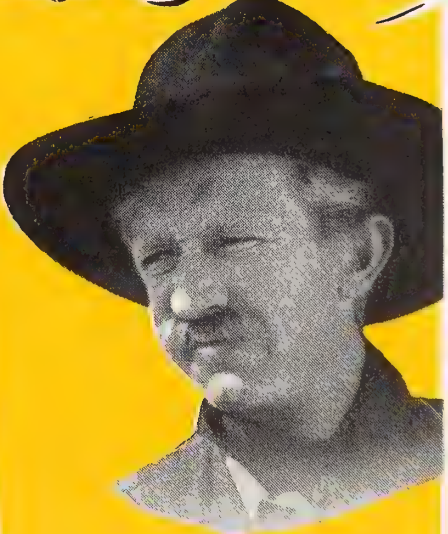
with

WALTER BRENNAN
(Academy Award winner and the one-man band of "Banjo On My Knee")
and

PAULINE MOORE · DOUGLAS FOWLEY
CARL "ALFALFA" SWITZER
JACK SEARL · BERTON CHURCHILL
ROBERT WILCOX · DOUGLAS SCOTT

Directed by Alfred Werker
Associate Producer John Stone
Original Screen Play by
Lynn Root and Frank Fenton

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE



Here's a tip, pardner! Jest set 'round and watch the a-dults when you play this show—and you'll see you've got one of the neatest *night* pictures you ever *did* book!

EDUCATORS FIND ONLY 1,000 SHORTS IN 15,000 FOR USE IN SCHOOLS

MPPDA's Board of 70 To Complete Inspection of Majors' Vaults Next Week in Search for Educational Plan Product

Only one out of every 15 short subjects produced by the major companies since 1926 are of sufficient educational value to be suitable for exhibition in the schools of the country.

This became known with the announcement that of 15,000 shorts examined only 1,000 have been approved for the school program of the Motion Picture Producers and Distributors of America. They are being appraised by a group of 70 educators working in cooperation with the MPPDA in the plan to release films of instructional value to the school market on the wholesale.

Completion of the reviewing of the films has virtually been reached with only 50 reels yet to be evaluated and those are to be finished by September 1st, Arthur de Bra, of the MPPDA, said this week.

Some 2,000 films were actually viewed by the educators. They were selected "as most likely" from 15,000 shorts which have been produced since the advent of sound. Approximately 1,000 films were approved as possessing merit, Mr. de Bra said, and these will immediately form the basis of the majors' educational film library.

In their present form, the films are the raw material from which the finished product will be made. They are to be edited to conform to educational needs. Some will be combined with others when subject matter coincides. Newsreel shots, for example, will be fused to form a logical sequence on a number of topics.

Distribution the Next Factor

With the analysis completed, only two weeks behind schedule, the next step will be consideration of the distribution problem to be taken up at the regular quarterly meeting of the MPPDA in September. A single national exchange system for all companies will be set up.

The distribution problem is admittedly a formidable one with some exhibitors taking the stand that visual education creates unfair competition. Some producers are likewise opposed to the plan on the ground that revival of the old short subjects will compete with those planned for current release.

The MPPDA meeting in September will consider distribution with the possibility that a central clearing house, acting cooperatively in the interests of all producers, may be set up to handle the educational films.

It is understood that with the completion by the educators of the reviewing of the films, there will be no further examination of those already in producers' vaults. Future expansion of the film library will come from new short subjects, after their release to theatres.

NEW JERSEY BANS SCREEN LIQUOR ADS

Banning of liquor advertisements on the screens of New Jersey motion picture theatres was announced this week by D. Frederick Burnett, State Alcoholic Beverage Commissioner.

Commissioner Burnett said that he could not "countenance screen advertisements . . . bound to incense those who hold moral or religious scruples . . . and to offend the good taste of all right-minded persons, wet or dry, who are opposed to liquor advertisements at a mixed gathering in a public place."

The 50 films yet to be examined by the educators come under the social science panel which comprises the greatest number of films of any of the classifications. Examination of the social science panel is headed by Dr. Karl W. Bigelow, professor of education at Teachers' College, and embraces geography, history, civics, economics and current events.

The other panels, which have all been completed, include music, physical sciences, biological sciences, physical education and elementary education.

Dr. Bigelow said that in the future the screen and the textbook would supplement each other in education.

"The screen's greatest advantage as an educator," said Dr. Bigelow, "is its presentation of subjects in a vital and full-bodied form."

Dr. Bigelow said that one of the problems that faced the MPPDA's board of educators in their review of the films was that of classification. As an example, he pointed to a FitzPatrick travelogue which might have qualified under geography, history, or architecture with equal honesty. This problem was met by deciding to group shorts under more than one heading when they were thought to qualify for a number of panels.

Meanwhile, it was announced that the National Research Council, a new organization in Washington, D. C., has begun a study of scientific aids for the educational field. The study would embrace use of both films and radio in the nation's schools and possible means of increasing their use.

The survey, which is independent of the MPPDA program, is headed by Irvin Stewart, recently resigned from the Federal Communications Commission.

MPPDA and Rockefellers Financing

The MPPDA's project contemplates that films will be made available by the majors and evaluated by educators.

A $75,000 Rockefeller grant and a $50,000 Hays organization appropriation is paying for an exploration of the field.

The plan, in work since last November, was created by the Motion Picture Producers and Distributors of America and some educators, and was disclosed July 1st at the convention in Detroit of the National Educational Association, by Dr. Mark A. May, director, Institute of Human Relations of Yale University, who is working with the Hays organization on the project.

Preliminary studies—more frequently known as tablecloth arithmetic—at that time placed the potential annual gross film rentals from schools at $108,000,000, and net profits at $80,000,000, and an additional $70,000,000 in total projection equipment sales for manufacturers—if and when an anticipated 200,000 schools are equipped.

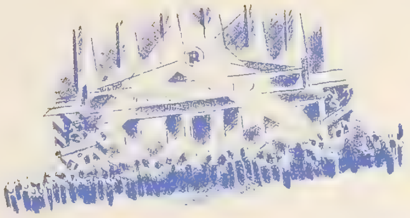
The Hays organization set up headquarters at 1600 Broadway, New York, for the group of educators who are reviewing all non-current short product of MGM, Paramount, RKO, Twentieth Century-Fox and Educational, United Artists, Universal and Warner Brothers—Columbia is not, at this time, participating.

In addition, a board of educators, which Dr. Mays says is acting voluntarily, proposes to advise the producer-distributors on new production of films for schools. This board is composed of Isaiah Bowman, president, Johns Hopkins University; Edmund E. Day, president-elect, Cornell University; Frederick H. Baer, superintendent, Bronxville Public Schools; Karl T. Compton, president, Massachusetts Institute of Technology; Royal B. Farnum, executive vice-president, Rhode Island School of Design; Jay B. Nash, professor of education, New York University; Mrs. Bess B. Lane, New York Ethical Culture School; Dr. Paul B. Mann, New York City Public Schools; Professor Karl W. Bigelow, Teachers' College, Columbia University; Dr. Alice Keliher, Commission on Human Relations, Progressive Education Association; Dr. James Mursell, Teachers' College, Columbia; Dr. Dana Jackson, head of the Department of Chemical Engineering, Columbia; and, Dr. May.

It is intended that the source of supply shall be the non-current shorts dating back to the beginning of sound in 1926, which the distributors have promised to make available; short subjects cut from non-current features; the pedagogic films now available through Eastman Kodak, Electrical Research Products and such other companies, which for years have had an eye on developing the field.

The board of educators will return the films after their evaluation, and a contemplated centralized joint distribution system will undertake the selling and servicing. The MPPDA and member companies have not determined the nature of the physical construction of the distribution system. They predict, however, that several hundred small offices will be required, and that profits and expenses will be shared proportionately according to the demands for an individual distributor's product. The more optimistic sponsors see a nationwide exchange system of 500 branches.

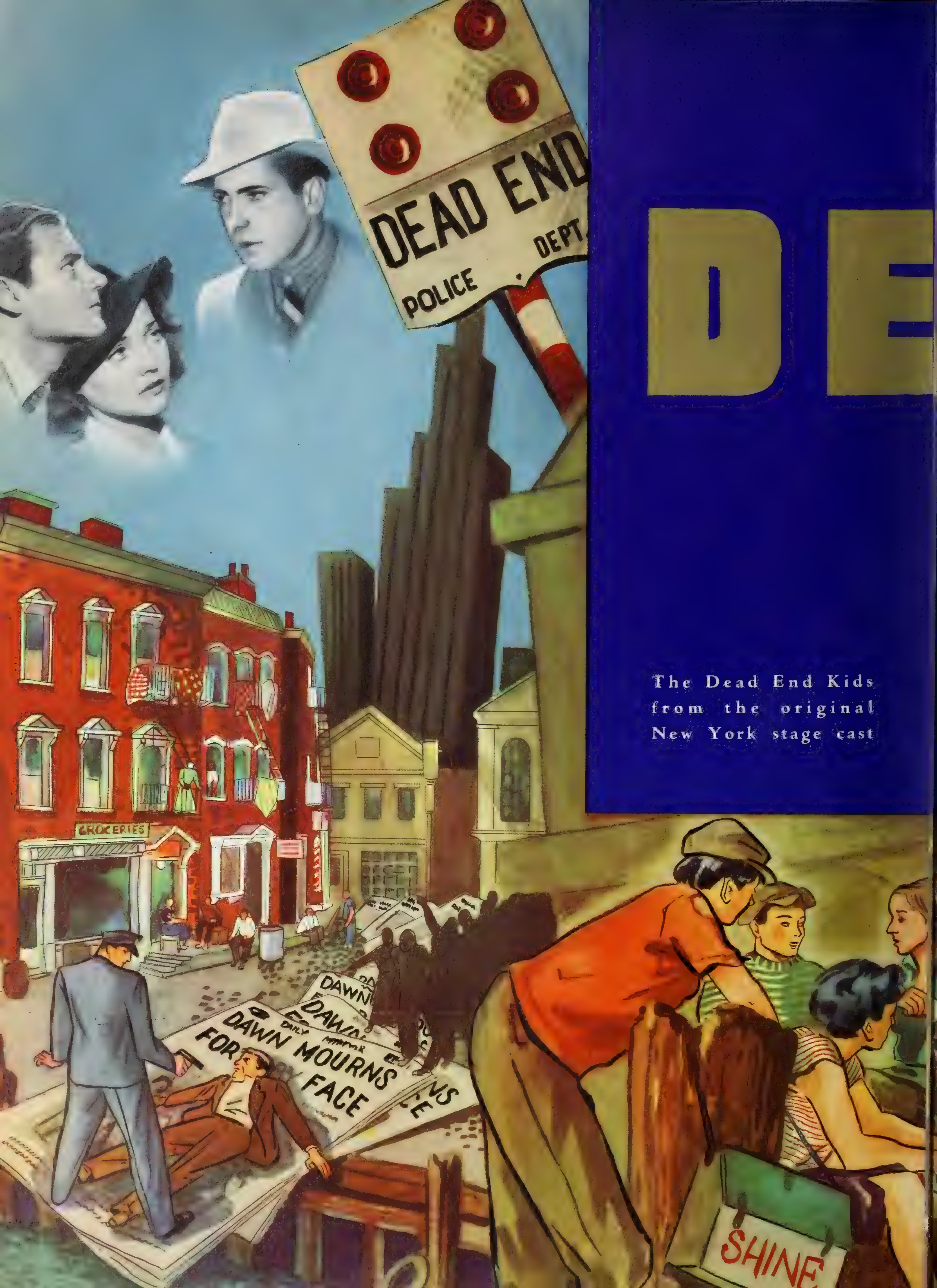
Meanwhile, E. W. Hammons, president of Educational Pictures, said his company may set up a national distribution agency to handle the educational films approved for school use by the MPPDA, after acquiring them from the original producers.



Tuesday night at the Rivoli Theatre
in New York City
milling thousands stormed Broadway
. . . a sell-out performance closed
the box-office . . . critics acclaimed
one of the year's masterpieces . . .
. . . audiences cheered their approval
as another brilliant achievement
was added to

SAMUEL GOLDWYN'S
BOX-OFFICE ROLL OF HONOR

"Dodsworth"
"Come and Get It"
"These Three"
"Stella Dallas"
"Dead End"


DEAD END
POLICE DEPT.
DE
The Dead End Kids from the original New York stage cast
GROCERIES
DAWN
DAWN
DAILY
DAWN MOURNS FOR FACE
SHINE

SAMUEL GOLDWYN *presents*

AD END

SYLVIA SIDNEY

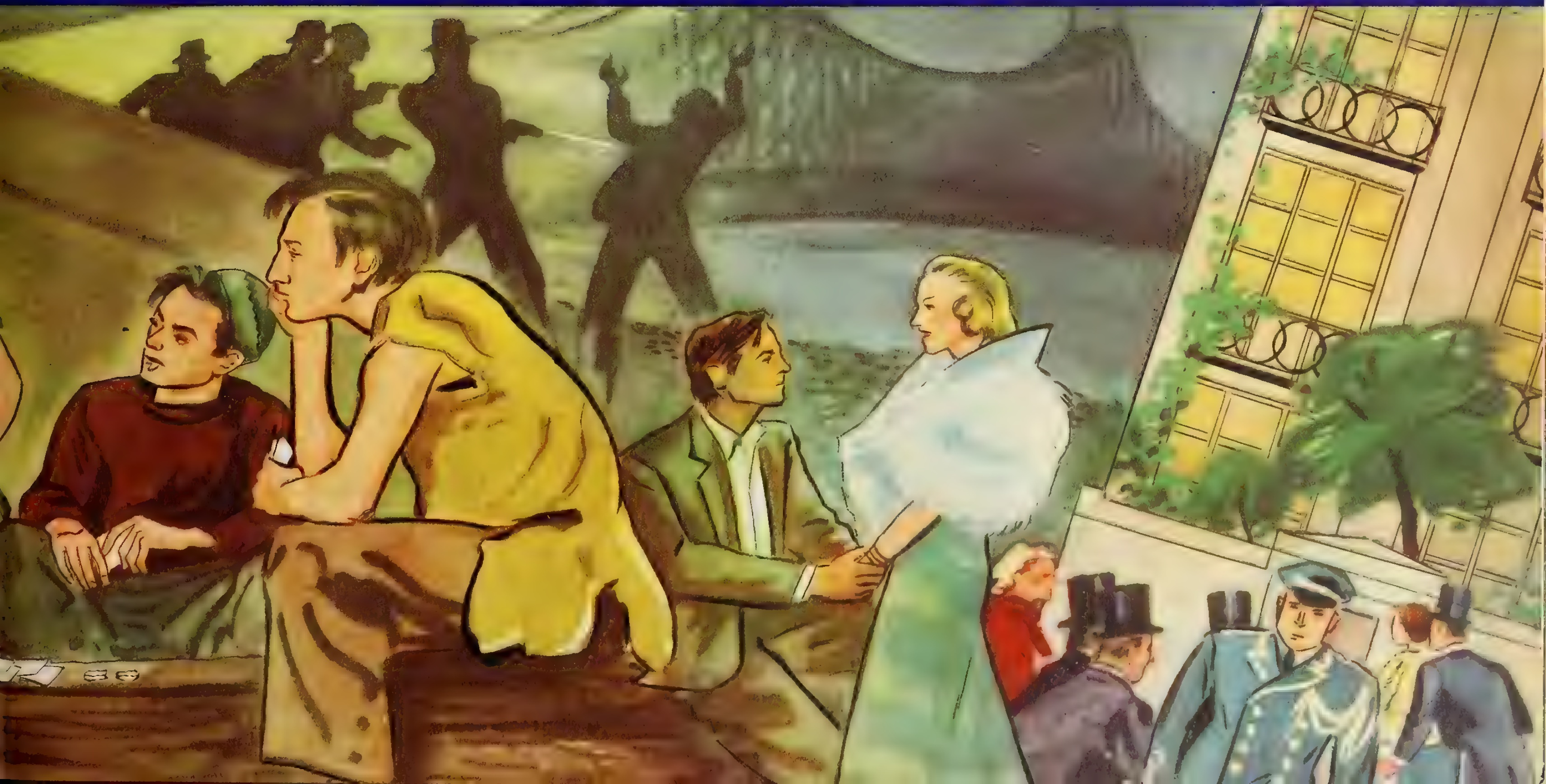
and **JOEL McCREA** *with*

HUMPHREY BOGART • WENDY BARRIE

CLAIRE TREVOR • ALLEN JENKINS

Based on the play by SIDNEY KINGSLEY • *As produced by* NORMAN BEL GEDDES
Screen play by LILLIAN HELLMAN • *Released thru* UNITED ARTISTS

Directed by WILLIAM WYLER



CRITICS CAN GO NO FURTHER IN PRAISING "DEAD END"

"A genuinely fine motion picture...will most certainly be chosen as one of the ten best of the year and it richly deserves the honor. I recommend 'Dead End' to you most heartily." — *Mark Hellinger, famous columnist*

"Goldwyn again has turned out a fine job. Should rank comfortably up front among the season's outstanding enterprises." — *Red Kann, Motion Picture Daily*

"Superb. An all around top picture." — *Showmen's Trade Review*

"Sidney Kingsley's great play reaches the screen intact ... magnificently played, flawlessly directed. A work worthy of the Goldwyn trademark." — *Hollywood Reporter*

"Will open to the kind of business Goldwyn pictures attract." — *Variety*

"This is a must. Superb and poignant." — *Photoplay*

"Gripping ... realistic ... brilliant. Worthy of the Samuel Goldwyn label." — *Film Daily*

"With unlimited exploitation possibilities, wise showmen will cash in on this one." — *Jay Emanuel Publications*

"A flawless picture." — *Paul Harrison, N. E. A. Syndicate*

"One of the finer motion pictures ... magnificently transferred to the screen." — *Ted Magee, Screen Book*

"Courage...validity...vigor. One of the fine endeavors of recent seasons." — *Douglas Churchill,*
Hollywood correspondent, New York Times

U. S. LIMITS TELEVISION CHANNELS TO "CONTRIBUTORS TO PROGRESS"

Licensees Must Show They're "Able to Contribute Substantially Towards Its Progress", Federal Commission Says

Use of the few frequencies now available for television research is to be limited by the Federal Communications Commission to those "who show satisfactory evidence of being able to contribute substantially toward its progress." This was revealed in a commission decision denying National Television Corporation's application for a construction permit.

While not barring the company from the field of television, the petition was refused on the ground that the company can continue its experiments in the laboratory without undertaking actual brodcasting. It also was pointed out that there was no finding that the company's activities might not contribute materially to television progress.

National Television sought a station to determine the effect which actual transmission would have upon the quality of the picture produced, claiming it is able to transmit a 600 line, 20 frame picture with greater brilliancy than would be expected from an average picture of this size.

Greater brilliance is brought about the company explained by the use of a helicoidal mirror which directly reflects a modulated source of light in synchronization with the scanner at the transmitter, and reported capable of being improved to accomodate a 120-line picture. The company also claimed it has an invention which will permit the spacing of carrier frequencies much closer than now possible, but refused to divulge details of its equipment in hearing before the commission's examiner in Washington.

Depends Upon Program

The commission's opinion gave no indications of its future policies with respect to television, but emphasized that at present it is determined to limit the use of frequencies to companies which it feels can best assist in development of that branch of broadcasting.

"In view of the limited frequencies available for experimental purposes, in the present state of the art," it was declared, "the commission has found it necessary to restrict the granting of experimental licenses of all classes to those only who are engaged in fundamental research or improving the technique of the radio art and who show satisfactory evidence of being able to contribute substantially towards its progress.

"This policy has been given expression in the commission's Rule 307. Likewise the commission has found it necessary to limit the granting of experimental visual broadcast applications to those applicants who can show that they have a program of development outlined that promises to lead to improvement in the visual broadcast art. This policy has been given expression in the commission's Rule 322."

In England there is "what might be called satisfactory commercial television broadcasting," according to Albert F. Murray, chief television engineer for Philco Radio and Television Corporation. But, he added, there is "no rush to buy television receiver sets at $350 each."

AUDITION OFFERED CONTEST WINNER

A television audition at the New York studios of the National Broadcasting Company has been offered by NBC as one of the awards in a Washington beauty contest. The winner of the contest will compete for the title of Miss America in Atlantic City.

Talent and beauty will be the points on which the entrants will be judged, said the company's publicity department.

Despite the fact the commercial phase of television has not been developed to this extent in the United States, Mr. Murray said: "From the standpoint of technical development, this country leads the world in television."

Mr. Murray estimated there are 5,000 receiving sets in use in England.

Studio Delay Explained

Fear that use of television on a national scale would make present day radio studios obsolete was advanced as the reason for the delay of National Broadcasting Company and Mutual Broadcasting Company in undertaking planned building programs in Hollywood.

Commercial development of television, in the opinion of Douglas MacLean, motion picture producer and director, will not be a serious threat to established theatres.

David Sarnoff, president of Radio Corporation of America, and E. F. McDonald, Jr., president of Zenith Radio Corporation, share almost identical viewpoints on television.

Mr. Sarnoff said: "Television, as a public service, still lies in the world of tomorrow."

Mr. McDonald remarked: "Television is still a laggard. It is coming, but is still a long way off for general use in the home."

A. T. Murray, president of United American Bosch Corporation, believes that: "it is going to be a long time before worthwhile television programs are available."

Urges Commercializing

Allen B. DuMont, pioneer worker in the cathode-ray field, believes the United States should commercialize television at once.

"As see it," Mr. DuMont said, "television is an evolution and not a single invention. It is a development that must come out of practical experience. Kept in the laboratory for another few years, if that be the unfortunate decision of our radio leaders, we may not know the right answers relative to technique, program, service areas, networks and economics until we have made a real 'try.'"

'Deeds' Wins Paris Marathon for '36

by PIERRE AUTRE
in Paris

The longest run of any American film in Paris during the 1936-37 season was Columbia's "Mr. Deeds Goes to Town." The picture played 22 weeks at the Cinema des Champs Elysees from June to November 1st, 1936.

"The White Squadron," an Italian film, also ran 22 weeks, and "Cesar," a French production, ran 21 weeks.

Others follow: "The Green Pastures," 18 weeks at the Edouard VII; "Three Smart Girls," 14 weeks at the Lord Byron; "The Pearls of the Crown," French, 13 weeks at the Marignan; "Le Roi," French, 13 weeks at the Marivaux; "Show Boat," 12 weeks at the Ambassadeurs; "Lost Horizon," 11 at the Cinema des Champs Elysees; "Pepe le Moko," French, 11 at the Marivaux; "Les Amies," French-Russian, 11 at the Pantheon; "Swing Time," 10 at the Ambassadeurs; "Le Homme a Abatre," French, 10 at the Aubert Palace; "Julika," Austrian, 10 at the Studio de l'Etoile; "Theodora Goes Wild," nine at the Avenue Cinema; "My Man Godfrey," nine at the Lord Byron.

Hits at present are: "La Grande Illusion," French, in its ninth week at the Marivaux; "The Good Earth," ninth week at the Paris; "I Gnace," 15th week at the Max Linder; "Farewell Again," British ninth week at the Edouard VII; "Shall We Dance," 10th week at the Holder.

Reports that MGM was planning another theatre to replace the Olympia, which was forsaken by the company last January, are denied.

X-Ray on Film Made in Germany

Apparatus developed by the German film industry has made possible X-ray pictures on cinema film, according to a report received by the U. S. Department of Commerce from an attaché in Berlin.

The cultural department of UFA, large German distributor, has produced the first X-ray films for public release in cooperation with the Federal Department for Educational Films. The films were produced under the supervision of Dr. Martin Rikli of UFA.

Red Cross Names Stepel

John Stepel, president of the Kansas-Missouri Theatres Association, has been named head of the Red Cross Roll Call for Missouri.

Imperial To Handle Peace Film

Imperial Pictures, Inc., has obtained distribution rights for "The Dead March," anti-war film which has Boake Carter for its narrator.

26% OF SWISS HOUSES EARN 'MODEST INCOME'

46% Operate at Loss, 28% with Practically no Profit, Consul General Reports

A. C. Frost, Consul General for the United States, at Zurich, Switzerland, has forwarded to the United States Department of Commerce, at Washington, a detailed report on the construction, procedure and economics of the motion picture industry in that country. The highlights of Mr. Frost's report follow:

by A. C. FROST
in Zurich

There are 352 motion picture theatres in Switzerland with a combined seating capacity of 132,000. The largest theatre, the Appolo in Zurich, has a seating capacity of 2,000, followed by the Forum, also in Zurich, with 1,500, the Metropole in Lausanne with 1,450, and the Rialto in Geneva with 1,350.

A survey of the 10 largest Swiss cities shows the following distribution of cinemas and seating capacity in proportion to their population:

Cities	Number of cinemas	Number of inhabitants per cinema	Total seating capacity
Zurich	27	11,800	15,779
Basel	15	10,700	9,590
Geneva	20	6,200	9,230
Bern	8	15,100	4,100
Lausanne	11	7,800	7,055
St. Gallen	6	10,600	2,435
Winterthur	4	14,000	2,050
Lucerne	7	7,600	3,330
Biel	6	6,400	3,990
Chaux-de-Fonds	5	6,300	2,630

Forty-six per cent of the cinemas operate at a loss and are unable to earn enough to take care of amortization and interest on invested capital. Approximately 28 per cent operate without deficit, but practically without profit. The remaining 26 per cent earn a modest profit, which in most cases is not adequate to provide funds for the usual depreciation.

Reasons Cited

Since 1932 box office receipts have been declining steadily, having dropped in certain cases to 50 per cent of the receipts in that year. The principal reasons for this unsatisfactory development may be summed up as follows:

1. A large section of the population seldom or rarely goes to motion picture theatres. The Association of Swiss Cinema Owners estimates that less than 10 per cent of the entire population may be regarded as motion picture "fans."

2. Many years of economic depression with the resultant unemployment and lower earning capacity are reflected in a decline in attendance, and a marked tendency towards the cheaper seats.

3. The increasing popularity of other forms of amusement such as sports and athletics, week-end trips, and radio broadcasts likewise affected unfavorably box office receipts.

4. The improvement in business as a result of the introduction of sound films failed to come up to expectations. On the other hand, the change from silent to sound films required the installation of expensive sound film equipment and other financial outlay. This made it necessary for many theatre owners to borrow additional capital. However, despite the higher investment, cinema attendance after a brief initial improvement began to decline. With a few notable exceptions, this tendency still continues without visible signs of a change for the better.

5. The years of economic depression also brought, in many places, an amusement tax, until then practically unknown in certain sections of this country, ranging from 10 to 20 per cent of the admission price.

According to the Association of Swiss Cinema Owners, motion picture theatres in Switzerland last year suffered a combined loss of 1,825,700 francs as shown by the following figures:

Receipts and Expenditures:		Amount (in Swiss francs)
Film rentals		9,592,600
Theater rentals		6,850,000
Wages and salaries		3,350,000
Electric current and power		1,125,000
Advertising		900,000
Repairs and replacements for owned sound equipment		35,000
Service charges on leased American equipment		225,000
Replacement parts for leased American equipment		90.000 90,000
Projection carbons		35,000
Mail and freight charges		345,000
Repairs to theater equipment, tickets, insurance, etc.		510,000
Royalties to Authors' Association		68,000
Cantonal and municipal license fees		325,000
Ticket tax		2,550,000
Regular Cantonal and municipal taxes		600,000
Amortization of theatre equipment and sound film apparatus — 10 percent of Frs. 34,550,000		3,455,000
Interest on invested capital, 5 percent of Frs. 34,550,000		1,727,500
Total expenditures of 352 theatres included in the above survey		31,783,100
Box office receipts of motion picture theaters amounted to Frs.	27,407,400	
Ticket tax	2,550,000	
		29,957,400

In order to prevent undue competition in the years of economic depressoin various economic groups succeeded in inducing the Government to enact legislation prohibiting the establishment of new enterprises in their respective lines of business. Thus, legislation exists prohibiting the establishment of new hotels, department stores, and branch stores. The Association of Swiss Cinema Owners endeavored unsuccessfully to obtain similar legislation with regard to motion picture theatres. Failing in this, the association attained this end through an agreement with the film rental agencies, which makes it practically impossible to open new motion picture theatres in this country.

According to this agreement, the Association of Rental Agencies, comprising practically all distributors of films in Switzerland, obligated itself to supply films only to those exhibitors who are members of the Association of Swiss Cinema Owners. By refusing membership in their association, the Swiss cinema owners can make it practically impossible for new theatres to obtain films in this country through the regular channels.

Film Chamber Approved

Legislation creating a Federal Film Chamber has been approved by the government. While the functions of the chamber will be chiefly advisory, the wide scope of its activities, as outlined in the draft law, would seem to indicate that the future developments of the trade in Switzerland will be influenced in large measure by this organization.

The chamber will comprise 18 members elected for a period of three years and selected from representative groups of the nation's industrial and cultural life and representatives of various government departments, in addition to persons directly connected with the film industry.

Immediate tasks of the film chamber include study of the development of film industries in other countries, with particular emphasis on political aspects; establishing criteria for a Swiss national film policy, and compilation of statistics showing the development of the cinemas, demand for films and the employment of Swiss nationals.

Among other tasks which will be charged to the film chamber will be opposition to the system of blind or block booking, and combating films adjudged worthless or obscene.

The Language Problem

Since Switzerland is not a film producing country, practically all films, especially feature fims, must be imported. Films of American and German origin supply two-thirds of the demand. Inasmuch as the majority of the people in this country speak German, films of German origin are naturally preferred. However, conditions of a political nature militate strongly against the showing of certain German pictures produced under direct Government control. As a result the demand for American films is increasing perceptibly.

Switzerland is a tri-lingual country, 69 per cent of the population speaking German, 21 per cent French and eight per cent Italian.

The question of language presents a serious problem as one group of cinema goers is always disappointed if an American picture is dubbed or if it is shown in the original language.

American films starring well known actors and which have had a long run in New York and London draw large audiences, even if shown in English, with the usual brief German or French test. For instance, one such picture played for several weeks to full houses without being dubbed.

American gangster films, detective stories, and tales of adventure usually attract large audiences. In this connection it should be pointed out that while the gangster films enjoy a large measure of popularity, they are accepted by most spectators as picturing real America, thus creating a deplorably erroneous impression. Certain American films with a typical European setting, such as Viennese life, have had a successful run in this country. Pictures of this type, however, must be dubbed, for to a German-speaking Swiss the fact that typical Viennese characters speak in English is disturbing.

Competition Among Foreign Films

Inasmuch as there is practically no domestic production, competition is confined to films of foreign origin, with Germany and the United States leading by a wide margin. However, the political tendencies displayed in certain pictures produced in Germany militates against their being shown in this country. It is apparently for this reason that many of the films imported from Germany of late are either musical comedies or simple plots with a strong musical background. So long as the present system of censorship and Government control of film production in Germany practically excludes a certain share of German productions from the Swiss market, American films will be able to hold ground despite the adverse effect of the language problem.

Rental Charges for Films

One of the principal grievances voiced by the cinema owners is the existing system of rental charges for films. Exhibitors are required to guarantee a minimum sum for the use of films plus a fixed percentage of the net box office receipts. The amount to be guaranteed varies widely according to the quality of the picture and the size of the theatre. The percentage of the net receipts usually ranges from 35 to 50 per cent, in exceptional cases 60 per cent.

THE PRISONER OF ZENDA

BUMPER CROP REPORT AUGURS BIG RECEIPTS

Chicago and Middle West Pleased by Expectation of $9,000,000,000 for Farmers

by WILLIAM F. CROUCH

in Chicago

Dame Fortune is expected to smile sweetly on exhibitors in the midwest this fall as reports of the largest crops in eight years pour in. The middle west, so largely dependent upon the farmer for the success or failure in business, is looking with pleasure upon the reports from authoritative sources that the $9,000,000,000 which farmers will receive this year for their crops will mean that at least $5,000,000,000 will come to the midwestern farmer.

In Kansas a month ago they reported that the wheat crop would be 158 million bushels. They now report they were mistaken. The latest report shows the crop is running 20,000,000 bushels more than that, or another $20,000,000 to spend in Kansas.

Last week in Iowa the corn crop, the largest in years, received beneficial rains that will put it into the big figures and the estimated crop for several million acres will be better than 45 bushels per acre. Wheat in Iowa was the best in years and the oat crop was well over the 50 bushel-per-acre average. In other words, the income from farm products in the midwest this year will be about $500,000,000 more than last year.

Cattle, hogs and other livestock are selling at the highest prices in 15 years. There is a scarcity of hogs and fat cattle, but the prices are such that they will probably hold up for some time to come and this will be of great help.

The summer slump is not of great concern to the midwestern exhibitor this year, it is reported by those who have been travelling throughout the central states. The big harvests that are keeping men in the fields from daylight to dark mean that business will be much better this fall and winter when the farmers have more time than just Saturday nights to attend the theatre.

In Illinois the corn crop, which was delayed by the heavy spring rains, is looking much better and will be safe if no heavy frosts hit too soon. Small grains and other crops have been very good and the prospects of a record year seem excellent for the Illinois farmers.

Rush for Film

With this bright outlook on the agricultural situation as an inspiration the downstate exhibitors in Illinois have been signing up for next year's film product faster than ever before, local exchanges report. More than 80 per cent of the out-of-town deals for films have been contracted, major exchange managers point out, and it is expected that they will have more deals signed by the time the new pictures are out than they have had in years.

On top of this spree of film selling is the report that the new deals are for advanced rentals and it is not to be unexpected that the midwestern exchanges reach the best figures in years this season when the sales are totaled.

Independent exhibitors from the small towns and the medium sized cities point out that the conditions in their communities will possibly bring about a situation whereby few giveaways will be called into use this fall and winter as trade stimulants. The boxoffice grosses are expected to stand on their own as the result of the pulling power of pictures plus the fact that more people have more money to spend on motion pictures.

LABOR FEDERATION "PUBLICITY" WISE

The Federation of Labor in Madison, Wisconsin, wants no part of any publicity "stunts".

The federation members were a bit concerned over the fact the Paramount newsreel of the Memorial Day riot at the Republic Steel plant in Chicago had not been shown in Madison. They appointed a committee to investigate and received a report that Ed Benjii, manager of the Capitol theatre, supplied the reason by stating the film just had not been sent to Madison by Paramount.

After receipt of this report, a resolution to petition the motion picture company to release the film in Madison was proposed.

It was defeated because showing of the picture "would only give publicity to the Committee for Industrial Organization."

Among the sources of income to farmers other than from the bumper crops will be the Government payments of $400,000,000 to them against a total of $287,000,000 which the Government paid the farmers last year. This source of income will also have considerable effect upon the farmers' general welfare because in the central states business is usually as good as the financial condition of the farmers, not Wall Street. So for the first time since 1929 the midwestern farmer can look upon a bountiful crop at fair prices and chances are that the middlewest and the nation as well will find 1937 a big year.

Wisconsin Resorts Using State Films

Wisconsin summer resorts possessing projection equipment have availed themselves of the state conservation department's motion picture service for the entertainment of their guests; 33 subjects are available, dealing primarily with wild life and conservation work, and the only expense to the resort is transportation costs.

Form Chicago Company

The Borbuck Company has been organized in Chicago by R. L. Buckingham, G. Brosch and P. S. Dreyfus to sell and exhibit films and slides. Offices have been taken at 35 East Wacker Drive.

Censor Profit Totals $163,106

The State of Ohio collected a net profit of $163,106 from the censorship of films in 1936. Gross income was $187,888.

Dickinson Describes Advance in Safety

The experience of the motion picture industry with fire is the basis of an article contained in "Facts About Fire," a campaign bulletin issued by the National Fire Protection Association, Boston, in connection with its Fire Prevention Week drive, October 3-9.

Written by A. S. Dickinson, director of conservation for the Motion Picture Producers and Distributors of America, the article cites the action taken by Will H. Hays with regard to fire upon his appointment to the presidency of the MPPDA, in 1922.

"More than $30,000,000 was spent the past fifteen years," writes Mr. Dickinson, "for new motion picture exchanges, all modern fireproof buildings, not only equipped with automatic sprinkler systems but other approved protection.

"It is estimated . . . that nearly 30,000 miles of film is handled each day . . . by the distributing offices. . . . This amounts to 9,000,000 miles in the 300 working days in the year. That the loss from the handling of this tremendous quantity has been small is due to adequate preparedness to prevent fires," the article states.

Use Radio and 16mm. Film For Television Effect

Combining motion picture and radio facilities, Sheridan & Ross, a newly formed radio production concern in Oakland, Cal., has developed an idea which is called tantamount to television in effect.

Sheridan & Ross says that an ordinary 16 mm. projector is used in conjunction with a radio broadcast. A studio announcer gives the listener his cue and the air program that follows is broadcast simultaneously with exhibition of the film in the home. Due to limitations of average 16 mm. equipment, broadcasts would be confined to 30-minute periods, according to Sheridan & Ross, and repeat air programs would be arranged to accommodate listeners unable to obtain film prints at the original broadcast time.

United Acquires Cinderella

The Cinderella, 2,000-seat, second-run house on the east side of Detroit, has been taken over by the United Detroit Theatres. The theatre formerly was operated by James N. Robertson, who also operates the Roosevelt which will be acquired by Wisper and Wetsman September 1st.

Regina Molseed with MGM

Regina Molseed, former secretary of the Omaha Film Board of Trade, has joined MGM's exchange in that city as contract clerk. Miss Molseed formerly was secretary of the Motion Picture Exhibitors Association of Omaha.

Screen Service To Build

National Screen Service Company has purchased ground in Cleveland for a two-story office building on Payne Avenue. When completed the structure will house the company's distribution headquarters for the central states.

HE *Smashed* A DESPERATE PLOT..

The power of his courage . . the impact of his daring crushed a treacherous intrigue. And the destiny that flung him before these appalling dangers single-handed, guided him to the greatest love that a beautiful woman can inspire. Your audience's passion for action and romance will be reflected in record-shattering patronage as David O. Selznick again gives you a perfect picturization of another world-famous novel.

"THE PRISONER OF ZENDA"

CASH GAMES GO ON DESPITE STATE BANS

Larger Connecticut and Missouri Cities Comply; Smaller Communities Retain Prize Nights

Exhibitors in St. Louis and in the larger cities of Connecticut faced an almost identical situation this week as officials continued their ban on bank night and other chance games pending the disposition of test cases.

Despite enforcement of the ban in St. Louis, the game is still being played in the smaller communities of St. Louis County and in the eastern part of Missouri, while in Connecticut, although such cities as Hartford, New Haven, Stamford and Greenwich have dropped the games, in Hamden, Meriden and Waterbury the cash award systems have been reopened.

In both Missouri and Connecticut one case has already gone to the state supreme courts. In Missouri the case was referred back to a circuit court. In Connecticut exhibitors and State authorities agreed the decision could not be accepted as a definite ruling on bank night, since a proxy card system was used by the manager, who was found guilty of violating the State lottery laws. For this reason it has been agreed to pre-arrange another ärrest and to carry the case to the supreme court in the fall.

Although the Illinois supreme court has held that the drawings are lotteries, in the southern section of the state, including East St. Louis, no attempts have been made to stop the games.

The last of the theatres in Boone County, Neb., to use bank night was to suspend operation of the game this week on order of William Keeshan, county attorney. Maynard Nelson, manager of the house, the Alex, was given until August 28 to dispose of all remaining funds provided for the game.

The public's attitude toward chance games in Utica, N. Y., was revealed when an Olympic theatre audience overwhelmingly voted for cessation of "Cash Night."

In Marion, Ohio, however, when police raided the Palace theatre during a "Sweepstakes" session, Mayor F. C. Smith branded the raid an insult to the public and charged that the police action was a political move to defeat him when he runs for re-election.

Games in RKO theatres in Greater New York continue to operate, but now are on a week-to-week basis so that these houses may be in a position to eliminate the practice on short notice.

Mexico Plans Shorts for U. S.

Purchase of $10,000 worth of new camera and lighting equipment has been made by the Mexican government as part of the country's plan to employ films to attract tourists. The pictures are to be made on 16 mm. film with English narration added later to the series of short subjects. They will be distributed only in United States.

COLUMBIA EXCLUDES SERIAL FLASHBACKS

Columbia Pictures, in its serial production, "Jungle Menace," will eliminate flashbacks.

Instead, at the start of the chapters an off-screen voice, aided by brief action scenes, will explain what has gone before. Thus, Columbia officials believe, in a minute or two those who have not seen the previous episode will be able to follow the story. At the end of the installment, the same procedure will be followed, and this, it is pointed out, will serve as a trailer for the next chapter.

New Coast Circuit Dominant Independent

The largest independent circuit on the west coast now is United California Theatres, Inc., as a result of the pooling of the Golden States Theatres with the T. & D., Jr., Enterprises.

About 65 theatres are included in the new setup, owned by Bob McNeil, Michael Naify and E. H. Hammick, making it second only to Fox West Coast in California.

Stern Joins Grand National

Alfred Stern, formerly production supervisor at Universal, has joined Max and Arthur Alexander at Grand National as associate producer. He will assist in the production of Flash Casey and Shadow features.

United Adding One

United Detroit Theatres is reported to be adding the Cinderella, large Detroit house, to its circuit of 16 theatres. The chain is now building the Vogue, 1,500-seat house, which is expected to be completed November 1st.

Johnston in Hollywood

W. Ray Johnston, president of Monogram, is in Hollywood and is planning to make a tour of Monogram exchanges in San Francisco, Seattle, Portland and Denver.

Staub in New York

Ralph Staub, co-producer with Jimmy Fidler, National Broadcasting Company film gossip columnist, of a series of short subjects, is in New York to arrange for release of the series.

Renew Seattle Leases

Three exchanges in Seattle, Warners, Universal and United Artists, have renewed their leases on current quarters for an additional 10-year period.

Shanghai Bombs Oust 2 Producers

The recent Shanghai bombings have forced at least two producers with offices in that city to move to safer locations. LeRoy Brown, Universal manager, has removed the company's headquarters to Manila. Morey Marcus, MGM manager for China, will transfer the Metro office to Hong Kong.

Twentieth Century-Fox is rushing "Shanghai Deadline" into production to take advantage of the timeliness afforded by the Sino-Japanese conflict.

Hutchinson Sails On Australian Pooling

Walter J. Hutchinson, foreign head for Twentieth Century-Fox, sailed for Australia last week to discuss with Greater Union Theatres executives extension of the five-year pooling deal with Hoyts.

The existing agreement expires the end of the year. Hoyts has already submitted a proposal, but definite decision on it will not be made until Mr. Hutchinson arrives in Sydney.

German Production Short by 44 Films

German film production for the 1937-38 season has fallen short of schedule by 44 pictures, according to a report received by the U. S. Department of Commerce from Berlin.

Of the films announced, 190 have been completed and passed by the censors at the end of June, 1937, and 17 are in preparation.

Weber Promoted

Louis Weber, office manager of MGM's exchange at Memphis, has been promoted to special sales representative in the southern district.

FILMS PROPOSED AS AN EYE DOCTOR

The prevalent view held by outsiders that motion picture attendance is damaging to the eyesight is contradicted by Dr. Harry J. Baker, director of the psychological clinic of Detroit public schools. Dr. Baker maintains that the movies are, in fact, a corrective for pupils suffering from defective vision.

Moving pictures seen through a special kind of eyeglass help children with enlarged "blind spots," he said.

"Certain children who have reading difficulty have a rather large blind spot," Dr. Baker told a conference on mental hygiene at Buffalo State Teachers College recently.

"A simple treatment discovered is to put a certain kind of glass to the eye and send children off to the movies with it. By constant eye motion they tend to cultivate the blind spot."

"THE PRISONER OF ZENDA"

Stars **RONALD COLMAN**

as the man who unexpectedly found himself defending the destiny of millions and fighting for the love of a woman whose beauty entranced the world.

with **MADELEINE CARROLL**

as the girl around whom stormed the scheming treachery and plotting that threatened to separate her forever from the stranger who was the materialization of her dreams.

and **DOUGLAS FAIRBANKS, JR.**

as Rupert of Hentzau . . the man who laughed at death . . one of fiction's most famous and fascinating characters . . whose name fires the imagination of men and women alike.

PICTURE COMPETITION SEEN KEENER IN PERU

American Productions Lead, but Popularity of French, English Films Increases

David M. Clark, assistant trade commissioner at Lima, Peru, reporting to the Department of Commerce, at Washington, finds that the Hollywood influence on Peruvian motion picture tastes is falling off, though film exhibitions are still 90 per cent American. Highlights of his report follow:

by DAVID M. CLARK
in Lima

Motion picture competition was estimated during 1936 at 80 per cent American in the pictures exhibited, while at the end of the first five months of 1937 it is estimated at 70 per cent American.

The Argentine and Mexican films are continually increasing in popularity, especially in the neighborhood theatres and in the provinces. This preference has been particularly shown since the success of the Argentine film entitled "Ayudame a Vivie." This film is said to have netted a return of $17,500 in four months. The Spanish film "Morena Clara" also enjoyed a large box office success. The Argentine picture "Abajo los Hombres" and the Mexican film entitled "Alla en el Rancho Grande" have just recently been released, and it is predicted by some distributors that both these films have the possibilities of even surpassing the success of "Ayudame a Vivie." The demand and acceptation of these Spanish talking films is to be taken into consideration, more so since approximately 70 per cent of the motion picture houses are under contract with American distributors.

Well filmed American pictures containing much action always are received well in this country and are definite moneymakers, but the mediocre American films have suffered to some extent because of the competition afforded by films in the Spanish language. This increased popularity for Mexican and Argentine films logically has had some effect on the demand for American films on the whole, but this does not signify that the caliber of American-made films is at present inferior to that of former years.

It is to be noted that the neighborhood houses represent 80 per cent of the total number of cinemas. Since these theatres are mostly patronized by the laboring class, who have little culture, it can be readily realized that pictures in the Spanish language would have some preference if American pictures of the "thriller" type were not available. On the other hand, the theatres in the center of town, which represent five per cent of the total, definitely give preference to English-speaking films.

Production

The standstill in the production of Spanish films caused by the internal troubles in that country, it is understood, will not tend to increase the demand for Mexican and Argentine productions.

There has also been a noticeable increase in popularity for French, and English produced films during this year. At present, for example, such British films as "Spy of Napoleon," "Jugernaut," "The 39 Steps" and "The Clairvoyant" are playing in Lima.

Despite the competition of other foreign films in the Peruvian market, the American productions are leading the field in the share of business available, but it is now evident that the competition with other foreign-produced films is now more serious than formerly.

Censor Board Statistics

The censorship body, called the "Patronato Nacional de Censura de Peliculas Cinematograficas," is composed of the following members: Censor, C. Oritz de Zevallos; assistant censor, Srta, Carmen Tillit; secretary and treasurer, J. I. Ferreiros; chief of materials and operator, Lorenzo Pinto; inspectors, J. H. de Munoz, Maria Velarde, Victoria Tamayo, Lucila Cornejo B., de Guillen, Christina Sologuren, Zoila de Raigada, Naty Valcarcel, Aurelia Lynch, Julia de Pastri, Teofila Tafurt, Victoria Escalante, Mercedes del Valle and Victoria Montoya.

The first pictures reviewed by this board were on May 12, 1930. The following table shows the total number of films that have been passed by the censor board since May 12, 1930, that were considered fit for adults and minors.

Year	Number (Long and Short Lengths and from 1 to 12 reels per film)
1930	549
1931	749
1932	649
1933	778
1934	752
1935	885
1936	982
1937 (From Jan. 4 to March 24)	274
Total	5,618

During 1936, there were 43 educational films that were passed free of censorship duties, while so far during the present year approximately 19 have been passed.

The present censorship tax is 3 centavos per meter on sound films and 20 soles on films not over 500 meters in length. There is some talk that in the near future a straight tax of 4 centavos a meter will be imposed on all films.

Complaints by importers of films and cinema owners regarding unjust censorship and other irregularities in film legislation in Peru resulted in a decree dated December 27th, 1935, supplementing and modifying former ones on the subject. This decree, in turn, was supplemented by decrees of January 9th, 1936, and February 19th, 1936. A decree dated July 7th, 1937, has been issued supplementing and modifying the former ones and also incorporating all the regulations pertaining to the censorship of films into one single text.

The decree of December 27, 1935, provided that films may only be introduced into Peru through the Callao Custom House and films entering through other ports will be forwarded to Callao for clearance. The present decree further provides a list of all films entering the country must be submitted monthly by the custom house in Callao to the censorship office in the department of justice. This regulation was added so all films entering Peru will not escape the notice of the censor board. It is understood that on occasions films have been exhibited in the provinces without first being reviewed and passed by the board of censors.

According to the new regulations, censorship duties which were formerly 3 centavos per meter on sound films, and 20 soles on films not exceeding 500 feet in length, have been fixed at a straight charge of 4 centavos per meter for all sound films. It is further provided all silent films will pay a straight charge of 2 centavos per meter, the duty of 10 soles for silent films under 500 meters being discontinued.

Children under five years of age will not be admitted to theatres at any time, while children under ten years of age will not be admitted to night performances.

NEGROES CONSTRUCT ST. LOUIS THEATRE

Skilled negro workers, claiming they have been barred from membership in local unions affiliated with the building trades department of the American Federation of Labor, are constructing a 700-seat motion picture theatre in St. Louis. When the house is completed it will be opened for negro trade.

The project, which will cost about $50,000, was started two weeks ago by Oral Stubblefield, negro contractor, with an all-negro construction crew. Twenty-two skilled mechanics are being employed on the job to demonstrate that negroes are fully capable of doing such work.

Greece Undertakes Close Censorship

Motion pictures have been subjected to close censorship in Greece as part of a government plan to guide youth toward the ideals of nationalism and absolute discipline.

Argentine Company To Make 20

Attempting the most ambitious schedule of any South American producer, Argentine Sono Films will make 20 features during the 1938 season. The company is now negotiating for acquisition of Rio de la Plata, another local producer.

Jessel is Associate Producer

George Jessel, recently associated with Mervyn LeRoy, has been made an associate producer at Warner Brothers. He is preparing a story based on the life of Haym Salomon, a Revolutionary War figure.

Beecher Transferred

Milton Beecher of Metro-Goldwyn-Mayer casting office has been transferred to the story department to become assistant to Edwin Knopf, head of the unit.

Directed by JOHN CROMWELL
based on EDWARD ROSE'S
dramatization of ANTHONY HOPE'S *novel*
produced by DAVID O. SELZNICK
who gave you "DAVID COPPERFIELD"
and "A STAR IS BORN"...
Released thru UNITED ARTISTS

SELZNICK INTERNATIONAL
Presents

"THE PRISONER OF ZENDA"

The
MOST ROMANTIC ADVENTURE STORY OF ALL TIMES

Starring

Ronald
COLMAN

with

Madeleine
CARROLL
MARY ASTOR
DAVID NIVEN
RAYMOND MASSEY
C. AUBREY SMITH
and
Douglas
FAIRBANKS Jr.
as Rupert of Hentzau

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3,'36		
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan. 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30,'36		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25,'36		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30,'36		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15,'36		
Sing While You're Able	Pinky Tomlin	Mar. 20,'37	66	
Thanks for Listening	Pinky Tomlin	July 12,'37		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Valley of Terror	Kermit Maynard-Harlene Wood	Jan. 20,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16,'36		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20,'36		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Chances	Kermit Maynard			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Young Dynamite	Frankie Darro			

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26,'36	67	
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29,'36		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8,'36	73	Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7,'36	61	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31,'36	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20,'36	56	
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36	75	Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61	
(See "Honeymoon Pilot." "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68	July 24,'37
(Exploitation: Aug. 21,'37, p. 78.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan. 24,'37	74	Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan. 8,'37	57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
I Promise to Pay (G)	Leon Carrillo-Chester Morris	Apr. 21,'37	65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68	Aug. 14,'37
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1,'36	58	Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21,'36	60	
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37	57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65	July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1,'36	60	Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69	May 29,'37
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24,'36	77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14,'36	63	Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37†	61	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62	Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25,'36	83	Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67	Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30,'36	58	
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37†	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11,'36	54	
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber	Jack Holt-Grace Bradley	July 4,'37	65	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room, Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12,'36	95	Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62	Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36	69	
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr. 7,'37	56	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37	54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37	104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37	72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart	Scott Colton-Patricia Farr			
Awful Truth, The	Irene Dunne-Cary Grant	Oct. 7,'37†		
(See "In the Cutting Room," July 17,'37.)				
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62	
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Freshmen Follies	Jimmy Durante-Joan Perry			
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†		
I'll Take Romance	Grace Moore-M. Douglas	Oct. 28,'37†		
(See "In the Cuting Room," July 24,'37.)				
I Married an Artist	John Boles-Luli Deste			
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37†	80	Aug. 7,'37
Life Begins with Love	Jean Parker-D. Montgomery	Oct. 14,'37†		
(See "In the Cutting Room," July 31,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80.)				
Night Before, The	Mary Astor-Richard Arlen			
Park Avenue Dame	Fay Wray-Richard Arlen	Oct. 21,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
River of Missing Men	Jack Holt-Wynne Gibson	Oct. 31,'37†		
Smoking Six Guns	Chas. Starrett-Barbara Weeks			
There's Always a Woman	Loretta Young-Randolph Scott			
Women of the Night	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37	65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60	June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64	Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27,'36	60	Oct. 17,'36
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Jan. 20,'37	85	
Car of Dreams	Torzs-Perczel	Oct. 10,'36	90	
Dreams of Love (English titles)	Frank Taray	Jan. 3,'37	103	
Friendly Expression	Radey-Szoke	Nov. 1,'36	65	
Hungarian Village (English titles)	Travelogue	Dec. 25,'36	20	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36	82	
Salary $200 Monthly	Javor-Folop	Dec. 31,'36	82	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Sons of the Steppes	Kiss-Komcar	Dec. 26,'36	85	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Three Spinsters	Emile Markus-Rajnay	Dec. 1,'36	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szeleczky	Sept. 20,'37†	82	
Let's Be Happy	Zita Perczel	Sept. 30,'37†	74	
Tommy	Gizi Pechy	Sept. 10,'37†	100	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37	74	
Kilou, The Killer	Technicolor	Oct. 1,'36†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

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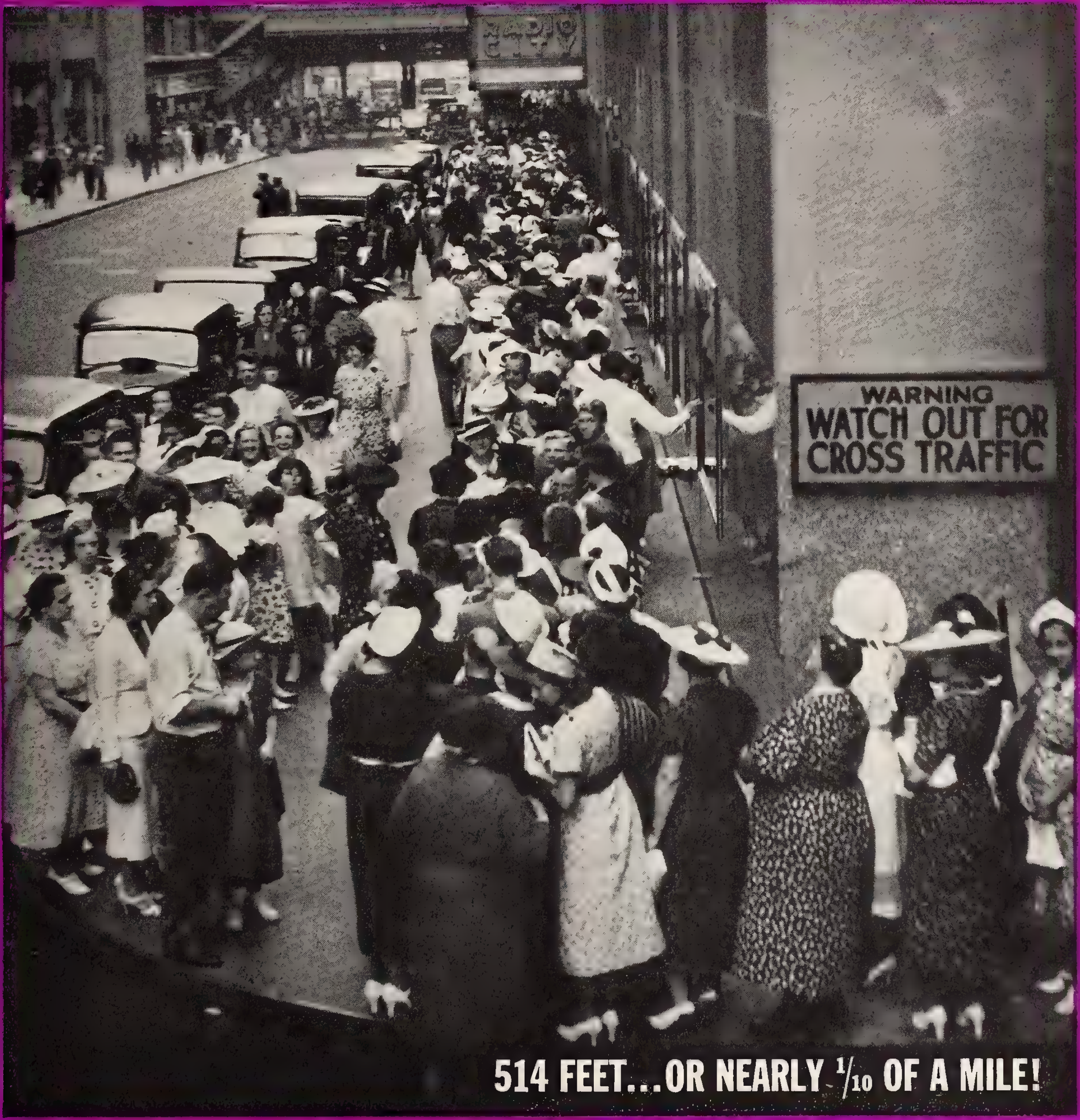
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(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36	72	Sept. 19,'36
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36	66	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 79.)				
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	*85	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64	May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26,'36	101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24,'36	60	Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61	Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	*80	July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23,'37	65	Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37	64	Jan. 16,'37
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70	Apr. 3,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37	79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37	80	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62	June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21,'36	85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde	Glenda Farrell-Barton MacLane			
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82	Aug. 7,'37
Cornered (G) 164	Boris Karloff-Beverly Roberts		*65	July 17,'37
(Reviewed under the title, "War Lord.")				
First Lady	Kay Francis-Preston Foster			
(See "In the Cutting Room," July 10,'37.)				
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The	Brian Aherne-O. de Havilland			
(See "In the Cutting Room," July 31,'37.)				
Hollywood Hotel	Dick Powell-Frances Langford			
It's Love I'm After (G)	Leslie Howard-Bette Davis		*87	July 31,'37
Larger Than Life	Frank McHugh-Ann Sheridan			
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard	Oct. 2,'37†	120	July 10,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Return from Limbo	Kay Francis			
Sergeant Murphy	Ronald Reagan-Mary Maguire			
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	*94	Aug. 7,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37	90	
Crustalo	Nina Afentaki	Oct. 11,'36	95	
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18,'36	118	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
tohea Toy Mpoam	Vasoula Manolidoy	Sept. 5,'37†	90	
Kainourgea Zoe	Rita Karmen	Nov. 7,'37†	115	
Reborn	Elene Papadake	Dec. 5,'37†	90	
True Love	Sophea Damogloy	Oct. 3,'37†	85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37	65	
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15,'37	70	Sept. 12,'36
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37	81	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76	July 3,'37
(See production article, May 22,'37, p. 16.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1,'36	69	Mar. 31,'36
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36	63	May 30,'36
Man of Affairs (G) 3606	George Arliss-Rene Ray	Jan. 20,'37	71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15,'37	69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	83	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec. 15,'36	67	Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12,'37	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're In the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn	Geo. Arliss-Margaret Lockwood			
Gangway	JessieMatthews-Nat Pendleton		91	
Girl Was Young, The	Nova Pilbeam			
Look Out for Love	Anna Neagle-T. Carminati			
Non Stop New York	Anna Lee-Desmond Tester			
Sailing Along	Jessie Matthews-Jack Whiting			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37	52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	63	
Captain Calamity 128	George Houston-Movita	Nov. 29,'36	66	
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37	77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July 16,'37†	76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37	73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20,'36	61	Dec. 12,'36
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Aug. 13,'37†	71	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½	Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37		
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37	58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37	61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July 9,'37†	63	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59	June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July 30,'37†		
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22,'36	62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June 18,'37		
Tex Rides with the Boy Scouts 214	Tex Ritter	Aug. 27,'37†		
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37	63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37	72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37	55½	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25,'36	81	Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8,'36	63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd			
Damaged Goods 175	Pedro de Cordoba		60	July 10,'37
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Gorgeous	Anna Sten			
Here's Flash Casey 211	Eric Linden-Boots Mallory	Sept. 10,'37†		
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Oct. 1,'37†		
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Make Up (G)	Nils Asther-June Clyde		70	July 10,'37
Murder at the Rancho	Ken Meynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Sept. 17,'37†		
Snow Covered Wagons				
Something to Sing About 210	James Cagney-E. Daw	Sept. 3,'37†		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes				
Trailing Trouble 208				
Wellsby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Sept. 24,'37†		

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct. 1,'36	63	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37		
Oil Raider, The	Buster Crabbe	Nov. 1,'36	66	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Ivory	Jack Mulhall	Dec. 1,'36	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37	58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1,'36	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37	82	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15,'36	82	
Uncle from America	Czeck Film	Dec. 15,'36	90	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37	85	Mar. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film			
Business in Distress	Czeck Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lilian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czeck Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct. 1,'37†	70	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37	9 rls.	
Extra, Extra!	Gy. Kabos	Feb. 20,'37	8 rls.	
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb. 6,'37	8 rls.	
Pay, Madame	Paul Javor	May 30,'37	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy. Kabos	Sept. 11,'37†	9 rls.	
All Men Are Wild	Paul Javor	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday-Ida Turay	Dec. 10,'37†	10 rls.	
Bride from Torocko	Paul Javor	Oct. 1,'37†	10 rls.	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37†	8 rls.	
Hotel Springtime	Gy Kabos-Anna Tokes	Nov. 30,'37†	10 rls.	
I Picked You for My Husband	Paul Javor	Nov. 4,'37†	9 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37†	9 rls.	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37†	8 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37†	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1,'36	80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1,'36	90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back from Reno				
Beauty Racket				
Dead March, The	Boake Carter	Sept. 15,'37†		
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5,'36	96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25,'36	112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36	64	Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov. 20,'36	82	Feb. 13,'37
Bad Guy 743	Bruce Cabot-Virginia Grey	Aug. 27,'37		
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37	89	July 3,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27,'36	108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110	Aug. 21,'37
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37	116	Apr. 3,'37
(See production articles, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37	71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37	67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37	69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36	72	Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37	139	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19,'37	98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36	98	Oct. 17,'36
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69	July 24,'37
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2,'36	51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13,'36	71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37	65	Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37	81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23,'36	78	
Naughty Marietta (re-issue)(G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67	Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37	127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 93; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37	94	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69	Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8,'36	89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37	66	May 8,'37
Topper (G) 738	Constance Bennett-Gary Grant	July 16,'37	97	July 17,'37
(Exploitation: Aug. 21,'37, p. 75.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37	72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37	64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City	Spencer Tracy-Luise Rainer	Sept. 3,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Bride Wore Red, The	Joan Crawford-Franchot Tone	Sept. 24,'37†		
Conquest	Greta Garbo-Charles Boyer	Oct. 1,'37†		
Double Wedding	William Powell-Myrna Loy	Oct. 15,'37†		
(See "In the Cutting Room," July 24,'37.)				
Firefly, The (G)	Jeanette MacDonald-Allan Jones		138	July 24,'37
Live, Love and Learn	Robt. Montgomery-R. Russell	Oct. 29,'37†		
Madame X	Gladys George-Warren William	Oct. 22,'37†		
My Dear Miss Aldrich	Edna May Oliver-W. Pidgeon	Sept. 17,'37†		
Women Men Marry, The	J. Hutchinson-George Murphy	Sept. 10,'37†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug. 25,'37†		
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July 4,'37†		
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37†		
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†		
Paradise Isle (G)	Warren Hull-Movita	July 21,'37†	73	Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†	55	Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	65	Feb. 15,'36
Thirteenth Man	Weldon Heyborn-I. Courtney	June 30,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets	Jackie Cooper	Nov. 10,'37†		
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept. 29,'37†		
Country Beyond, The	Tom Keene	Oct. 13,'37†		
Danger Valley	Jack Randall	Nov. 3,'37†		
Federal Bullets		Oct. 6,'37†		
God's Country and the Man	Tom Keene	Sept. 2,'37†		
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†		
Marines Are Here, The				
Numbered Woman		Oct. 20,'37†		
Romance of the Limberlost				
Stars Over Arizona	Jack Randall-Kathleen Eliot	Sept. 22,'37†		
Telephone Operator				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23,'36	62	Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36	66	Feb. 20,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 12,'37†	97	Aug. 7,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9,'36	100	Oct. 10,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37	82	Feb. 13,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67	Aug. 7,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37	65	Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,'37	85	Dec. 12,'36
(Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,'37		
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25,'36	87	Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37	77	Jan. 30,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 30,'37	88	July 10,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6,'36	67	
(See "In the Cutting Room," Oct. 3,'36.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37	85	July 31,'37
(See "In the Cutting Room," June 12,'37.)				
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37	61	
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13,'36	80	Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36	75	Aug. 22,'36
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37	66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37	86	May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joe McCrea	Apr. 9,'37	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37	77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36	80	Feb. 27,'37
Maid of Salem (G) 3634	C. Colbert-Fred MacMurray	Feb. 19,'37	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37	92	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37	75	Dec. 19,'36
Mountain Music (G) 8647	Bob Burns-Martha Raye	June 18,'37	77	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71	Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37	70	June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug. 27,'37†	73	Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37	79	Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37	113	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37	60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
She's No Lady (G)	Ann Dvorak-John Trent	Aug. 20,'37†	62	Aug. 7,'37
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37	97	Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36	109	Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37	89	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16,'36	81	Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wild Money 3651	Edward Everett Horton	July 9,'37	69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel	Marlene Dietrich-H. Marshall	Oct. 1,'37†		
(See "In the Cutting Room," July 31,'37.)				
Barrier, The	Jimmy Ellison-Jean Parker			
Blossoms of Broadway	Edward Arnold-Shirley Ross			
Born to the West	John Wayne-Marsha Hunt			
Buccaneer, The	Fredric March-Franciska Gaal			
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell	Sept. 24,'37†		
City Hall Scandal	J. Barrymore-Louise Campbell			
Double Or Nothing (G)	Bing Crosby-Mary Carlisle	Sept. 17,'37†	*90	Aug. 21,'37
Ebb Tide	Oscar Hamolka-Frances Farmer	Oct. 29,'37†		
High, Wide and Handsome (G)	Irene Dunne-Randolph Scott	Oct. 29,'37†	114	July 24,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept. 3,'37†	*65	Aug. 21,'37
Love on Toast	Stella Ardler-John Payne			
Partners in Crime	Lynne Overman-Roscoe Karns			
Rider of the Panamints	Gilbert Roland-Marsha Hunt	Oct. 15,'37†		
She Asked for It	Wm. Gargan-Orien Heyward	Sept. 10,'37†		
Sophie Lang Goes West	Gert. Michael-Larry Crabbe	Sept. 10,'37†		
Souls at Sea (G)	Gary Cooper-George Raft	Sept. 3,'37†	92	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16.)				
Texas Trail	William Boyd-George Hayes			
This Way Please	C. (Buddy) Rogers-Betty Grable	Sept. 17,'37†		
Thrill of a Lifetime	Eleanore Whitney-Johnny Downs			
Wells Fargo	Joel McCrea-Frances Dee			
You and Me	Sylvia Sidney-George Raft	Oct. 22,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37		
El Justiciero	Ernesto Guillen	Jan. 3,'37		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affars of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	56	June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16,'36	70	
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37	71	Dec. 5,'36
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36	58	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31,'37	62	July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	57	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36	68	Oct. 31,'36
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June 7,'37	57	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	53	
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steel-Louise Stanley	May 10,'37	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36	68	Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36	63	Nov. 29,'36
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37	67	
(See "In the Cuting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37	68	May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21,'36	56	
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36	78	Oct. 8,'36
Public Cowboy No. 1 7015	Gene Autry-Ann Rutherford	Aug. 23,'37†		
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62	July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37	58	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	64	Aug. 14,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37	68	Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60	June 26,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Over Town 6020	Olson and Johnson	Aug. 30,'37		
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†		
Boots and Saddles	Gene Autry-Judith Allen	Oct. 4,'37†		
Escape by Night	Wm. Hall-Anne Nagel	Sept. 17,'37†		
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6,'37†		
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak			
Portia on Trial 6001	Frieda Inescort-Walter Abel			
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37	*66	July 31,'37
Treasure Hunt	Richard Cromwell-Helen Mack	Sept. 30,'37†		
Trigger Trio	Bob Livingston-Ray Corrigan	Oct. 18,'37†		
Trouble for Two	Gordon Oliver-Marian Marsh	Oct. 4,'37		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37	60	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37	62	Feb. 27,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug. 20,'37	*60	Aug. 14,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug. 13,'37	*60	July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64	July 31,'37
Make a Wish 745	Bobby Breen-Marion Claire	Aug. 27,'37		
(See "In the Cutting Room," July 17,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60	May 29,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36	57	Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37	116	May 8,'37
(Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70	July 17,'37
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74	June 5,'37
They Wanted to Mary (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37	60	Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37	61	Apr. 17,'37
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37	77	Feb. 20,'37
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58	
(See "In the Cutting Room," May 29,'37.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23,'36	64	Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	*60	Aug. 21,'37
Damsel in Distress, A	Fred Astaire-Joan Fontaine			
Don't Forget to Remember 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†		
Fight for Your Lady	John Boles-Ida Lupino			
Fit for a King	Joe E. Brown-Helen Mack	Oct. 15,'37†		
(See "In the Cuting Room," July 10,'37.)				
Forty Naughty Girls 803	James Gleason-Zasu Pitts	Sept. 24,'37†		
(See "In the Cutting Room," July 17,'37.)				
High Fliers	Wheeler and Woolsey			
Life of the Party, The 801	Gene Raymond-Harriet Hilliard	Sept. 3,'37†		
(See "In the Cutting Room," July 24,'37.)				
Love in a Basement	James Dunn-Whitney Bourne			
Love Like That, A 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†		

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Music for Madame 804	Nino Martini-Joan Fontaine		Oct. 8,'37†		
(See "In the Cutting Room," July 17,'37.)					
Saturday's Heroes 805	Van Heflin-Marian Marsh				
Stage Door 806	Kath. Hepburn-Ginger Rogers		Oct. 8,'37†		
(See production article, Aug. 14,'37, p. 16.)					
Victoria the Great 861	Anna Neagle-Anton Walbrook				
Vivacious Lady	Ginger Rogers-James Stewart				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37		
(See "In the Cutting Room," Nov. 21,'36.)					
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75	Aug. 7,'37
Zamboanga (G)	Native Cast			*65	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61	Apr. 17,'37
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58	June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58	July 10,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13,'36	70	Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37	70	Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85	Mar. 3,'34
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37	79	Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37	68	Jan. 23,'37
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871 (re-issue)	Will Rogers-Robt. Taylor	Aug. 13,'37†	81	May 5,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
King George VI Coronation 870	Technicolor Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63	June 5,'37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37	117	Nov. 26,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68	July 24,'37
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70	Mar. 6,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72	Feb. 20,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36	63	Nov. 14,'36
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36	65	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	70	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town	Eddie Cantor-June Lang	Oct. 29,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Boots and Saddles	Smith Ballew	Oct. 8,'37†		
Borneo	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
Charlie Chan on Broadway (G)	Warner Oland-Joan Marsh	Oct. 22,'37†	*65	Aug. 7,'37
Danger—Love at Work	Ann Sothern-Jack Haley	Oct. 15,'37†		
(See "In the Cutting Room," July 10,'37.)				
Dangerously Yours	Cesar Romero-Phyllis Brooks			
45 Fathers	Jane Withers-Thomas Beck			
Heidi	Shirley Temple-Jean Hersholt	Nov. 5,'37†		
(See "In the Cutting Room," July 24,'37.)				
Hot Water (G)	Jed Prouty-Spring Byington	Sept. 24,'37†	58	July 17,'37
In Old Chicago	Tyrone Power-Alice Faye	Dec. 31,'37†		
Lancer Spy	Peter Lorre-Dolores Del Rio	Oct. 8,'37†		
(See "In the Cutting Room," July 17,'37.)				
Life Begins in College	Ritz Bros.-George Murphy	Oct. 1,'37†		
(See "In the Cutting Room," July 31,'37.)				
Look Out, Mr. Moto	Peter Lorre-Rochelle Hudson			
Roll Along Cowboy	Smith Ballew-Cecilia Parker			
Thin Ice 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78	
(See "In the Cutting Room," May 29,'37.)				
Western Gold 761	Smith Ballew-Heather Angel	Aug. 27,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Wife, Doctor and Nurse	Loretta Young-Warner Baxter	Sept. 17,'37†		
(See "In the Cutting Room," July 24,'37.)				
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37†	64	July 24,'37

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36	88	Dec. 19,'36
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6,'36	99	Nov. 7,'36
(Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94: Jan. 30.'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37	80	Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75.)				
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37	89	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20,'36	78	Nov. 7,'36
(See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20.'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36	86	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32; exploitation: Oct. 17,'36, p. 72; Nov. 14,'36, p. 92; Nov. 21,'36, p. 115; Nov. 28,'36, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37	97	Mar 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)				
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107	June 19,'37
(Exploitation: Aug. 21,'37, p. 78.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82	Jan. 2,'37
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36	83	Nov. 21,'36
(See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37	111	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	*104	July 31,'37
(Exploitation: July 31,'37, p. 81.)				
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd		80	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov. 12,'37†		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct. 29,'37†		
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct. 15,'37†		
52nd Street	Ian Hunter-Pat Paterson	Sept. 24,'37†		
(See "In the Cutting Room," July 17,'37.)				
Goldwyn Follies, The	Phil Baker-Ritz Bros	Dec. 25,'37†		
Hurricane, The	Dorothy Lamour-Jon Hall	Nov. 10,'37†		
(See production article, Aug. 7,'37, p. 16.)				
I Met My Love Again	Joan Bennett-Henry Fonda	Oct. 8,'37†		
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov. 5,'37†		
Nothing Sacred	Carole Lombard-Fredric March	Nov. 19,'37†		
(See production article, Aug. 21,'37, p. 16.)				
Prisoner of Zenda	Ronald Colman-M. Carroll	Sept. 3,'37†		
(See "In the Cutting Room," July 3,'37.)				
Stand-In	Leslie Howard-Joan Blondell			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison		82	June 12,'37
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64	Aug. 14,'37
As Good ss Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81	May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62	Oct. 24,'36
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22,'36	66	Nov. 14,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37. p. 74.)				
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37	60	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36	72	Oct. 31,'36
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36	77½	Oct. 3,'36
(Exploitation: Oct. 31,'36, p. 75; Nov. 7,'36, p. 82; Nov. 21,'36, p. 108; Dec. 5,'36, p. 80; Dec. 12,'36, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67	May 22,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37	69	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36	56	Feb. 13,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug. 15,'37	63	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80.)				
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37	58	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20,'36	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78	May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson			
Behind the Mike	Wm. Gargan-Judith Barrett	Sept. 26,'37†		
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Blonde Dynamite	Noah Beery, Jr.-Dorothea Kent			
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct. 3,'37†		
Idol of the Crowds 2037	John Wayne-Judith Barrett	Oct. 10,'37†		
(See "In the Cutting Room," July 10,'37.)				
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept. 19,'37†	58	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Man Who Cried Wolf, The 2023	Tom Brown-Barbara Reed	Aug. 29,'37†	66	
Merry-Go-Round of 1938	Bert Lahr-Alice Brady	Oct. 24,'37†		
(See "In the Cutting Room," Aug. 14,'37.)				
Mightier Than the Sword	Wendy Barrie-Walter Pidgeon			
100 Men and a Girl 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†		
(See "In the Cutting Room," July 10,'37.)				
Sudden Bill Dorn	Buck Jones-Evelyn Brent			
That's My Story	Claudia Morgan-Wm. Lundigan	Oct. 31,'37†		
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight	Noah Beery, Jr.-Kath. Hughes			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37		
Fued of the Trail	Tom Tyler-Harlene Wood	May 1,'37		

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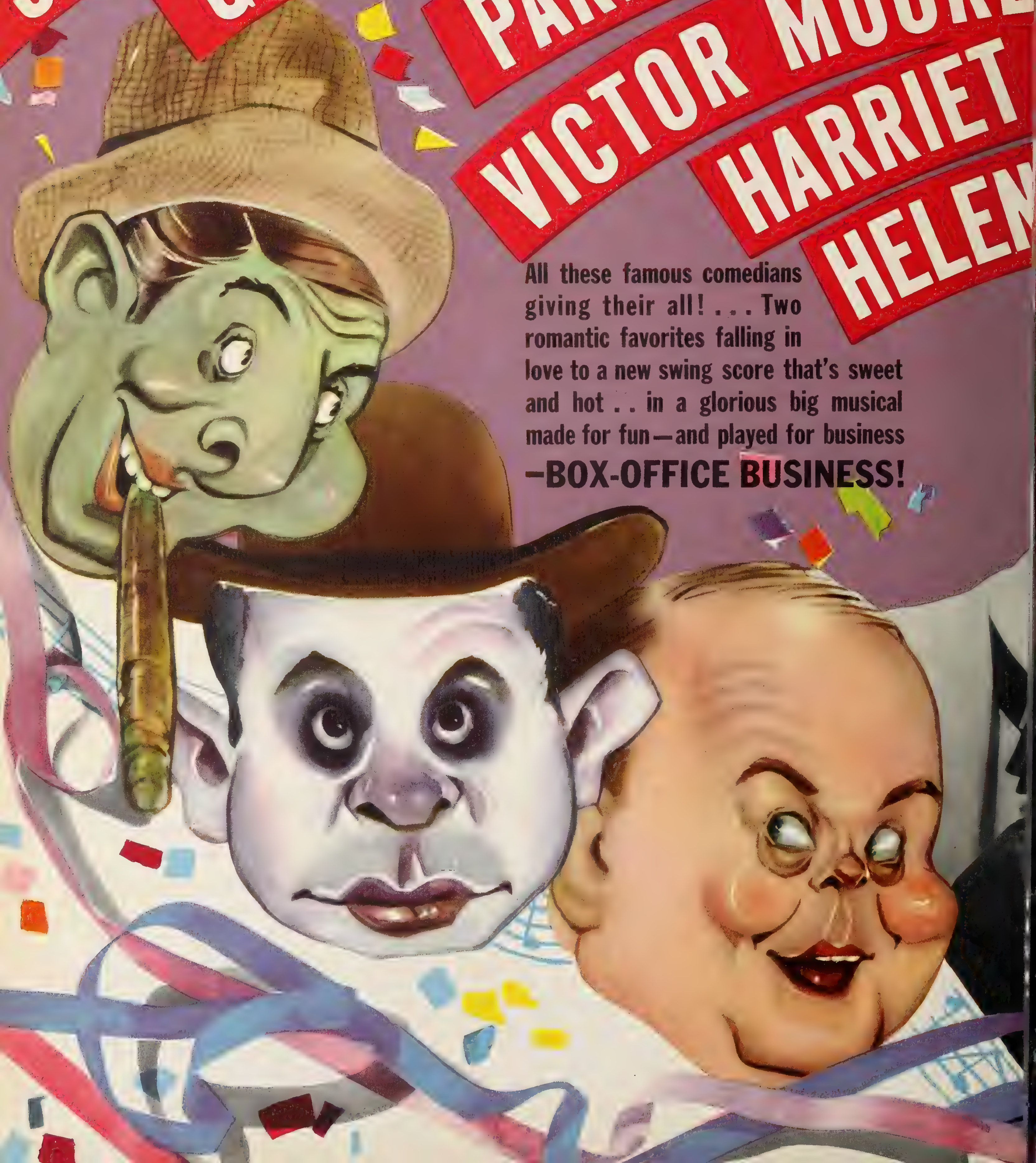

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R K O
RADIO
PICTURES

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37		
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 28,'36		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14,'36		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler			
Lost Ranch	Tom Tyler			
Orphans of the Pecos	Tom Tyler			
Roaring Motors	Herman Brix			
Sky Racketeers	Herman Brix-Joan Barclay	Sept. 1,'37†		
Winning Stroke, The	Herman Brix			

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 108	Kay Francis-Errol Flynn	June 26,'37	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
California Mail 930	Dick Foran-Linda Perry	Nov. 14,'36	56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7,'36	115	Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37		
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60	June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28,'36	58	Oct. 31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92	June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101	May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19,'36	55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37	54	
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6,'37	60	Mar. 13,'37
Midsummer Night's Dream (G)	All Star	Oct. 8,'36	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82; Oct. 24,'36, p. 68; Jan. 15,'37, p. 76.)				
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec. 12,'36	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5,'36	65	Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58	
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105	July 10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37	59	Dec. 5,'36
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60	Mar. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles			
(See "In the Cutting Room," July 31,'37.)				
Love Is On the Air	Ronald Regan-June Travis			
Missing Witnesses	Dick Powell-Jean Dale			
One More Tomorrow	Dick Foran-June Travis			
Over the Goal	William Hopper-June Travis			
Perfect Specimen, The	Errol Flynn-Joan Blondell			
(See "In the Cutting Room," July 3,'37.)				
Sh! the Octopus	Hugh Herbert-Marcia Ralston			
She Loved a Fireman	Dick Foran-Ann Sheridan			
Submarine D-1	Pat O'Brien-George Brent			
They Won't Forget (A)	Gloria Dickson-Claude Rains		*90	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Tonight's Our Night	Claudette Colbert-Charles Boyer			
Varsity Show (G)	Dick Powell-Fred Waring	Sept. 4,'37†	*120	Aug. 21,'37
(See production article, July 24,'37, p. 16.)				
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64	July 24,'37
Without Warning 218	Boris Karloff-Marie Wilson			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18,'36	7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37	79	
Slalom (G)	Skiing Film	Dec. 15,'36	66	Jan. 23,'37
Treno Populare	Italian Feature	Dec. 25,'36	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept. 1,'37†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	98	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82	Feb. 26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Farewell Again (G)	Leslie Banks	United Artists		80	May 22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19,'36
Fury Over Spain (G)		Modern Film		55	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80	May 15,'37
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88	Mar. 27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5,'36
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21,'36
Janosik (G)	Palo Bielik	French	Nov. 24,'36	82	Dec. 8,'36
(Exploitation: May 22,'37, p. 86.)					
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85	Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90	Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80	July 10,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105	May 15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85	Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pagliacci (G)	Richard Tauber	United Artists		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93	Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95	Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100	Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84	July 17,'37
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73	Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68	Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26,'36
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90	May 29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept.30,'36	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36	16½
Back to the Woods (3 Stooges)	May 14,'37	19½
Bury the Hatchet (8-21-37)	Aug. 6,'37	19
Calling All Doctors	July 22,'37	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36	18
From Bad to Worse Charlie Chase	June 4,'37	17
Goofs and Saddles	July 2,'37	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17
Lodge Night Andy Clyde	June 11,'37	18
Love Comes to Mooneyville (1-2-37)	Nov. 14,'36	18
My Little Feller Andy Clyde	May 21,'37	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36	17
Sailor Maid Polly Moran	Feb. 12,'37	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18
Super Snooper, The El Brendel	Feb. 25,'37	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17
Wrong Miss Wright, The Charlie Chase	June 18,'37	17
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36	7½
Bon Bon Parade	Nov. 26,'36	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36	7
Foxy Pup, The (6-5-37)	May 21,'37	6½
Gifts from the Air	Jan. 1,'37	7½
Indian Serenade	July 16,'37	8
Let's Go (4-17-37)	Apr. 10,'37	7½
Merry Mannequins	Mar. 19,'37	6½
Merry Mutineers (11-7-36)	Oct. 2,'36	7
Mother Hen's Holiday	May 7,'37	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Scary Crows	Aug. 20,'37	
Skeleton Frolic (2-20-37)	Jan. 29,'37	7½
Spring Festival (8-21-37)	Aug. 6,'37	8
Stork Takes a Holiday, The	June 11,'37	8
Swing, Monkey, Swing	Sept. 10,'37	
Two Lazy Crows (11-28-36)	Nov. 26,'36	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37	10
Fifty Years of Barter	May 28,'37	9½
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	9
Pirate Parts of the Caribbean	July 2,'37	9
When the West Was Young (3-20-37)	Mar. 12,'37	8
COURT OF HUMAN RELATIONS		
Runaway Marriage, The (1-16-37)	Dec. 18,'36	11
Wedding Deal, The	Feb. 26,'37	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37	10
Community Sing (No. 2)	Feb. 19,'37	11
Community Sing (No. 3) (6-5-37)	May 20,'37	10
Community Sing (No. 4)	June 18,'37	10½
Community Sing (No. 5)	July 24,'37	10½
Herald of the Skies	Apr. 2,'37	9½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18,'36	9
HAPPY HOUR		
Goose Girl, The	May 30,'37	3 rls.
Old Woman in the Woods, The	Apr. 23,'37	3 rls.
KRAZY KAT CARTOONS		
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36	7
16. Merry Cafe (1-23-37)	Dec. 26,'36	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37	7
18. Krazy's Race of Time (6-26-37)	May 6,'37	7
19. Masque Raid, The	June 25,'37	7
NEW WORLD OF SPORT SERIES		
Fishing Thrills (2-13-37)	Jan. 22,'37	9
Fit to Win (6-12-37)	May 7,'37	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37	10
Fun in the Water (4-17-37)	Apr. 10,'37	10
Future Stars	Aug. 30,'37	
Golf Magic	Aug. 16,'37	
Plane Devils (1-9-37)	Nov. 28,'36	9½
Riding the Waves	June 4,'37	10
Scrambled Legs (3-27-37)	Feb. 22,'37	9
Skiing Is Believing (11-14-36)	Oct. 26,'36	10
Sport of the Seasons	June 25,'37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	9
SCRAPPY CARTOONS		
I Want to Be an Actress	Nov. 28,'36	7
Dizzy Ducks (12-19-36)	July 18,'37	6½
Puttin' Out the Kitten	Mar. 26,'37	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37	7
SCREEN SNAPSHOTS (New Series)		
No. 2—(11-21-36)	Oct. 23,'36	10
No. 3—(1-9-37)	Nov. 28,'36	10
No. 4—(2-6-37)	Dec. 18,'36	10
No. 5—(2-27-37)	Jan. 22,'37	10
No. 6—	Feb. 19,'37	10
No. 7—	Mar. 23,'37	9½
No. 8—(5-29-37)	Apr. 30,'37	9½
No. 9—	May 22,'37	10
No. 10—	June 4,'37	9
No. 11—	June 25,'37	10½
No. 12—	Aug. 13,'37	
No. 13—	Sept. 10,'37	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36	8½
Castle Town of France (2-20-37)	Nov. 1,'36	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36	8½

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Dental Follies (4-10-37)	Feb. 26,'37	11
Gifts in Rhythm	Oct. 23,'36	10
Pink Lemonade (9-24-36)	Sept.18,'36	11
Play! Girls	Nov. 6,'36	11
Pot Luck (8-14-37)	Aug. 6,'37†	11
See Uncle Sol (2-6-37)	Jan. 29,'37	11
Strike! You're Out (1-9-37)	Dec. 11,'36	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37	7
Book Shop, The (1-30-37)	Feb. 5,'37	6
Bug Carnival (4-17-37)	Apr. 16,'37	7
Bully Frog, A (10-10-36)	Sept.18,'36	6
Cleaning Day	Sept.17,'37†	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4,'36	6
Farmer Al Falfa in Trailer Life	Aug. 20,'37†	1 rl.
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36	7
Flying South	Mar. 19,'37	7
Homeless Pup, The	July 23,'37	7
Kiko Foils the Fox (11-7-36)	Oct. 2,'36	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36	7
Hay Ride, The	Apr. 2,'37	6
Mechanical Cow, The	June 25,'37	7
Ozzie Ostrich Comes to Town	May 28,'37	7
Paper Hangers, The (8-14-37)	July 30,'37	7
Pink Elephants	July 9,'37	7
Play Ball	June 11,'37	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36	7
Puddy's Coronation	May 14,'37	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36	6
Red Hot Music	Mar. 5,'37	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36	7
Salty McGuire	Jan. 6,'37	7
School Birds	Apr. 30,'37	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37	7
Villain Still Pursued Her, The	Sept. 3,'37†	1 rl.
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36	11
Crystal Ballet	May 28,'37	11
Feminine Form (8-29-36)	Aug. 7,'36	10
How to Ski	Aug. 20,'37†	11
Krazi-Inventions (10-31-36)	Oct. 9,'36	11
Legend of the Lei (1-2-37)	Dec. 4,'36	11
Nature's Songsters (9-23-36)	Sept. 4,'36	8
Ornamental Swimming	June 4,'37	10
Songs of the Danube	May 7,'37	9
Sports in the Alps (10-10-36)	Sept.11,'36	9
Symphony in Snow (11-7-36)	Oct. 16,'36	9
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37†	19
Amuse Yourself	Nov. 27,'36	20
Any Old Port (1-2-37)	Nov. 6,'36	18
Bashful Ballerina	Sept.17,'37†	
Big Courtship, The	Feb. 19,'37	17
Chemist, The (9-24-36)	Oct. 9,'36	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18
Ditto	Feb. 12,'37	17
Freshies	May 7,'37	17
Fun's Fun (2-6-37)	Feb. 5,'37	19
Girls Ahoy!	June 11,'37	17
Hamlet and Eggs	June 18,'37	16
Her Accidental Hero	May 21,'37	17
High-C Honeymoon	Jan. 1,'37	21
His Pest Girl	Apr. 30,'37	18
Hi-ya Doc?	Apr. 23,'37	20
Holding the Bag	May 14,'37	19
Hold It	Jan. 29,'37	17
Jail Bait	Jan. 8,'37	19
Just the Type	Dec. 4,'36	20
Love in Arms	May 28,'37	18
Love Nest on Wheels	Mar. 26,'37	18
Man to Man	Feb. 26,'37	17
Melody Girl	Apr. 16,'37	17
Mixed Magic (12-9-36)	Nov. 20,'36	17
Modern Home (11-28-36)	Nov. 13,'36	19
Montague the Magnificent (8-14-37)	Aug. 27,'37†	17
Nervous Ghost, The	Sept.24,'37†	
Off the Horses (4-10-37)	Mar. 5,'37	19
Pixilated	Mar. 19,'37	18
Practically Perfect (1-30-37)	Jan. 15,'37	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36	18
Ready to Serve (4-10-37)	Mar. 12,'37	15
Screen Test, The (12-19-36)	Dec. 13,'36	19
Slacks Appeal	Aug. 13,'37†	19
Smart Way, The		
Spring Is Here	Oct. 30,'36	20
Sweeties	Sept. 3,'37†	15
That's the Spirit	June 25,'37	17
Transatlantic Love	Dec. 25,'36	20
Uncle Sol Solves It		
Wacky Family, The (9-26-36)	Sept. 4,'36	20
Who's Crazy?	Aug. 20,'37†	
Whose Baby Are You? (11-7-36)	Oct. 2,'36	18
Will You Stop!	Sept.10,'37†	

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37	10
Busy Spots in Florida	Jan. 20,'37	12
Floridian Curiosities (5-29-37)	Jan. 10,'37	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37	
Sport of Flying	Sept.12,'36	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 9—Torture Money (2-27-37)	Jan. 2,'37	20
No. 10—It May Happen to You (8-14-37)	June 5,'37	21
No. 11—Soak the Poor	Aug. 21,'37	
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37	9
Floral Japan	July 24,'37	8
Hong Kong, Hub of China (6-26-37)	May 1,'37	8
India on Parade	Feb. 6,'37	9
Oriental Paradise	Nov. 14,'36	8
Picturesque South Africa (2-20-37)	Jan. 9,'37	9
Quaint Quebec	Sept.12,'36	9
Rio de Janeiro, City of Splendor (7-25-36)	Sept.12,'36	9
Rocky Mountain Grandeur (7-24-37)	June 26,'37	8
Serene Siam (6-26-37)	May 29,'37	9
Yellowstone Park (12-19-36)	Oct. 24,'36	9
HARMAN-ISING **(Happy Harmonies)**		
26—Pups' Christmas (12-26-36)	Dec. 12,'36	8
27—Circus Daze	Jan. 16,'37	9
28—Swing Wedding	Feb. 13,'37	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37	8
30—Bosko and the Pirates (5-8-37)	May 1,'37	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	8
32—Wayward Pups (8-14-37)	July 10,'37	9
No. 33—Bosko and the Cannibals	Aug. 28,'37	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage (7-24-37)	June 12,'37	10
Hollywood: Second Step (2-20-37)	Dec. 5,'36	10
How to Be a Detective (1-23-37)	Oct. 17,'36	9
How to Vote (9-5-36)	Sept. 5,'36	10
Romance of Digestion	Mar. 13,'37	11
What Do You Think?	Jan. 23,'37	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19
Hollywood Party (5-8-37)	Apr. 3,'37	21
No Place Like Rome (11-7-36)	Sept.26,'36	19
Some Time Soon (4-10-37)	Mar. 6,'37	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Fishy Tales	Aug. 28,'37	
Glove Taps (4-10-37)	Feb. 20,'37	11
Hearts Are Thumps	Apr. 3,'37	11
Night 'n' Gales	July 24,'37	11
Reunion in Rhythm	Jan. 9,'37	11
Roamin' Holiday (7-31-37)	June 12,'37	11
Rushin' Ballet (6-26-37)	Apr. 24,'37	11
Spooky Hooky (3-6-37)	Dec. 5,'36	11
Three Smart Boys (5-8-37)	Mar. 13,'37	11
Two Too Young (11-7-36)	Sept.26,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37	10
Behind the Headlines (9-5-36)	Sept.12,'36	11
Dexterity (2-27-37)	Jan. 16,'37	9
Equestrian Acrobatics	Aug. 14,'37	8
Gilding the Lily	Feb. 6,'37	8
Golf Mistakes (6-26-37)	June 12,'37	10
Grand Bounce, The (6-26-37)	May 22,'37	11
Hurling (1-9-37)	Nov. 14,'36	10
Olympic Ski Champions (11-7-36)	July 3,'37	10
Penny Wisdom (5-8-37)	Apr. 10,'37	10
Pigskin Champions	Aug. 14,'37	
Ski Skill (4-10-37)		10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37	10
Tennis Tactics (5-8-37)	May 1,'37	10
Wanted—A Master (1-2-37)	Dec. 26,'36	10
SPECIAL		
Servant of the People (3-20-37)	Apr. 9,'37	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Bars and Stripes (5-8-37)	Feb. 20,'37	11
Dancing on the Ceiling	Jan. 2,'37	9
Every Sunday	Nov. 28,'36	10
Little Maestro (4-17-37)	Mar. 27,'37	11
Song of Revolt (7-24-37)	May 29,'37	11
Swing Banditry (9-5-36)	Sept.19,'36	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20,'36	7
Candid Candidate, The	Aug. 27,'37†	1 rl.
Ding Dong Doggie	July 23,'37†	7
Grampy's Indoor Outing	Oct. 16,'36	7
House Cleaning Blues	Jan. 15,'37	7
Hot Air Salesman, The (3-20-37)	Mar. 12,'37	7
Impractical Joker, The (7-3-37)	June 18,'37	7
Making Friends	Dec. 18,'36	7
Pudgy Takes a Bow-Wow	Apr. 9,'37	7
Pudgy Picks a Fight (5-22-37)	May 14,'37	8
Service With a Smile	Sept.24,'37†	7
Whoops! I'm a Cowboy	Feb. 12,'37	7
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37	7
Car-Tune Portrait, A (7-3-37)	June 25,'37	7
Chicken a la King	Apr. 16,'37	8
Christmas Comes But Once a Year	Dec. 4,'36	8
Peeping Penquins	Aug. 27,'37†	7
Play Safe	Oct. 16,'36	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37	10
Friml Favorites (7-3-37) Rudolf Friml, Jr., and Orch.	June 4,'37	11
Hollywood Star Reporter, No. 2	Oct. 29,'37†	1 rl.
Hula Heaven Eddie Peabody	Oct. 1,'37†	11
Installment Collector, The Fred Allen	July 24,'37	10
Let's Go Latin Xavier Cugat and Orch.	Sept.10,'37†	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36	11
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18,'36	11
Night in Manhattan	July 30,'37	11
Queen of Harmony Phil Spitalny and Girl Orch.	Aug. 20,'37†	11
Rah, Rah, Football Will Osborne and Orch.	Oct. 30,'36	10
Song Hits on Parade Freddie Rich & Orch.	Jan. 15,'37	10
Star Reporter in Hollywood (11-21-37) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20,'36	9
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37	11
MUSICAL ROMANCE		
(Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37	9
Schubert's Serenade	July 23,'37	9
Song of the Islands (5-22-37)	May 21,'37	10
Trees (3-20-37)	Mar. 19,'37	9
Western Sketches	Nov. 20,'36	10
PARAGRAPHICS		
Aviator Shorty	July 23,'37	10
Broadway Highlights, No. 8	Dec. 11,'36	10
Broadway Highlight, No. 9		10
Circus Comes to Town, The (7-3-37)	June 25,'37	10
Cowboy Shorty	Oct. 8,'37†	1 rl.
Game Trails	Apr. 30,'37	10
It's a Good Stunt	Sept.10,'37†	10
It's a Living	Mar. 5,'37	11
Killer of the Tonto	Aug. 13,'37†	10
Nobody Home	Apr. 2,'37	10
Rhythm of the River	Oct. 9,'36	10
Safety in the Air (5-22-37)	May 28,'37	10
Sailor Shorty	Oct. 23,'36	10
That's Their Business	Nov. 13,'36	11
Where Champions Meet (2-20-37)	Jan. 8,'37	9
Where Snow Is King	Feb. 5,'37	9
PARAMOUNT PICTORIAL		
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16,'36	10
No. 4—A Modern Monster — Furs on Parade — All Aboard	Nov. 13,'36	11
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11,'36	10
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37	9
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37	9
No. 8 — Tides of Fundy— Home of the Rainbow— Meet the Lorias	Mar. 12,'37	10
No. 9—Moonlight and Shadows — Rooftops of Manhattan—Blackie and Brownie	Apr. 9,'37	10
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37	10
No. 11—Fishing Highlights	June 4,'37	11
No. 12—(7-3-37)	July 2,'37	10
NEW SERIES		
No. 1	Aug. 6,'37†	1 rl.
No. 2	Sept. 3,'37†	1 rl.
No. 3	Oct. 1,'37†	1 rl.
POPEYE THE SAILOR		
Hold the Wire	Oct. 23,'36	7
Hospitaliky	Apr. 16,'37	7
I Like Babies and Infints	Sept.17,'37†	7
I'm in the Army Now	Dec. 25,36	7
I Never Change My Altitude	Aug.20,'37†	7
Lost and Foundry	July 16,'37	7
Morning, Noon and Night Club (6-26-37)	June 18,'37	7
My Artistical Temperature	Mar. 19,'37	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	7
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Technicolor special)	Nov. 27,'36	7
Spinach Roadster, The	Nov. 27,'36	7
Twisker Pitcher, The	May 21,'37	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 2 (11-28-36)	Oct. 30,'36	10
No. 3	Dec. 25,'36	11
No. 4 (3-2-27)	Feb. 26,'37	11
No. 5	Apr. 30,'37	11
No. 6	July 2,'37	11
NEW SERIES		
No. 1	Sept. 3,'37†	1 rl.
SCREEN SONGS		
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37	8
Talking Through My Heart Dick Stabile and Orch.	Nov. 27,'36	7
Twilight on the Trail The Westerners	Mar.26,'37	7
Whispers in the Dark	Sept. 24,'37†	1 rl.
You Came to My Rescue Shep Fields and Orch.	July 30,'37	8
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 29—Fighting Marlin	Oct. 2,'36	10
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36	10
No. 31—Chimp Champs	Dec. 4,'36	10
No. 32—Sporting Pals	Jan. 1,'37	10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37	10
No. 35—King Soccer	Mar.26,'37	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	10
No. 37—Swing Stars (5-22-37)	May 14,'37	10
No. 38—Pan-American Champions (7-3-37)	June 11,'37	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	10
No. 40—Aquabats	Aug.13,'37†	10
No. 41—Picking Pets	Sept.10,'37†	11
UNUSUAL OCCUPATIONS		
(Cinecolor)		
No. 1	Aug. 6,'37†	1 rl.
No. 2	Oct. 8,'37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A	Sept.17,'37†	10
Murder in Swing Time	Sept.27,'37†	10
HEADLINER SERIES		
1—Lalapaloosa	Nov. 20,'36	16
2—Singing in the Air	Feb. 19,'37	19
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37	18
4—Swing Fever	July 25,'37	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37	19
Dumb's the Word	June 11,'37	18
Hillbilly Goat (1-23-37)	Jan. 15,'37	18
Locks and Bonds	Apr. 16,'37	19
Morning Judge	Sept.24,'37†	
Tramp Trouble	Aug. 6,'37	16
MARCH OF TIME		
No. 3	Nov. 3,'36	21
No. 4 (12-12-36)	Nov. 27,'36	22
No. 5	Dec. 25,'36	19
No. 6	Jan. 22,'37	19
No. 7	Feb. 10,'37	21
No. 8	Mar. 19,'37	20
No. 9 (4-17-37)	Apr. 16,'37	21
No. 10	May 14,'37	18
No. 11	June 11,'37	18
No. 12	July 9,'37	18
No. 13	Aug. 6,'37	
1937-38		
No. 1	Sept. 3,'37†	
MICKEY MOUSE		
Clock Cleaners		
Hawaiian Holiday		
NU-ATLAS PRODUCTIONS		
Rhythm in a Night Court	Sept.24,'37†	9
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1	Sept.10,'37†	
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That (1-30-37)	Dec. 4,'36	18
Horse Play (4-3-37)	Mar. 19,'37	18
RADIO MUSICAL COMEDIES		
Deep South (1-23-37)	Jan. 1,'37	17
Mississippi Moods (7-31-37)	July 23,'37	17
That Man Samson	May 28,'37	19
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18,36	16
Inlawful	Apr. 30,'37	17
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar.26,'37	18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	9½
Big League	May 7,'37	11
Foreign Sports	Apr. 9,'37	10
Golf Timing (8-21-37)	July 23,'37	11
Iceman, The	Jan. 15,'37	9
Ladies' Day	Dec. 18,'36	11
Putting On the Dog	Feb. 12,'37	11
Royal Steeds	July 2,'37	10
Saratoga Summers		
(3-27-37)	Mar. 12,'37	10
Singing Wheels (12-26-36)	Nov. 20,'36	11
STRUGGLE TO LIVE		
Deadly Females	Nov.13,'36	9½
Desert Land	Apr. 16,'37	8
Forest Gangsters (1-23-37)	Jan. 8,'37	9
Jungle Playmate	July 30,'37	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37	19
One Live Ghost	Nov. 6,'36	21
Wife Insurance (8-14-37)	July 9,'37	16
Wrong Romance, The	May 14,'37	19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37	11
Circus Winter Quarters	May 14,'37	11
Florida Cowboy	June 11,'37	9½
Gold Mania (1-16-37)	Dec. 25,'36	11
Graveyard of Ships (1-2-37)	Nov. 27,'36	11
Heart of the Sierras	Nov. 6,'36	11
Manhattan Waterfront (3-27-37)	Feb. 19,'37	11
Mt. Vernon	Mar. 19,'37	10
Romantic Mexico	Jan. 22,'37	10
Trinidad	Sept.11,'36	10
Workshops of Old Mexico	July 9,'37	11

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seashore (1-9-37)		11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		8
DYNAMIC		
Wonderland of Gaspe (6-13-36)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10
MATSON		
Coronation Preview (3-27-37)		10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade (8-14-37)	Aug. 6,'37	10
Dogging It Around the World	Nov. 13,'36	10
Looking for Trouble	Dec. 18,'36	10
Pacing the Thoroughbreds	Sept.25,'36	
Ski Parade, The	Feb. 5,'37	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36	10
MAGIC CARPET SERIES		
Land of Genghis Kahn (2-6-37)	Dec. 18,'36	10
Philippine Fantasy (11-7-36)	Sept.25,'36	
Portraits of Portugal (8-7-37)	Aug. 6,'37	10
Touring Brazil (12-18-36)	Nov. 13,'36	10
Western Grandeur (4-3-37)	Feb. 5,'37	9½

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
103. Alpine Climbers (8-22-36)	Oct. 28,'36†	9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36†	8
105. Donald and Pluto (11-14-36)	Dec. 12,'36†	8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37†	9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½
110. Magician Mickey	June 17,'37†	8½
111. Mickey's Amateurs (6-19-37)		1 rl.
112. Moose Hunters	Aug. 5,'37†	9
SILLY SYMPHONIES		
106. Three Blind Mouseketeers (11-28-36)	Jan. 28,'37†	7
108. Country Cousin, The (11-21-36)	Dec. 17,'36†	6½
109. Mother Pluto (11-21-36)	Mar. 6,'37†	6½
110. More Kittens (1-9-37)	Mar.27,'37†	8½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
111. Woodland Cafe (6-26-37)		1 rl.
112. Little Hiawatha (6-26-37)		1 rl.
113. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 28 (10-17-36)	Oct. 19,'36	8
No. 29	Oct. 26,'36	9
No. 30	Nov. 23,'36	10
No. 31	Dec. 21,'36	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37	9
No. 34 (4-17-37)	Mar. 22,'37	8
No. 35 (4-17-37)	Apr. 12,'37	7
No. 36 (5-15-37)	May 10,'37	9½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39		

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The (3-13-37)	Mar. 3,'37	7
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic	Aug. 16,'37	
Golfers, The (2-13-37)	Jan. 11,'37	8½
House of Magic (2-13-37)	Feb. 8,'37	8
Knights for a Day (1-9-37)	Dec. 28,'36	7
Lumber Camp (3-20-37)	Mar. 15,'37	7
Ostrich Feathers	Sept. 6,'37†	7
Rest Resort	Aug. 23,'37	
Steel Workers (5-15-37)	Apr. 26,'37	7
Stevedores, The	May 24,'37	7
Turkey Dinner	Nov. 30,'36	8

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Alpine Cabaret (8-14-37)	Aug. 4,'37	10
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Fun Begins at Home	Feb. 17,'37	10
Fun in the Fire House (11-7-36)	Oct. 28,'36	10
Hawaiian Capers	Sept. 8,'37†	19
It's on the Record	Mar. 17,'37	10½
Royal Cafe	Nov. 25,'36	10
School for Swing (2-6-37)	Jan. 20,'37	10
Shoes with Rhythm (5-15-37)	June 9,'37	10
Singing Bandit, The (7-3-37)	July 7,'37	10
Teddy Bergman's Bar-B-2	Oct. 6,'37†	19
Television Highlights	Dec. 23,'36	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Beachcombers (10-3-36)	Oct. 5,'36	9
Birthday Party, The	Mar. 29,'37	6½
Duck Hunt (3-13-37)	Mar. 8,'37	7
Everybody Sings (1-30-37)	Feb. 22,'37	7
Gopher Trouble	Nov. 30,'36	7
Night Life of the Bugs (10-3-36)	Oct. 9,'36	8
Playful Pup, The (7-31-37)	July 12,'37	7
Puppet Show (10-13-36)	Nov. 2,'36	8
Trailer Thrills (5-15-37)	May 3,'37	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36	8
Wily Weasel, The	June 7,'37	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 28—Novelty (9-24-36)	Oct. 12,'36	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36	10
No. 31—Novelty (1-2-37)	Jan. 4,'37	9
No. 32—Novelty (1-30-37)	Feb. 1,'37	9
No. 33—Novelty (2-13-37)	Mar. 1,'37	9
No. 34—Novelty (4-17-37)	Mar. 29,'37	9
No. 35—Novelty (4-17-37)	Apr. 26,'37	9
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug. 16,'37	9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21
King Edward the VIIII	Dec. 14,'36	9½
You Can't Get Away With It	Nov. 30,'36	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Internationals Holtz-Lee	Oct. 17,'36	11
Vaudeville Is Back Johnny Perkins	Nov. 14,'36	11
Vaude-Villians Marty May	Dec. 12,'36	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37	11
Bring On the Girls Edgar Bergen	Mar. 6,'37	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10
Nickel Lowdown Charles Kemper	May 1,'37	10
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	

BROADWAY BREVITIES

Title	Rel. Date	Min.
Joe Palooka in "The Choke's on You" (9-19-36) Shemp Howard- Robert Norton	Sept. 12,'36	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36	21
Say It with Candy Virginia Verrill	Oct. 3,'36	20
Sheik to Sheik Georges Metaxa	Oct. 10,'36	21
Can't Think of It Ken Murray-Oswald	Oct. 24,'36	18
Captain Bluebird Georgie Price	Feb. 13,'37	
Sunday Round-Up, The Dick Foran-Linda Perry	Oct. 31,'36	18
Sweethearts and Flowers Regis-Toomey- Preisser Sisters	Nov. 7,'36	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36	21
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28,'36	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36	18
"Give Me Liberty" John Litel	Dec. 19,'36	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon- Hamtree Harrington	Jan. 9,'37	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard- Robert Norton	Feb. 6,'37	21
Captain Blueblood Georgie Price	Feb. 3,'37	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37	20
Mail and Female Ken Murray	Mar. 27,'37	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21
Joe Palooka in "Taking the Count" Shemp Howard-Robert Norton	Apr. 24,'37	21
Movie Mania Dave Apollon	May 8,'37	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20
Day at Santa Anita Sybil Jason	May 22,'37	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	
Rhythm Roundup, The Estelle Taylor	June 19,'37	
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37	
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	22
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right. Irene Bordoni	Aug. 7,'37	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Colorful Occupations (9-19-36)	Oct. 3,'36	10
Northern Lights	Oct. 31,'36	10
Along the Mediterranean	Dec. 5,'36	10
Hollanders, The (1-23-37)	Jan. 2,'37	10
Nice Work (2-13-37)	Jan. 30,'37	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37	10
Nature the Artist (4-10-37)	Mar. 20,'37	10
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	1 rl.
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	

LOONEY TUNES

Title	Rel. Date	Min.
No. 28—Village Smithy, The	Nov. 14,'36	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36	7
No. 30—Porky the Wrestler	Jan. 9,'37	7
No. 31—Porky's Road Race	Feb. 6,'37	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8
No. 38—Porky's Railroad (8-14-37)		7

MELODY MASTERS

Title	Rel. Date	Min.
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36	10
George Hall and Orch.	Jan. 9,'37	10
Louisiana Kings	Jan. 23,'37	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10
Peter Van Steeden and Orch.	Mar. 6,'37	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37	11
Rimac Orchestra, The	May 8,'37	1 rl.
Jack Denny and Orch.	May 29,'37	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10
David Mendoza and Orch. (8-21-37)	July 31,'37	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 27—Boulevardier of the Bronx	Oct. 10,'36	7
No. 28—Don't Look Now	Nov. 7,'36	7
No. 29—Coocoonut Grove	Nov. 28,'36	7
No. 30—He Was Her Man	Jan. 2,'37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	
No. 41—Speaking of the Weather (8-21-37)		7

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10
No. 6—Swimming — Wood Carving	Feb. 13,'37	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	
No. 12—Pianos-Art (8-14-37)	July 17,'37	10
No. 13—Books—Furs	Aug. 28,'37	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty—(6-27)	Nov. 21,'36	10
Oklahoma As Is Cal Tinney	Dec. 19,'36	11
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37	
Whale Ho (7-14)	Feb. 13,'37	10
Medium Well Done Hardeen	Mar. 6,'37	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	9
Check Your Cash Louis Zingone	May 22,'37	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37	10
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10
Men of Ships	Sept. 10,'37†	9

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 29,'37†	
Zorro Rides Again 6461	Nov. 20,'37†	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 1, p. 84.)	Oct. 19,'36	2 rls. (each)
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37	2 rls. (each)
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†	2 rls. (each)

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	
Shadown of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36	

Make a wish

for a star and support that rate your brightest lights...in a picture that gets the money...

and they're yours to command...

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and
BASIL RATHBONE
in
"MAKE A WISH"

with
MARION CLAIRE
HENRY ARMETTA
RALPH FORBES
LEON ERROL
DONALD MEEK
HERBERT RAWLINSON
LEONID KINSKEY

with glorious music by the world-renowned composer
OSCAR STRAUS

Directed by Kurt Neumann. Produced by SOL LESSER PRINCIPAL PRODUCTIONS. Associate Producer, Edward Gross.
Screen Play by Gertrude Berg, Bernard Schubert and Earle Snell.

RKO RADIO PICTURES

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Skeets' British Film

Skeets Gallagher is the latest Hollywood player to turn a London holiday into a British film contract. He is a friend of William "Buster," Collier, now a producer for Warner-First National at Teddington and currently engaged on "Dr. Satan" for them.

It all happened at Buster's home one week end, when he read the script of "Dr. Satan" to Skeets and, doing so, realized he had written one of the parts with his friend in mind. A labor permit for Skeets, a hurried signing of a contract and a rearrangement of shooting schedules to allow the comedian to return to Hollywood for his dates there were the sequels.

Skeets will play a newspaper photographer with the usual line of backchat. Starred is James Stephenson, an ex-cotton broker in Manchester who is one of Irving Asher's British discoveries, (You've heard of Errol Flynn.) He's the star reporter, doing, as usual, detective work, on the trail of an arms magnate. Stephenson had his first Warner part in "The Dark Stairway," playing a detective.

Chili Bouchier is the feminine lead and Arthur Woods the director.

Cricket in 1797

If, despite Aubrey Smith, the United States still knows nothing about cricket, it soon will, but the information won't help much to enjoyment of a game at Lord's or the Oval in London. For "The Return of the Scarlet Pimpernel" at London Film's Denham plant, they have been shooting a match as the game was played in 1797 when the participants wore ruffled shirts, cravats, knee breeches and tall beaver hats. The batting on this occasion was in the hands of Barry K. Barnes and Anthony Bushell, using implements somewhat like the present day hockey sticks.

Ralph Straus, author of twenty-five books on sport and authority on cricket through the ages, has been advising producer Arnold Pressburger for these scenes. Hans Schwartz directed and Sophie Stewart, as Lady Blakeney, watched the prowess of her "Pimpernel" husband, Barnes.

This week will see the finish of "The Return of the Scarlet Pimpernel."

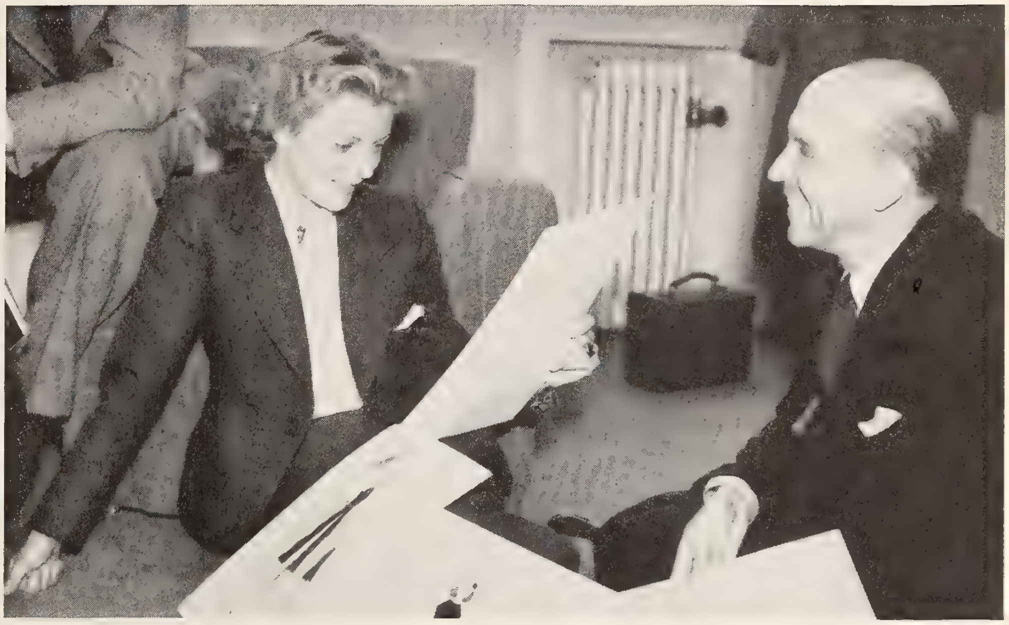
Oberon in Colour

Tim Whelan has shot the first scenes of "The Divorce of Lady X," which is an all-Technicolor production of London Films; they are sequences of a fancy dress ball in Park Lane and Rene Hubert has gone all out to give Miss Oberon a gown with many of the hues of the rainbow as one woman can be expected to show with advantage. The scene is important, it starts the film and the comedy story and it will show Merle Oberon in her very first color shot.

Laurence Olivier is the leading man and Ralph Richardson has an important part.

London Films' second Technicolor feature, "The Drum," is going apace in exteriors as widely separated as the Indian frontier and the Welsh mountains.

The "home" unit has been busy for three weeks in the pass of Cwm Bychan, a thousand feet above Llander, which is said to duplicate almost exactly the rock and lake features of Chitral, and where London Films have 500 men, including 200 Indians in camp.



ANNABELLA'S third picture for New World at Denham, before she sails for Hollywood to co-star with William Powell in "Jean" for Twentieth Century-Fox, will be "Let's Go to Paris." She is now making "Follow the Sun," also a Robert T. Kane production with Harold Schuster again directing. Rene Hubert, who designed the Parisian costumes for "Follow the Sun," is shown here with the star.

In climbing scenes on the sides of the Welsh peak Rhinog Fawr, Sabu, the Indian boy lead of "The Drum," the also youthful Desmond Tester, Martin Walker and Roy Meredith have been doing venturesome horseback riding on precipitous paths, and there has also been a "frontier skirmish" in which a party of Gordon Highlanders have shown how mountain guns are used.

A week will see the end of the Welsh scenes and Zoltan Korda, directing, has four weeks to follow on the floor at Denham to complete the picture.

Itemized

Erich von Stroheim has gone to Paris, for a French film, after completing his part in "Mademoiselle Docteur" for Max Schach. He has other dates in London in the fall.

Reginald Purdell, who has been in the script department of Warner-British at Teddington, is being starred in "Quiet Please," which he wrote.

Brian Donlevy has been cast in "He Was Her Man," first Gracie Fields picture for Twentieth Century-Fox at Denham.

Back from Ceylon

Eve Shelley is back from Ceylon, where she has been having adventures in the course of playing scenes for the Neville Clark "Tea Leaves in the Wind" Rogue elephants, cobras and devil-dancers helped to add color to the trip, on which went also Nils Asther, Gibson Gowland and Jack Kellino, with Ward Wing as director and Barr Smith as producer. Not to mention the "heavy," Cyril Chadwick, who broke his leg and was left in hospital in Colombo.

"The Rat"

After a fortnight's exterior shooting in Paris, Jack Raymond, director of the Herbert Wilcox "The Rat" (a Radio world release) has brought his company to Denham for interiors.

Ruth Chatterton, Anton Walbrook, Mary Clare, Rene Ray, Geraldine Hislop (daughter of the famous tenor, Joseph Hislop) Beatrice Lehmann and Nadine March have all been in current scenes. Also cast are Basil Radford, Gordon McLeod and Bob Gregory, famous as a boxer and all-in wrestler.

"The Rat," from a stage play and silent film which made fame and fortune for Ivor Novello, is a mystery story with action plus.

Annabella's Third

The production unit of "Follow the Sun," third Annabella vehicle for New World-Twentieth Century Fox, has been working on exteriors at the Hotel de Paris, Bray, which is on the Thames not far from London.

Annabella and Romney Brent have been playing in the disguises of an Indian Rajah and Ranee and Paul Lukas and David in more up-to-date attire.

"Follow the Sun" will finish at Denham in a few days and preparations are already well advanced for "Let's Go to Paris."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"I Married an Artist"	Screen play, Gladys Lehman, Delmer Daves. Director: Marion Gering.	Luli Deste, John Boles, Helen Westley, Frances Drake.	Shooting
"All-American Sweetheart"	Screen play, Fred Niblo, Jr., Grace Neville, Michael L. Simmons. Original story, Robert E. Kent. Director: Lambert Hillyer.	Scott Colton, Patricia Farr, Arthur Loft, Gene Morgan.	Shooting
"Smoking Six Guns"	Director: Folmer Blangsted.	Charles Starrett, Donald Grayson, Barbara Weeks.	Shooting
METRO-GOLDWYN-MAYER			
"Live, Love and Learn"	Original, Helen Grace Carlyle. Screen play, Marion Parsonnet, Charles Brackett, Vincent Lawrence. Director: George Fitzmaurice.	Robert Montgomery, Rosalind Russell, Robert Benchley, Helen Vinson.	Shooting
MONOGRAM			
"Stars Over Arizona"	Original and screen play, Robert Emmett. Director: R. N. Bradbury.	Jack Randall, Kathleen Eliot, Warner Richmond.	Shooting
PARAMOUNT			
"Born to the West"	Director: Charles Barton.	John Wayne, John Mack Brown, Marsha Hunt, James Craig.	Shooting
"Wells Fargo"	Story, Stuart N. Lake. Screen play, Paul Schofield, Gerald Geraghty, Fred Jackson. Director: Frank Lloyd.	Joel McCrea, Frances Dee, Bob Burns, Lloyd Nolan, Mary Nash, Ralph Morgan, Porter Hall.	Shooting
"Love on Toast"	Original screen play, Jane Storm, Richard Connel, Doris Malloy. Director: E. A. Dupont.	Stella Ardler, John Payne, Grant Richards, Katharine Kane.	Shooting
"Blossoms on Broadway"	Original, George Auerbach. Director: Richard Wallace.	Edward Arnold, Shirley Ross, John Trent, William Frawley, Weber and Fields.	Shooting
"Thrill of a Lifetime"	Director: George Archainbaud.	Eleanore Whitney, Johnny Downs, Betty Grable, Leif Erickson.	Shooting
"City Hall Scandal"	Director: Ralph Murphy.	John Barrymore, Lynne Overman, Louise Campbell, Charles Bickford, Elizabeth Patterson.	Shooting
"The Buccaneer"	Producing Director: C. B. DeMille.	Fredric March, Franciska Gaal, Akim Tamiroff, Ian Keith, Margot Grahame.	Shooting
PRINCIPAL			
"Roll Along Cowboy"	Screen play, Dan Jarrett. Original, Zane Grey. Director: Gus Meins.	Smith Ballew, Cecilia Parker.	Shooting
REPUBLIC			
"Trigger Trio"	Director: William Witney.	Robert Livingston, Ray Corrigan, Max Terhune, Sandra Corday, Cornelius Keith, Hal Taliaferro, Buck.	Shooting
"Manhattan Merry-Go-Round"	Original screen play, Harry Sauber. Director: Charles Reisner.	Phil Regan, Leo Carrillo, Ann Dvorak, James Gleason, Tamara Geva.	Shooting
"Portia on Trial"	Original, Faith Baldwin. Screen play, Sam Ornitz, E. E. Paramore, Jr. Director: George Nicholls, Jr.	Walter Abel, Frieda Inescort, Neil Hamilton, Ruth Donnelly.	Shooting
RKO RADIO			
"Damsel in Distress"	Original, P. G. Wodehouse. Screen play, P. G. Wodehouse, Ernest Pagano, S. K. Lauren. Director: George Stevens.	Fred Astaire, Joan Fontaine, George Burns and Gracie Allen, Ray Noble, Reginald Gardiner.	Shooting
"High Fliers"	From the play by Victor Mapes. Screen play, Benny Rubin, Bert Granet. Director: Edward Cline.	Bert Wheeler, Robert Woolsey, Lupe Velez, Marjorie Lord.	Shooting
TWENTIETH CENT.-FOX			
"45 Fathers"	Original, Margaret Bickel, Ethel Sparks. Screen play, Frances Hyland, Albert Ray. Director: James Tinling.	Jane Withers, Shirley Deane, Thomas Beck, Louise Henry.	Shooting
"Dangerously Yours"	Screen play, Lou Breslow, John Patrick. Director: Malcolm St. Clair.	Cesar Romero, Phyllis Brooks, Jane Darwell, Alan Dinehart.	Shooting
"In Old Chicago"	Story, Niven Busch. Screen play, Lamar Trotti, Sonya Levien. Director: Henry King.	Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Tom Brown.	Shooting
UNITED ARTISTS			
"The Adventures of Marco Polo"	Screen play, Robert Emmett Sherwood. Director: Archie Mayo.	Gary Cooper, Sigrid Curie, Ernest Truex, Binnie Barnes, Basil Rathbone, George Barbier.	Shooting
"The Adventures of Tom Sawyer"	From the book by Mark Twain. Screen play, John V. A. Weaver. Director: Norman Taurog.	Tommy Kelly, Jackie Moran, Beulah Bondi, Walter Brennan.	Shooting
UNIVERSAL			
"Blonde Dynamite"	Original, W. R. Burnett. Screen play, Lester Cole. Director: Milton Carruth.	Noah Berry, Jr., Dorothea Kent, William Gargan, Nan Grey.	Shooting
"Mightier Than the Sword"	Original, Bruce Manning. Screen play, Bruce Manning, Robert T. Shannon. Director: S. Sylvan Simon.	Wendy Barrie, Walter Pidgeon, Kent Taylor, Dorothea Kent.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Tonight's Our Night"	From the play by Jacques Deval. Screen play, Casey Robinson. Director: Anatole Litvak.	Claudette Colbert, Charles Boyer. Basil Rathbone, Melville Cooper, Anita Louise.	Shooting
"One More Tomorrow"	Original screen play, Crane Wilbur, George Bricker. Director: Frank MacDonald.	Dick Foran, June Travis, John Litel, George E. Stone, Dick Purcell.	Shooting
"Without Warning"	Original screen play, Crane Wilbur. Director: John Farrow.	Boris Karloff, Marie Wilson, Eddie Craven, Regis Toomey.	Shooting
"Larger Than Life"	Director: Lew Seiler.	Frank McHugh, Ann Sheridan.	Shooting
"Hollywood Hotel"	Original, Jerry Wald, Maurice Leo. Screen play, Jerry Wald, Maurice Leo, Richard Macauley. Director: Busby Berkeley.	Dick Powell, Benny Goodman and his Swing Band, Frances Langford, Ted Healy, Edgar Kennedy.	Shooting
"Gold Is Where You Find It"	Director: Michael Curtiz.	George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay.	Shooting

CHINA'S CENSORS SEEING THE LIGHT; NO REJECTIONS, FEW CUTS ORDERED

Optimism Regarding Widening Market Tempered, However, by Millions' Lack of Education and Transportation Obstacles

by J. P. KOEHLER

in Shanghai

If the first six months of 1937 can be accepted as a criterion, government censorship at Nanking apparently has adopted a liberal view toward foreign films, as no banns and few cuts of relative importance were ordered. Such deletions as were made were items regarding Oriental servants, actual scenes of brutality, gambling scenes at dice, roulette or cards, or criminal actions not pertinent to the moral of the story.

Appeals in the case of "Theodora Goes Wild" (Columbia); "After the Thin Man" (M-G-M) and "Notorious Sophie Lang" (Paramount) were heard and licenses granted after elimination of objectionable matter.

While on the surface this appears as leniency on the part of the censors, it must not be considered as such. It merely indicates that the censors are disposed to allow films to be cut instead of banned, where such cutting can be done, and in no way lowers the stringent rules of censorship.

The accompanying table gives a comparative view of the 1936 and 1937 January-June period, and shows that American product (including 11 British features and five British shorts released through United Artists and 20th Century-Fox) still hold first place in the Chinese exhibition field, in the matter of quantity.

On the other hand, Chinese productions are making extremely long runs, at least two such features running to 40 or more consecutive days for first run in Shanghai, whereas the longest foreign film first run in Shanghai in this 1937 calendar period was for "Tarzan Escapes" (MGM), which ran concurrently in two first run theatres for eight and 10 days respectively.

▽

Censorship Protested

Apropos of the failure of the Shanghai Municipal Police to stop the performance of the Dr. Arnold Franck's film "The New Earth," which ran without license at a Japanese cinema in the International Settlement, in defiance of the Shanghai Municipal Police's ban, this issue has now culminated in a united protest of Chinese societies against the censorship of Chinese films, books and pictures by the International Settlement Police, and a demand by these Chinese circles that such censorship be discontinued, since it is declared that in view of the incident of "The New Earth" the Shanghai Municipal Police have discriminated in favor/of a foreign power.

The subject is a complicated and delicate one, and without a full knowledge of the situation judgment must be withheld. Suffice to say that in the present state of Sino-Japanese tension, the enforcement of any ban on a Japanese cinema by local foreign police officers undoubtedly would result in a situation fraught with extreme danger to business conditions in Shanghai, a situation entirely out of proportion to the issue at stake. "Peace at any price" seems to be the best policy at the moment, while both sides have the sympathy and understanding of level-headed residents.

▽

The Military and Receipts

North China—Peiping and Tientsin especially—again are suffering heavy losses in performance curtailment, due to military operations in the Peiping area. Whatever the outcome, the motion picture trade is bound to suffer, as it has suffered heavily for the last three years of unrest and alarms in the North. With artillery and tanks rumbling in the near distance, with city walls guarded and gates closed, with strict curfews and with thousands of soldiers passing through the streets, the populace is little inclined to poke heads out of doors, let alone attending the cinemas. Foreign distributors already have been affected through refusals of exhibitors in Peiping to take films booked, and in any event "force majeur" may be the excuse for the cancellation of more than one contract.

▽

National Language Films

The National government issued an order that no further production of Chinese language film may be made except in the official Chinese language.

As a result, Cantonese producers with heavy investments at stake entered a joint protest against sudden application of the order, pointing out the hardship it would make on both themselves and the South China exhibitors. The protest was considered by the Central Propaganda Bureau, who now have granted an extension of time and terms of the order. Despite additional protests they have denied further concessions.

The ban on the Cantonese pictures will be effective June 30, 1940.

▽

Prospects and Problems

"Optimistic" seems to be the general attitude of foreign film representatives who cover Chinese territory, and, generally speaking, for the very near future they may be quite right, but within limits. If we look only at China's enormous population figures, at her areas still untouched by motion pictures, then we have to believe that herein lies a great future market.

But analysis of this vast population, this wide and virgin territory, qualifies the conclusion:

First as to population. There are millions whose present earning power is such that they have insufficient income to provide food and shelter in even China's minimum standard of living. These still lack the simplest fundamentals of modern Chinese education.

Then there are the governmental and Chinese production factors. With all countries slowly strangling American high-grade production within their borders in favor of home industry, is it safe to assume that China will not do likewise? Certainly not. And emphatically not, if present tendencies towards subsidies of home production, increased quotas, increased duties and taxes on foreign film are any criterion.

Comparison of Films Licensed by Nanking Censor Board in First Half of Two Years

Submitted	*Features*		*Shorts*		*Newsreels*		*Meters 1st prints only*		*Censor Fees*	
By:	1936	1937	1936	1937	1936	1937	1936	1937	1936 C$	1937
AMERICAN	166	161	265	267	83	106	594,135	553,583	27,717	31,528
CHINESE(†)	17	36	8	50 Reels	0	0	*55,028	......	*400	*600
U. S. S. R.	6	7	0	0	3	3	*5,980	......	*550	*650
BRITISH	8	5	5	2	1	0	*22,924	......	*850	*500
GERMAN	0	6	13	1 (5 reels)	0	0	*7,418	......	*320	*600
FRENCH	2	0	0	0	0	0	*4,944	......	*220	....

(†) 1936 *does not include Canton Censorships now transferred to Nanking, while* 1937 *includes all China.*

* *Estimated.*

NOTE: *American films paid C.* $10,320 *in the* 1936 *period and C.*$10,100 *in the* 1937 *period for translation and service fees in connection with Government censorship.*

Vaudeville Seen In Revival by Actors' Group

Hailed as the first step in a national revival of vaudeville, the signing of a closed shop agreement between the American Federation of Actors and the new Isie Hirst circuit, has resulted in acts being offered 20 weeks of bookings—the longest time available on a single circuit in more than five years.

Despite the optimistic viewpoint of AFA, whose executive secretary, Ralph Whitehead, characterized the development as a "revival" other theatre circuits, with the exception of Warner Brothers, have announced no plans for expansion of vaudeville.

Already playing stage shows in five houses, Warner Brothers expects to add "five or six" theatres to the list by the end of September, according to Don Sherwood of the company's booking office. He said, however, that no definite plans have been formulated as to which houses will be included.

At present, Mr. Sherwood explained, stage shows are played at the Earl and Oxford, Philadelphia; the Earl, Washington; the Stanley, Pittsburgh, and, on Sundays, the Stanley, Camden.

Controlled by Mr. Hirst, former head of the Independent Burlesque Association, the new circuit includes houses in 20 cities between the Atlantic Coast and the Mississippi River. They are the Howard, Boston; Jacques, Waterbury, Conn.; Century and Majestic, Brooklyn; Hudson, Union City, N. J.; Empire, Newark; Troc and Bijou, Philadelphia; Embassy, Rochester; Casino, Toronto; Rialto, Chicago; Gayety, Milwaukee; Garrick, St. Louis; Keith's, Indianapolis; National, Louisville; Gayety, Cincinnati; Gayety, Detroit; Capitol, Toledo; Roxy, Cleveland; Casino, Pittsburgh; Gayety, Baltimore, and Gayety, Washington.

Establishment of the circuit, while seen as a boon to vaudeville, is generally regarded as a death blow to burlesque as the theatres in which the actors and actresses will be guaranteed 20 weeks' work are all former burlesque houses.

Mr. Hirst has agreed, according to Mr. Whitehead, to eliminate the strip tease, the blackout and similar burlesque acts from the circuit. In addition, Mr. Whitehead explained, the word burlesque will not be used. He elaborated on the plan by stating:

"Good, clean vaudeville, backed up with a line of girls modestly clad will be offered in the former burlesque houses."

As another sign of the revival of stage and variety shows, Mr. Whitehead said 14 New York houses will use vaudeville this year. He named Loew's State, Paramount, Roxy, Music Hall, Eltinge, Irving Place, Apollo, Oriental, Gaiety and Uptown Appolo.

On the other hand, though, Joseph Vogel, head of the booking department for Loew's Theatres, said his company is "not contemplating booking any vaudeville." The Walter Reid Theatres also plan to run no stage shows with the exception of amateur shows in several locations.

While stage shows are played at the Paramount Theatres in New York, the company does not operate many theatres itself. Operation of its 1,000-and-odd houses rests principally in the hands of operating partners who declare and define the policies of their individual properties.

RKO has no plans for expanding its vaudeville circuit which during the season totals six weeks, according to Nate Blumberg, vice-president in charge of theatre operations. Cities in which RKO vaudeville now plays are Boston, Cleveland, San Francisco, Chicago, Dayton and Cincinnati.

Skouras Brothers, who operate the Twentieth Century-Fox Theatres in addition to their own houses, also are planning no additional activity in the vaudeville field, according to Matty Fox of Skouras Theatres' booking department.

MORE BANDS VOTED IN PARAMOUNT POLL

Popularity of dance bands is indicated in the Paramount theatre's annual contest to determine the favorites of its patrons.

The poll shows votes cast for 156 different bands, as compared with ballots for 136 last year. The five leaders in the contest, which closes Christmas, are Benny Goodman, Guy Lombardo, Phil Spitalny, Shep Fields and Eddy Duchin.

Circuit Negotiates For Ten Theatres

Cinema Circuit, which operates eight theatres in Greater New York, is reported negotiating for 10 northern New Jersey houses. In addition, the company is planning to construct another theatre in one of the key locations.

Polesia Named Producer

Herbert Polesia has been promoted to associate producer at Paramount. He formerly was assistant to Barney Glazer, who recently left Paramount to produce for Warner Brothers. Mr. Polesie's first assignment will be the Bing Crosby vehicle, "The Badge of Policeman O'Roon."

Obtains Rights to Films

American distribution rights for "Helene," with Madeleine Renaud, and "Avec Le Sourire," starring Maurice Chevalier, have been obtained by John S. Tapernoux, president of French Motion Picture Corporation. The films are to be released in the United States in the fall.

Jungle Film Planned

Merian C. Cooper, Metro-Goldwyn-Mayer producer, will be joined by his former associate, Ernest B. Schoedsack in the production of a jungle picture in color. It is to be made in the East Indies with an all-native cast.

To Distribute Korda Film

Although pictures produced by Alexander Korda usually are released in United States through United Artists, Paramount will distribute "Lawrence of Arabia," which Mr. Korda is producing.

Nelson House Opened

The Nelson Theatre, owned by Burgess E. Nelson, has been opened at Mount Jackson, Va. Paul McDaniel has charge of operation and promotion.

154 Playdates Set

"100 Men and a Girl," new Deanna Durbin picture, has been booked into 154 theatres for the weeks of September 10th and September 17th.

Exhibitors Avert Strike in Mexico

by JAMES LOCKHART

in Mexico City

The possibility of a theatre strike in Mexico City vanished with exhibitors meeting the demands of unionized employees for a 25 per cent wage increase. The action proved so satisfactory to the unions that they decided against pressing their demand to share in the theatres' annual income.

Charges of fraud, involving a total of 200,000 pesos (about $56,000) have been made against directors of the Mexico Cinematographic Producers Cooperative Society and are being investigated by police. Records have been falsified, some members of the society charge.

The Mexico Federal Board of Conciliation and Arbitration has refused to permit a group of motion picture players to form a union separate from the national picture players' union. The board denied registration sanction on the ground it would pave the way for a split up of actor unionism in the country.

United Artists to Release 33 Shorts Abroad

United Artists has obtained foreign distribution rights from three producers to a total of 33 short subjects, Arthur W. Kelly, in charge of foreign distribution, has announced. Deals were closed with Russell Spaulding, World Pictures Corporation and Celebrity Productions, Inc.

To Release 16 Hungarian Films

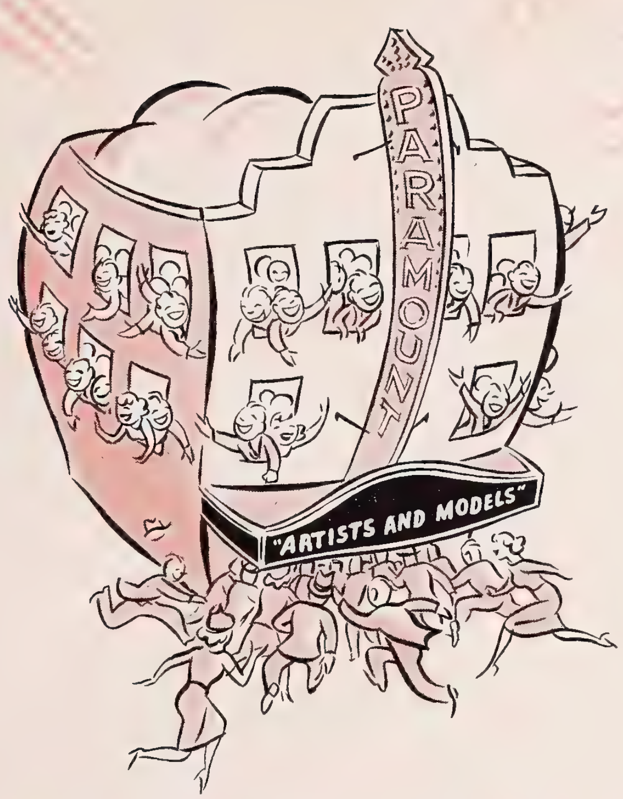
Hungaria Pictures, Inc., New York importers has acquired 16 Hungarian pictures for American distribution, Bertha Farkus, manager of the company, announced on her return from abroad this week. The number is half the total of annual Hungarian product, it was said.

"PLEASE CORRECT YOUR RECORDS"

"A Love Like That," the Herbert Marshall-Barbara Stanwyck RKO-Radio picture, known for a time as "Here Comes the Groom," will be released, unless somebody changes his mind again, as "Breakfast for Two."

And Paramount's Gilbert Roland-Marsha Hunt production of Zane Grey's "Arizona Ames," retitled "Riders of the Panamints" after a period in production as "Buckaroo," is going to be released as "Gun Smoke," if that's all right with everybody, because Mr. Grey said it wouldn't be quite right to call it "Riders of the Panamints" because the Panamints are in California instead of Arizona.

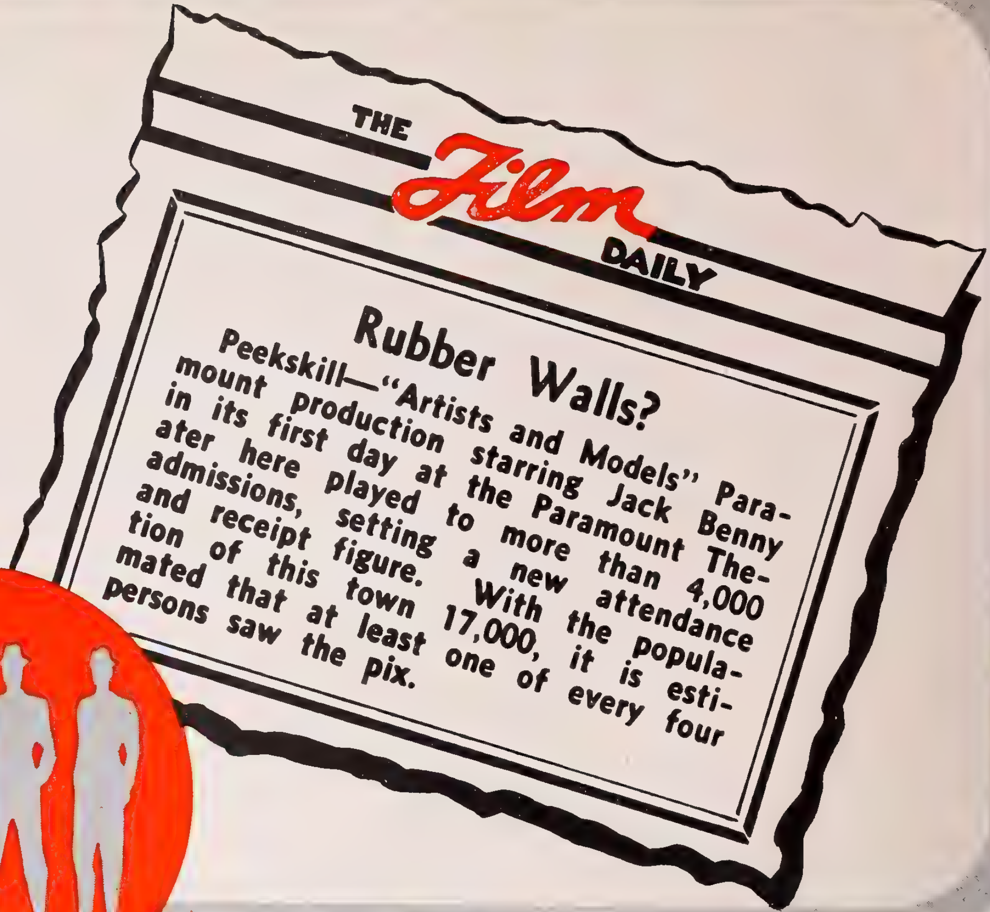
Please correct your records and stand by.


PARAMOUNT
"ARTISTS AND MODELS"

THEY MUST HAVE HAD RUBBER WALLS!

...and here's why

ONE OUT OF FOUR SEE PARAMOUNT'S "ARTISTS and MODELS"



THE *Film* DAILY

Rubber Walls?

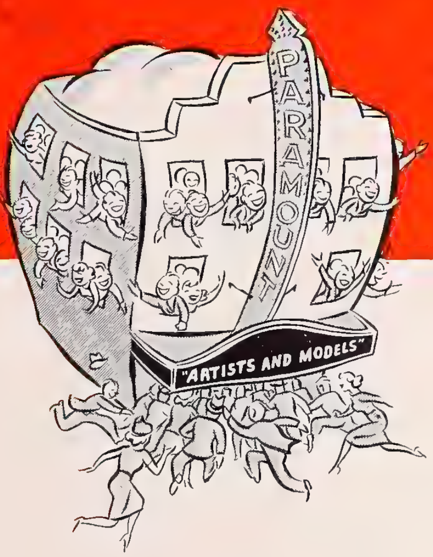
Peekskill—"Artists and Models" Paramount production starring Jack Benny in its first day at the Paramount Theater here played to more than 4,000 admissions, setting a new attendance and receipt figure. With the population of this town 17,000, it is estimated that at least one of every four persons saw the pix.

✓ **That's "ARTISTS and MODELS" *Performance!***

✓ **That's PARAMOUNT *Performance!***

"ARTISTS AND MODELS" does the biggest third week business in the history of the New York Paramount Theatre and Bob Weitman says it looks like it is going to run forever!

. . . Rubber walls needed for "ARTISTS AND MODELS" customers all over the country



4 WEEKS . . . Paramount Theatre, New York City. Biggest summer grosses in history of house.

2 WEEKS... Stanley Theatre, Philadelphia, Pa. Biggest first week's gross in three years.

2 WEEKS... Paramount Theatre, Seattle. Biggest first week in two years. Moved over to Music Hall for third week.

2 WEEKS... United States Theatre, Paterson, N.J. Record-breaking first week.

2 WEEKS . . . Denham Theatre, Denver. First week broke all records.

Fox Theatre, San Diego, Cal. First week broke all records for past year. Moved over to Orpheum Theatre for second week.

4 WEEKS... Paramount Theatre, Newark, N. J. First time any picture has played house for four consecutive weeks.

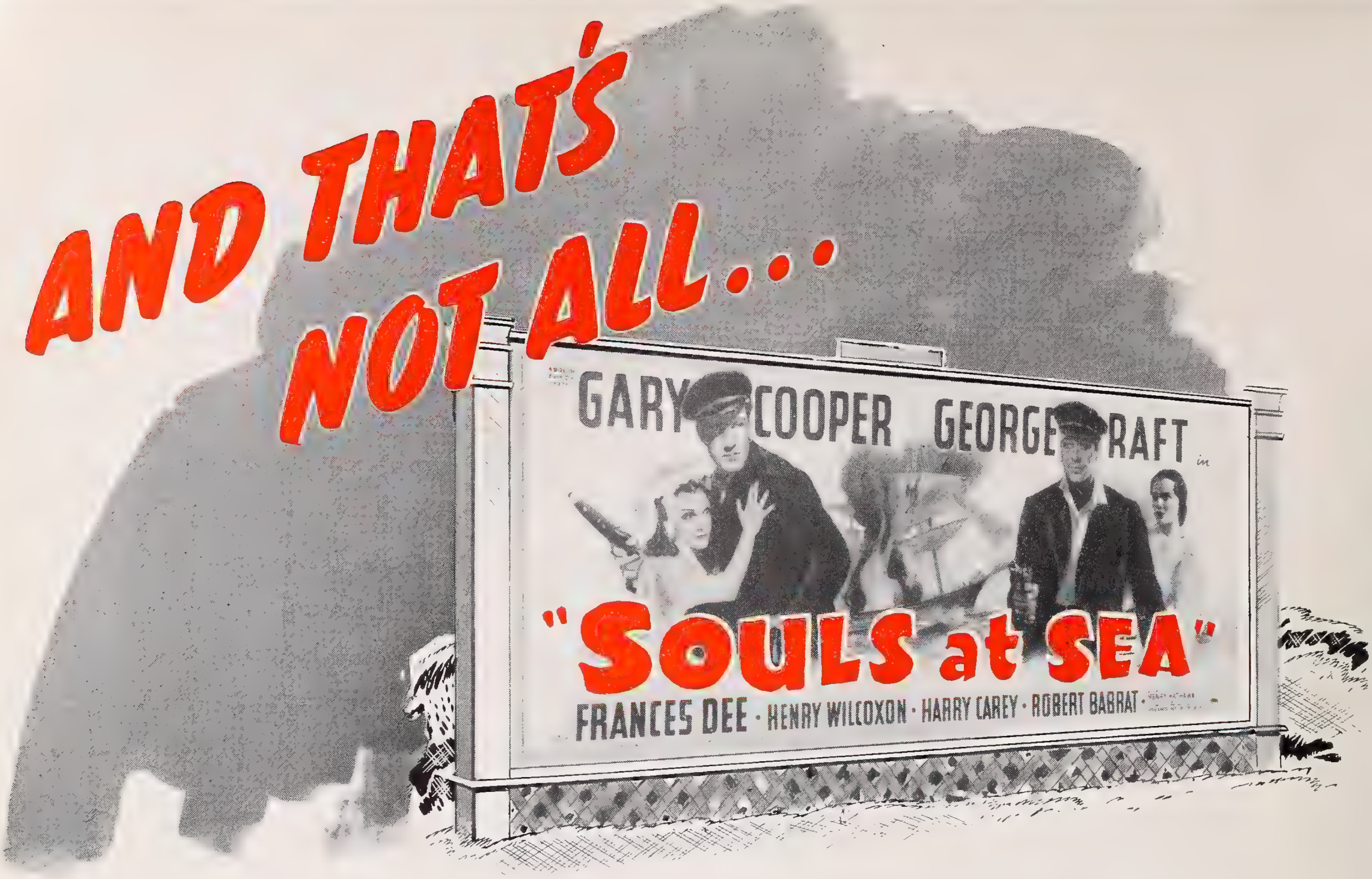
2 WEEKS... Fox Theatre, San Francisco, Cal. Week's gross in four days.

2 WEEKS... Palace Theatre, Milwaukee, Wis. First holdover in years. Moved to Strand Theatre for third week.

2 WEEKS... Paramount Theatre, Los Angeles. First week broke all records for past year.

2 WEEKS... Capitol Theatre, Worcester, Mass. Top grossing picture of year.

Minnesota Theatre, Minneapolis. Opened to record business of any musical that has played house.


AND THAT'S NOT ALL...
GARY COOPER GEORGE RAFT in
"SOULS at SEA"
FRANCES DEE · HENRY WILCOXON · HARRY CAREY · ROBERT BARRAT

PARAMOUNT'S "SOULS AT SEA," in its first popular price run, does the year's biggest business at the State Theatre, Portland.

T*hat's* PARAMOUNT PERFORMANCE, and that's the kind of box office performance you can expect of "DOUBLE OR NOTHING," "ANGEL," "EBB TIDE," "THIS WAY, PLEASE," "THE BARRIER," "HIGH, WIDE AND HANDSOME," "BLOSSOMS ON BROADWAY" and other pictures coming from Paramount in the next three months.

Paramount Pictures

Keep Your Eye on "SOULS AT SEA"
Its business will be sensational!

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

The Arbitrary Advertising Budget

You can't say the bossman is all wrong. And you can't blame the condition entirely on the manager. But since one of the visiting brothers brought up the subject again, it may be well for us all to sit down and give a bit of going over to the weaknesses and virtues of restricting theatremen to a rigid budget in advertising outlay.

The average exhibitor-executive concerned with the operations of anywhere from 20 to 100 houses, for instance, is often concerned with what might be termed the lack of uniformity in his circuit's personnel values and importantly so as has to do with managerial manpower. Unless every situation is in the hands of a capable theatreman who knows his showmanship and the possibilities of his operation, the bossman may have good reason to conclude that all of his managers are not sufficiently gaited to determine day-in and day-out just how strong to go in spending hard earned dollars to bring in enough extra at the boxoffice.

Secondly, even if the executive is satisfied with his managerial lineup, he is tempted by reason of his position and experience to act as a court of final appeal on extra appropriations requested by managers for projected campaigns, individual or institutional. In this, he is often guided by a reasonable desire to hold down the nut wherever possible. The same position on the subject is often taken by district supervisors, for generally they, too, are indoctrinated with the virtues of spending as little as possible to obtain problematical grosses.

Thirdly, and no less important to contend with is the situation of the average manager. He is impressed at all times with the necessity of exploiting his coming attractions and in his desire to show the same satisfactory progress reported by more talented fellow-workers is liable to splurge on advertising expenditures even though the expected returns at the boxoffice are not always what they should be.

There may be other reasons for advertising budget control but these set down can be accepted as indications of the executive's views. And since he believes or is forced to believe that "a dollar saved is a dollar earned" the bossman sits down and arrives at an arbitrary weekly figure or percentage for each of his houses which may not always be the correct answer.

Your active, capable and ambitious manager, however, feels differently and his reactions to such executive reasoning are also to be considered. The manager is the lad right on the ground. He claims familiarity with local conditions. He asserts his ability in knowing as much if not more about his individual situation as his superior, what it needs and when. Thus your able theatreman forced into a position far from his liking and one he feels penalizes his talents, refuses to accept the home office findings, at least quietly. And so the argument rages from year to year without completely satisfying either exhibitor or manager.

A solution? Yes, there is one, and it seems to be working out in circuit operations where the individual manager is allowed latitude in deciding his own advertising expenditures. In short, put every man at "scratch" for a period long enough to discover how capably each manager goes about the business of spending when allowed to make his own decisions. The results in actual figures will answer many of the arguments.

The exhibitor who adopts the arbitrary budget for all hands must be prepared to discount a definite percentage of expected increased takings in situations where the device inclines to handicap the initiative of managers who can "stand without hitching."

△ △ △

THE ADMIRABLE CIRCUIT ORGAN

The list of papers published for the information of circuit personnel that highlight boxoffice and social activities in the various houses, continues to expand. Among the most recent received and studied with interest is to be included "Carry On," sponsored by Ted Schlanger, Warner Philadelphia Zone headman and ably edited by his crew of keen publicists.

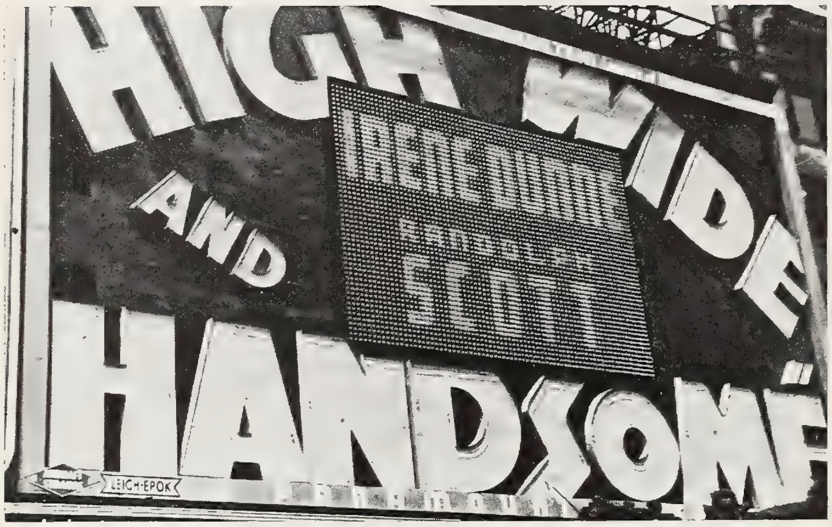
As a morale builder and goodwill cementer, the circuit house organ does an admirable job of work that more than compensates for the time and effort expended in its publication.

There should be more of them.

A-Mike Vogel

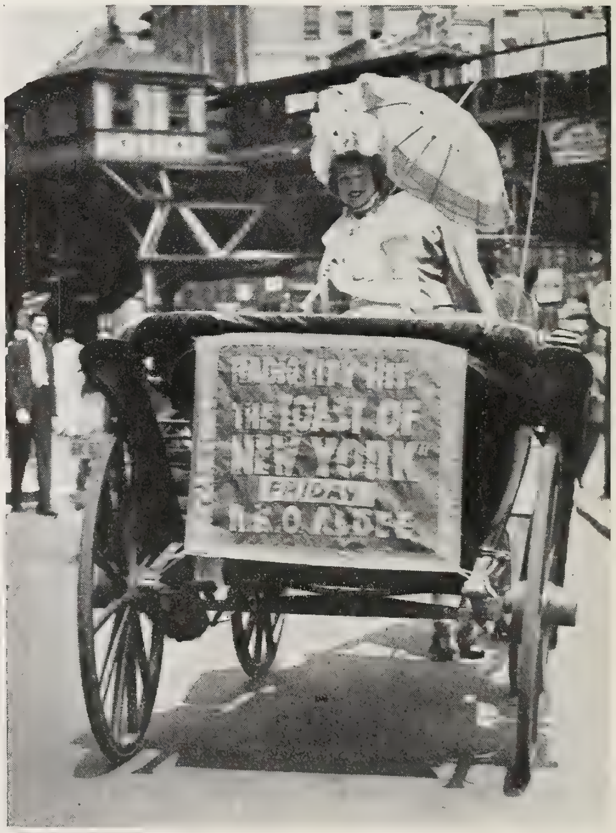
Round Table in Pictures

Winners of recent Loew Greater New York area drive receive Loew's Showmanship Awards plaques from C. C. Moskowitz, seated, and Marvin Schenck. Other executives at the presentation included Oscar A. Doob, Gene Picker, Seymour Mayer, district manager, and Managers Grace Miles, L. Suess, Charles Burns, Archie Adlman, A. Weiss and H. K. Brown.



Animated sign covering entire front of the New York Astor stresses film highlights in cartoon flashes. Centered is screen of 4,000 six-watt bulbs controlled by photoelectric cells which touched off by light from movie film transmits image to the outdoor screen. . . . Below, Japanese kimona girls with parasols parade Tokyo streets on "Lost Horizon." Further details on a following page.

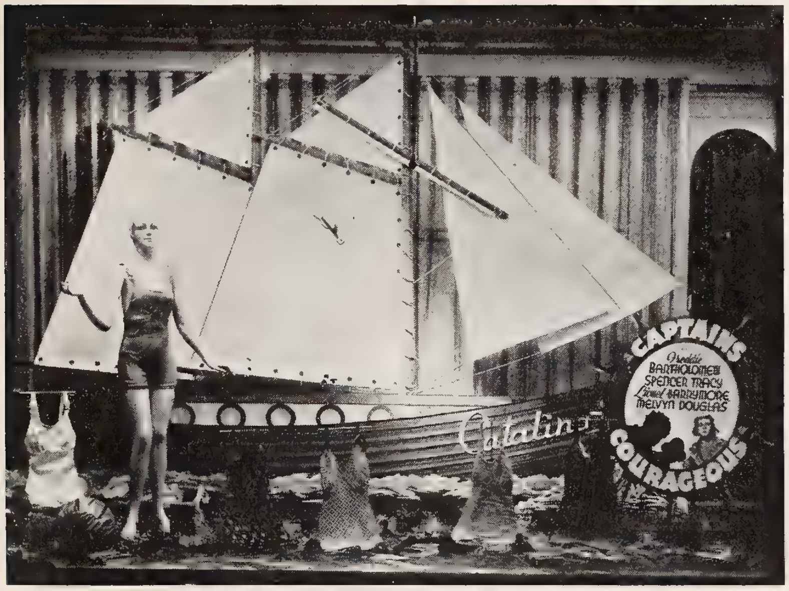
For "Toast of New York" at the Brooklyn RKO Albee, Manager Sol Schwartz and John Cassidy arranged novel street bally of bannered horse-drawn victoria carriage in which costumed usherette made the town including stop at City Hall where invitation was presented to Borough President Ingersoll.


"THE TOAST OF NEW YORK"
FRIDAY

Quigley Plaque Winners for July

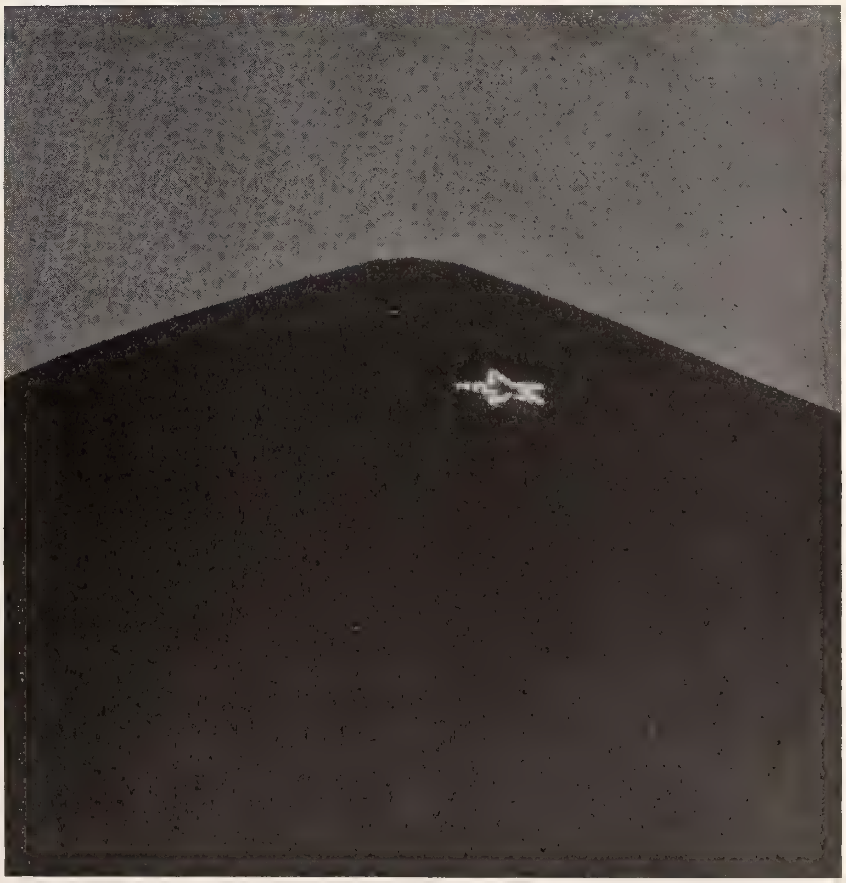
Immediate above is pictured Manager Ted Kirkmeyer, Rio Theatre, Helena, Mont., voted the Quigley July Silver Plaque for his campaign on United Artists "Star Is Born." Kirkmeyer is the first theatreman in his state and also the first of his circuit, Fox Intermountain, to win Plaque honors. Details of his winning entry will be found on another page of this section.

Another first-timer to take down Quigley Plaque mention in his state and circuit is Manager E. A. "Pat" Patchen (above, right). Patchen, skipper of the Cooper Enterprises Main Theatre, in Pueblo, Colo., was awarded the July Bronze on Metro-Goldwyn-Mayer's "Captains Courageous." Highlights of his entry are set down on a following page and also shown here are reproductions of some of the featured exploitations of both Plaque campaigns.



Among the highlights of Pat Patchen's campaign on "Captains Courageous" was a series of impressive windows in the better locations. Featured was a promotion of women's beachwear with leading department store, background of display being sailboat setpiece which previously had been planted in theatre lobby for advance showing. The Bronze winner devoted much of his campaign to arouse women appeal, with many of his ideas pointed to interest the other sex.

Reported to be one of the outstanders effected by Ted Kirkmeyer on "Star Is Born" was a giant star erected on side of mountain overlooking the city and illuminated at night following a fireworks display. Star measured 280 feet and lighting was supplied by railroad flares set off by committee of 30 stationed around the star, each holding individual flares and igniting them on prearranged signal from the city, which was announced widely in advance.



QUICK REPORTS FROM THE FIELD

Hospital Stuff

Novel gag was used by Dick Moss, Fox Boulevard, Los Angeles, for "Internes Can't Take Money" by promoting for use in front of theatre a scale with special device for testing heartbeats. Copy on machine read "test your heart beats to see if you can stand the thrills." Another stunt for further bally was stationing of ambulance in front of theatre with interne in constant attendance to answer questions and plug picture. Dick also invited internes from two local hospitals to attend special showing. Inner lobby display contained surgical cabinet containing instruments, operating table, sterilizer, ultraviolet and infra-red lamps all promoted from cooperating hospital.

Baby Contest

Baby popularity contest at the Orpheum in Fulton, Ky., was found sufficiently interesting by Manager Burgess Waltmon to promote a lot of unusual space from merchants invited to cooperate. Waltmon promoted gratis three full co-op pages plus the sponsorship of the paper which ran front page stories on the tiein and also coupons for the voting.

Bike Race

Held at local sports arena in Melbourne, Australia, George Griffith, Jr., Hoyts Suburban Theatres for "Swing Time" date planted a bicycle race during interval of recent football game. Mayor presented prize to winner and praised the picture over p.a. system. Through tieup with juvenile talent school, two theatres featured an Astaire-Rogers dancing chorus, boys dressed as Astaire and girls as Rogers wearing replicas of one of the star's gowns worn in the picture.

At all circuit's houses during the run, cardboard disks were attached to front and back wheels on either side of bicycles advertising stars, playdates and theatre. For Street bally boys rode bannered tandem bikes and "swing" dancing championships were held in each theatre.

Newspaper Stunt

Impressive newspaper tieup was effected for "Saratoga" by Ray Bell, Loew's, Washington, D. C., paper running a series of six scene stills from various Harlow pictures. Readers were offered vacation trip to nearby resort for best letter on which role they liked best and why.

ED BECK ANNOUNCES FOOTBALL TIEIN

With the opening of the pigskin season now under way, N. Edward Beck, MGM exploiteer, has already arranged with the Deseret News of Salt Lake City to conduct weekly football pool on leading games. Tiein with local Paramount Theatre offers weekly prizes for best guesses and seasonal prize of tickets and transportation to Rose Bowl game.

Dance Tieup

Five weeks ahead of "Champagne Waltz" opening at the Capitol, Melbourne, Australia, James L. Thornley, general manager and Eric E. Wahlquist, advertising manager, tied up with local dance hall to sponsor a "champagne waltz" contest for which prizes were awarded. Stunt started with seven couples giving demonstration of the new dance. Advertising material was well displayed in the dance hall and couples giving the best interpretation were selected each evening and presented with two bottles of promoted champagne.

Columnist

In the widely read "You, the People" column, daily page one feature of the Cleburne, Texas, *Times Review,* George Limerick's date on "Mountain Music" at the Yale Theatre received some additional publicity by neat kidding from the columnist. Cut of Elmer Davis, who appears in the picture, was used to illustrate the yarn.

Opening

Grand opening of the Eastman Theatre in St. Cloud, Minn., was spotlighted by Joe Ryan, with promotion of special eight page newspaper section, front page given over to cut of the theatre and copy on opening. Inside pages carried further buildup with photo of Joe and stories of other Minnesota Amusement Company activities.

Newlyweds

"Waikiki Wedding" for three days ahead of opening at the Diana Theatre, Medina, N. Y., was publicized by Allen Newhall with decorated car driving a newly married couple throughout countryside within a radius of 20 miles.

Bally Truck

Week ahead of "Mountain Music" opening at the Colfax, South Bend, Ind., Guy Martin used truck decorated with compo board mountain cabin, heads of Bob Burns and Martha Raye filling the window spaces. On the back of truck various hill billy characters lent further atmosphere, touring surrounding sections where handbills were distributed.

Autographed photos of the stars were distributed to all children attending special matinee show and for adult teaser giveaway, corn cob pipes with sticker carrying title and playdates attached to stem were given to all gentlemen patrons week ahead. Displays made to resemble old wooden signs were placed in prominent spots on all leading highways entering South Bend.

Special Section

Special section of the Brantford Daily Expositor was devoted to congratulatory messages to Ernie Moule for the reopening of the Capitol, Brantford, Ontario. First page carried cut of Mayor MacBride with his message to the citizens and statement that he would officially open the house. Photo was also run of Ernie together with biography of his years in show business, stories on forthcoming attractions and plugs for the new equipment, etc.

Beery Clubs

Wallace Beery's frequent visits to Utah were occasion enough for Charlie Pincus, Capitol, Salt Lake City, in response to the demands made by the Fan Club members, to feature a double-bill program of two of the star's past outstanding successes, "Billy the Kid" and "Hell Divers," one of the ads being reproduced on a following page. Members of the newsboys' scout press club attended an invitational showing, boys signing their names in club book which was forwarded to the star.

Stuffed Ostrich

For the reissue of "Trader Horn" at the Community, Miami Beach, Fla., Manager James Barnett dressed a negro as an African native riding about town seated on stuffed ostrich planted on sound truck. Barnett further dressed his front with grass, palms, etc., covering both sides on which were mounted picture copy.

JULY AWARDS PLAQUE CAMPAIGNS FEATURED BY OUTSTANDING TIEINS

Spectacular Exploitations and Effective Contests Arranged by Kirkmeyer and Patchen on Entries Voted Quigley Honors

Using a star as the trademark, so to speak, on his campaign for "Star Is Born" at the Rio, Helena, Mont., Manager Ted Kirkmeyer arranged a number of effective stunts, contests and displays incorporating this device. Weeks in advance Kirkmeyer planted a six foot illuminated star atop the theatre painting the surface with metallic flitter with cutout title letters nailed on the face. Outer edge was lined with three bands of illuminated lights in three colors and 100 watt lamps placed at the five points of the star. Sign was wired to a flasher.

This was followed up with a series of heavy wallboard stars of different sizes lettered with the title and attached to prominent locations all over the city. Stars varied in size from four to eight feet, in all some sixteen of the best locations secured for the tiein.

As effective and even more spectacular was another star stunt employed by the Round Tabler in which Mount Helena which overlooks the city was utilized as the background for a gigantic star which was laid out with wire and measured 280 feet from tip to tip. The star was illuminated in a fireworks display at night in which aerial bombs were set off from the five points to be followed by a series of exploding sky rockets and finally the illumination of the star itself which was accomplished with railroad flares. Kirkmeyer reports the cooperation of a committee of 30 which stationed at various points of the star illuminated the flares at a given signal.

Arranges Three Contests

Contests were numerous. The first was an identification slant for which Kirkmeyer obtained a series of photos of leading stars and had these pasted on specially imprinted and lettered cards which also carried explanatory copy. The idea of the contest was to secure as many windows as possible and since their display would insure to the merchants widespread attention, Ted had little difficulty in securing the best stores in town to work with him. Entrants were instructed to look in all the downtown windows for the contest photos and to those correctly listing the names guest tickets were given.

A baby photo contest was also arranged in cooperation with local photographer, newspapers announcing the competition and the photographer setting aside main window for the entries. No voting angle was involved, the winners being selected by a committee of judges, first prize being silver loving cup. The baby angle was utilized further by a tiein with leading department store to sponsor a baby week in which the title was incorporated in the store advertising and prominently displayed in the windows. The manager also arranged for a baby shower, local merchants contributing a layette for the first baby born on the opening day of the picture.

AUGUST DEADLINE AND AUGUST JUDGES

As announced in last week's issue, the deadline for the Quigley August Awards has been set for midnight of Wednesday, September 8th. This leaves exactly 10 days from date for entrants to get their campaigns to Quigley Headquarters.

Judges asked to serve for August include John D. Clark, Twentieth Century-Fox; S. Charles Einfeld, Warner Bros. Pictures, and Louis Frisch, Randforce Theatres.

A third contest confined to high school students took the form of a resemblance idea which the high school paper publicized widely as did the local dailies. Another cooperation that earned the support of the schools was an exhibit of photos furnished by United Artists of pictures showing various phases of the feature in production. Photos were shown at the school, in libraries and also in prominent windows.

Mayor Proclaims Theatre Week

Since Helena is known as the home town of some of today's leading stars, Kirkmeyer was able to sell the Mayor on the idea of a special Theatre Week in honor of these local sons and daughters. Endorsed by the city council the Mayor proclaimed the week which started on the opening day of the picture, papers running a photo of the executive handing a copy of the proclamation to one of the theatre usherettes. Wires from all members of the cast to the Mayor were arranged for from Hollywood.

Featured also and prominently by Kirkmeyer was a citywide picnic in which the entire community cooperated. The city park was set aside for the event, refreshments promoted. The highlight of the party was a plane stunt wherein the pilot dropped lettered star points which when brought to the theatre were good for a free admission at a special morning show. In addition many other prizes were promoted.

Co-op windows secured for the date were topped by one of the Janet Gaynor original costumes modeled by local beauty. Other tieups included "star" badges worn by employees in leading stores, kiddie dance revues, giant banners across main street, personal announcements from the stage and elaborate street parade, among other slants arranged on this campaign that won for Kirkmeyer the Quigley Silver for July.

Featured exploitations in both the Kirkmeyer and Patchen campaigns are illustrated in the Round Table photo section of this issue.

The three main objectives set down by Manager E. A. "Pat" Patchen for his campaign on "Captains Courageous" were, first, to arouse women appeal, second, build up the importance of the picture, third, fight outdoor and seasonal opposition. To accomplish the first, Patchen arranged with the Juvenile Court judge to sentence a girl to see the picture, had a leading clubwoman broadcast a talk on the date, stuffed laundry bags, distributed blotters to office girls, contacted Campfire girls, put a girl out on the street to distribute heralds.

The second main point was reached with a Hollywood premiere including lobby broadcast, special lighting and all the local prominents in attendance. Three-week advance campaign was employed and highly elaborate front created for the event. To lick the summer opposition, Patchen went after the crowds at swimming pools, in parks, recreational centers, in cars. Tug-of-war contests at ball park, 24-sheet A-board on float moving from place to place, parade and band concert on opening night, tagging parked cars, etc., were some of the slants used to reach these sources for the date at the Main, Pueblo, Colo.

Well ahead, a huge setpiece of a sailboat in motion was constructed for lobby showing bordered with ships' wheels carrying theatre copy and cutouts of the players. Standees, and specially -paneled shadow boxes were placed on stair landings, three-sheets pasted on lobby floor. Front was decorated with strings of ship's flags, giant cutout star heads, valance and side panels with a 24-sheet pasted on sidewalk directly in front of the house and covered with liquid water glass. Sea atmosphere was carried out through entire lobby with use of marine equipment and uniformed sea scouts on hand to distributed heralds.

Patchen also put on radio program wherein students of local college drama club did a 15-minute broadcast of the picture. Radio review was arranged for on the evening of the opening day and questions having to do with Kipling, the picture, fishing, etc., were asked on a "man-on-the-street" program.

Amateurs Review Picture

In addition to a strong ad campaign, Pat arranged to secure a co-op ad page and also obtained newepaper cooperation for an amateur critics' contest. To the entrant writing the best review on the picture was given a six-week paid assignment by the paper to write reviews of attractions at the Main Theatre. With another daily Patchen arranged a special showing for underprivileged children publicised as sponsored by Freddie Bartholomew. Children not having the admission money were allowed in free on presentation of letters from adult.

The Hollywood premiere was built up closing the theatre after the matinee on the day before regular opening in preparation for the premiere at night. The proceedings were accompanied by the usual trimmings and in addition Patchen organized a parade with police escort through the center of the

(Continued on following page)

Quigley Awards Information

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

△

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

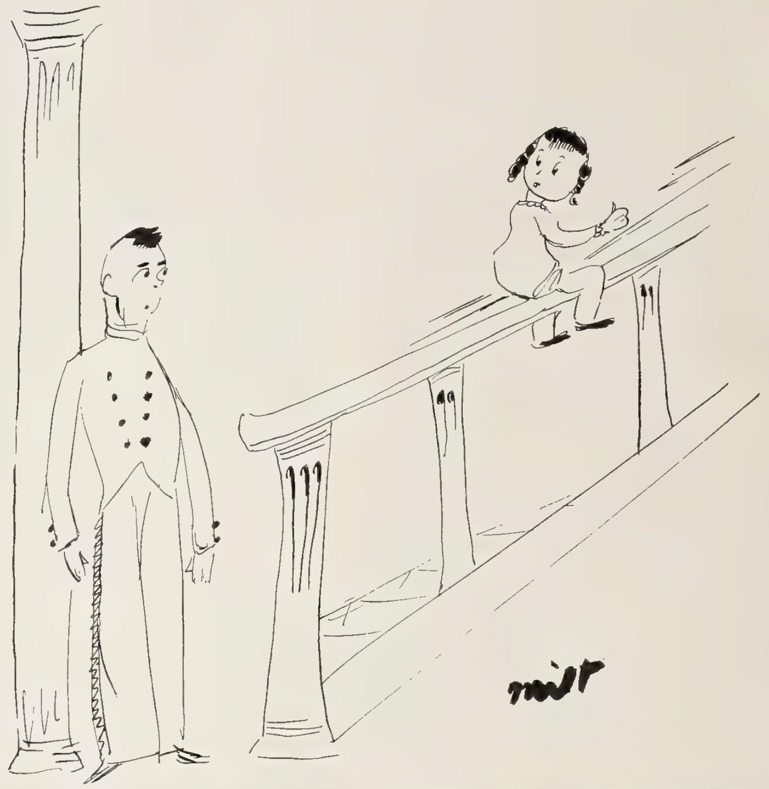
△

All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do".

△ △ △

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

SHOWMEN'S LOBBY LAFFS!



YOUNGSTER: *Will you be good enough to let me know when the serial goes on?*

Tokyo "Horizon" Campaign Started 11 Months Ahead

Aiming at all classes of Japanese theatre patrons, the Columbia Tokyo branch heads started the advance on the picture almost a year ahead in varioues fan magazines and other publications and followod with a wide post card campaign by direct mail. Campaign was strengthened as the date for showing neared at both the Hibiya Eiga Gekijo and the Toyoko Eiga Gekijo, leading first-run houses.

Stressed were posting of special and regular one-sheets. Over 100 24-stands were used for the local date and advertising balloons displayed in four of the most prominent Tokyo locations. Bus signs were utilized and three-sheets planted in suburban railroad stations, public bath-houses and other prominent locations.

Tieins included hookin with leading confectionery manufacturer to display posters in all retail chain stores of the company and to imprint reverse of sales slips with picture advertising. Also promoted were small bags of candy for giveaway, each containing a frame of film from the picture. Merchant co-op ads were also arranged in leading Tokyo papers and folding screens were displayed at strategic points about city, each carrying production scene stills, title, playdates, etc.

Parade of sandwichmen was arranged, each wearing coat with title lettered on back and squads of kimona girls were also used, girls carrying parasols with the title in Japanese lettering. Exhibition of picture material was shown at prominent stores and featured in the newspaper campaign was a special edition put out by one of the prominent dailies.

"Hollywood Premiere" Stressed By Patchen

(Continued from preceding page)

town with decorated floats, Boy Scouts, Campfire Girls, etc., all led by brass band which gave concert in front of house. Powerful searchlights were obtained, bombs fired from the theatre roof at three-minute intervals followed by fireworks supervised by city fire department.

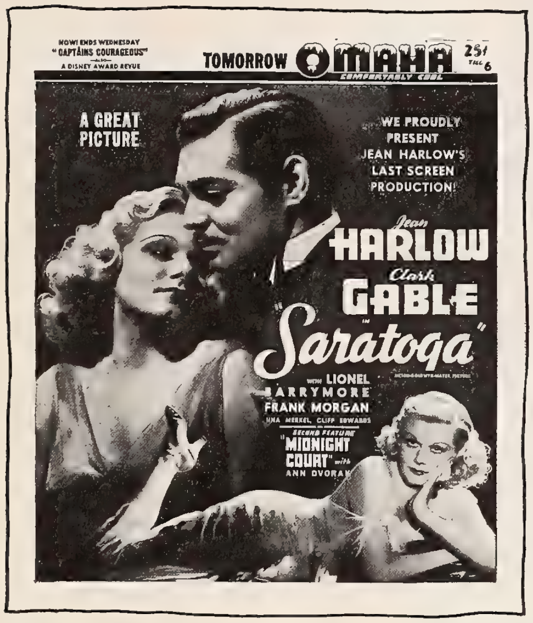
Electric organ set up in lobby furnished music amplified by p.a. system for entertainment of waiting crowds, important locals were interviewed on the picture over the radio, print of the picture forwarded by plane was met at airport by City Commissioners. Branch offices were opened in downtown stores for advance sale and postcards handwritten and addressed locally were sent to New York to be mailed from the metropolis to the Pueblo direct mail list.

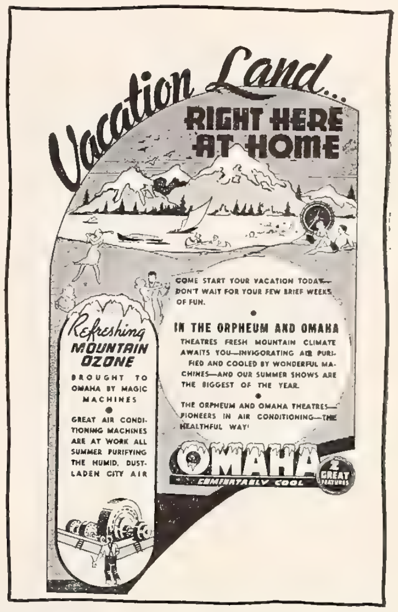
Co-op windows included beachware display in leading department store, ships' background and picture copy used for background. Also effective was another window showing a miniature electrical city featuring theatre front with "Courageous" display. Patchen was able to promote from drug stores a number of animations showing fishermen and boats in motion and previously used to advertise cod liver oil products. With copy changed to sell the picture, these proved to be highly effective at little cost.

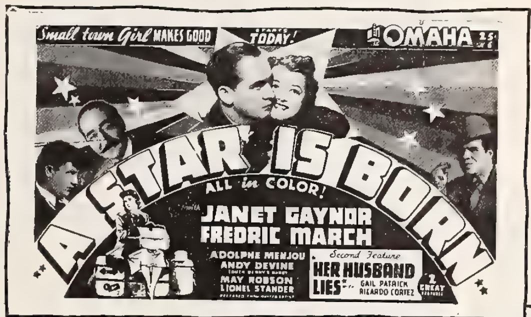
In addition to other items mentioned, the July Bronze Plaque winner arranged for bulletin type telegrams to be sent to all club meetings, distributed imprinted sailor caps to newsboys, lifeguards and special heralds by girls costumed in sailor costumes attired thus for added atmosphere.

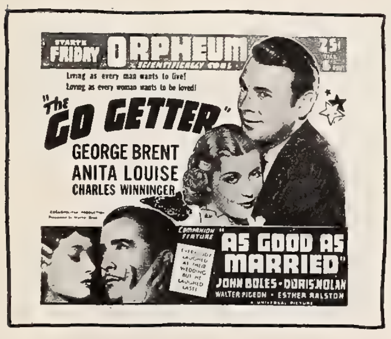
SOME TRI-STATES THEATRE ADS

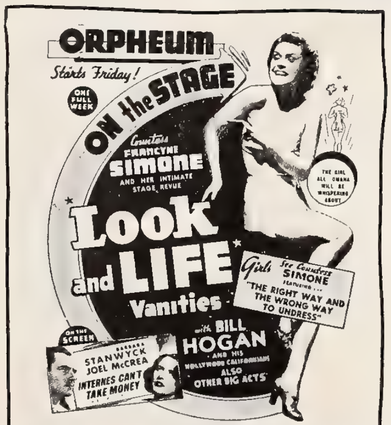
The ads reproduced on this page are forwarded by Ted Emerson, advertising director Tri-States Nebraska Theatres and drawn by Lou Kozal of Emerson's ad staff. Policy throughout the territory is double feature with stage show bookings now and then. This page continues the Round Table series of representative layouts from individual ad men.

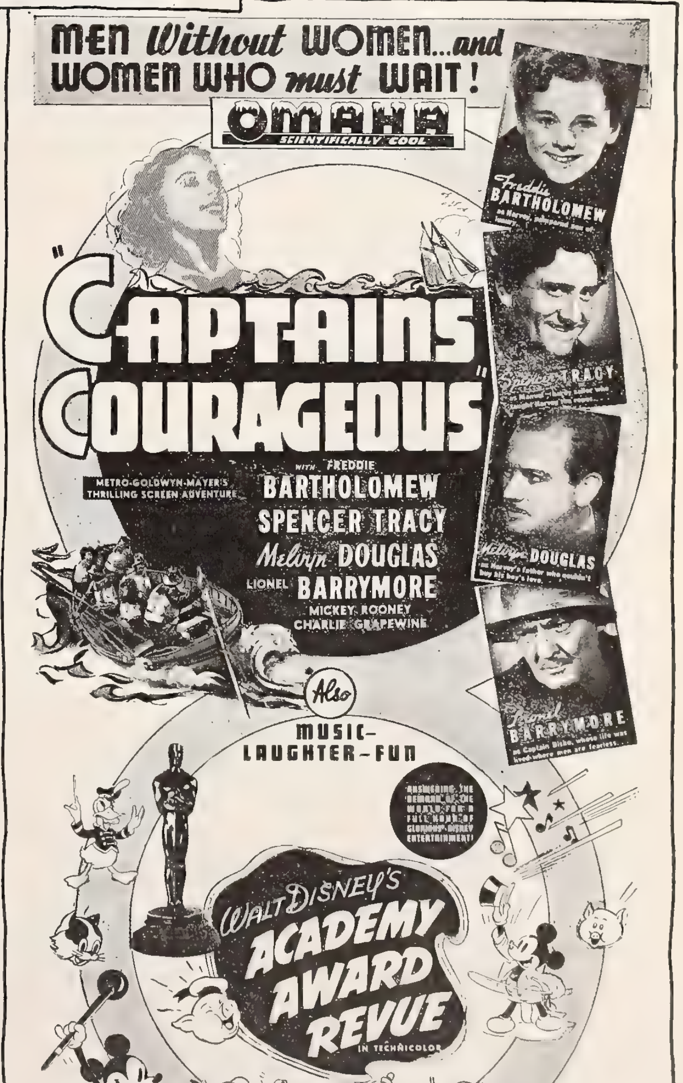

NOW! ENDS WEDNESDAY
"CAPTAINS COURAGEOUS"
ALSO
A DISNEY AWARD REVUE
TOMORROW OMAHA
COMFORTABLY COOL
25¢ TILL 6
A GREAT PICTURE
WE PROUDLY PRESENT JEAN HARLOW'S LAST SCREEN PRODUCTION!
Jean HARLOW
Clark GABLE
IN
"Saratoga"
METRO-GOLDWYN-MAYER PICTURE
WITH LIONEL BARRYMORE
FRANK MORGAN
UNA MERKEL, CLIFF EDWARDS
SECOND FEATURE
"MIDNIGHT COURT" with ANN DVORAK

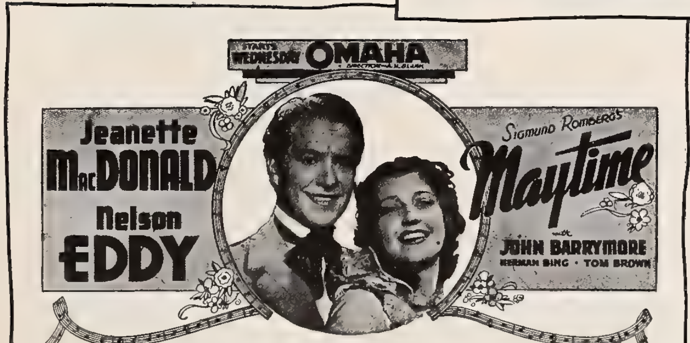

Vacation Land...
RIGHT HERE AT HOME
COME START YOUR VACATION TODAY— DON'T WAIT FOR YOUR FEW BRIEF WEEKS OF FUN.
IN THE ORPHEUM AND OMAHA
THEATRES FRESH MOUNTAIN CLIMATE AWAITS YOU—INVIGORATING AIR PURIFIED AND COOLED BY WONDERFUL MACHINES—AND OUR SUMMER SHOWS ARE THE BIGGEST OF THE YEAR.
THE ORPHEUM AND OMAHA THEATRES—PIONEERS IN AIR CONDITIONING—THE HEALTHFUL WAY!
Refreshing MOUNTAIN OZONE
BROUGHT TO OMAHA BY MAGIC MACHINES
GREAT AIR CONDITIONING MACHINES ARE AT WORK ALL SUMMER PURIFYING THE HUMID, DUST-LADEN CITY AIR
OMAHA
COMFORTABLY COOL
2 GREAT FEATURES

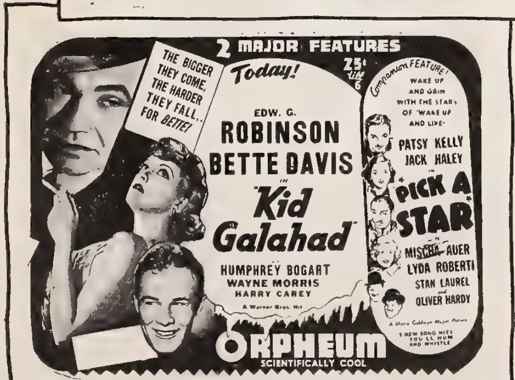

Small town Girl MAKES GOOD
STARTS TODAY!
OMAHA
A STAR IS BORN
ALL in COLOR!
JANET GAYNOR
FREDRIC MARCH
ADOLPHE MENJOU
ANDY DEVINE
MAY ROBSON
LIONEL STANDER
Second Feature
HER HUSBAND LIES
GAIL PATRICK
RICARDO CORTEZ
2 GREAT FEATURES

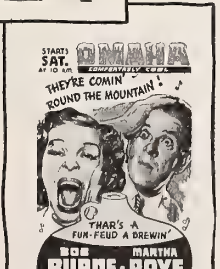

STARTS FRIDAY
ORPHEUM
SCIENTIFICALLY COOL
25¢ TILL 6
Living as every man wants to live!
Loving as every woman wants to be loved!
"The GO GETTER"
GEORGE BRENT
ANITA LOUISE
CHARLES WINNINGER
Companion Feature
"AS GOOD AS MARRIED"
JOHN BOLES · DORIS NOLAN
WALTER PIDGEON · ESTHER RALSTON


ORPHEUM
Starts Friday!
ONE FULL WEEK
ON the STAGE
Countess FRANCYNE SIMONE
AND HER INTIMATE STAGE REVUE
Look and LIFE Vanities
THE GIRL ALL OMAHA WILL BE WHISPERING ABOUT
Girls See Countess SIMONE
"THE RIGHT WAY AND THE WRONG WAY TO UNDRESS"
with BILL HOGAN AND HIS HOLLYWOOD CALIFORNIANS
ALSO OTHER BIG ACTS
ON THE SCREEN
BARBARA STANWYCK
JOEL McCREA
INTERNES CAN'T TAKE MONEY


MEN Without WOMEN...and WOMEN WHO must WAIT!
OMAHA
SCIENTIFICALLY COOL
"CAPTAINS COURAGEOUS"
METRO-GOLDWYN-MAYER'S THRILLING SCREEN ADVENTURE
WITH FREDDIE BARTHOLOMEW
SPENCER TRACY
Melvyn DOUGLAS
LIONEL BARRYMORE
MICKEY ROONEY
CHARLIE GRAPEWINE
Freddie BARTHOLOMEW
Spencer TRACY
Melvyn DOUGLAS
Lionel BARRYMORE
Also
MUSIC—LAUGHTER—FUN
WALT DISNEY'S ACADEMY AWARD REVUE
IN TECHNICOLOR


STARTS WEDNESDAY
OMAHA
Jeanette MacDONALD
Nelson EDDY
Sigmund Romberg's
Maytime
with JOHN BARRYMORE
HERMAN BING · TOM BROWN


2 MAJOR FEATURES
Today!
25¢ till 6
THE BIGGER THEY COME, THE HARDER THEY FALL... FOR BETTE!
EDW. G. ROBINSON
BETTE DAVIS
IN
"Kid Galahad"
HUMPHREY BOGART
WAYNE MORRIS
HARRY CAREY
A Warner Bros. Hit
Companion Feature
WAKE UP AND GRIN WITH THE STARS OF "WAKE UP AND LIVE"
PATSY KELLY
JACK HALEY
IN
"PICK A STAR"
MISCHA AUER
LYDA ROBERTI
STAN LAUREL and OLIVER HARDY
5 NEW SONG HITS YOU'LL HUM AND WHISTLE
ORPHEUM
SCIENTIFICALLY COOL


STARTS SAT. AT 10 A.M.
OMAHA
COMFORTABLY COOL
THEY'RE COMIN' ROUND THE MOUNTAIN
THAR'S A FUN-FEUD A BREWIN'
BOB BURNS · MARTHA RAYE
"MOUNTAIN MUSIC"
A Paramount Picture
JOHN HOWARD
TERRY WALKER
NIGHT OF MYSTERY
ROSCOE KARNS
RUTH COLEMAN
2 GREAT FEATURES

• personalities

SID HOLLAND
city manager, Elkhart Amuse. Co., Elkhart. Ind., paid us his yearly and anticipated visit.

▽

JULES KOENIG
formerly manager of the Times Square, N. Y. C., has been shifted to the Republic.

▽

LORNE MOORE
has been promoted from assistant at the Grand, Sudbury, Ontario, to manager of the Royal, North Bay.

▽

JIM PARTLOW
is now booker for Warner Bros., working out of the Cincinnati office.

▽

E. L. DRAKE
is managing the Paramount Theatre, Jackson, Tenn.

▽

J. R. MACEACHRON
in Jackson, Tenn., is managing the State Theatre.

▽

HERMAN ALAVEES
former manager has bought the Eureka Springs Theatre, Eureka Springs, Ark., from RAY FREEMAN.

▽

ED ROSEN
is now managing the Patio Theatre, Brooklyn, N. Y., for Century Circuit.

▽

PAUL KESSLER
of the Suffolk Theatre, Holyoke, Mass., stopped into Club headquarters to pay us a visit. JULIAN RIFKIN is relieving Kessler while on his vacation.

▽

BEN SCHWARTZ
is now managing the Warner Club, Canton, replacing DOC ELLIOTT.

▽

LOUIE MAYER
manager of the Capitol, Rochester, has been shifted to the Temple with KEN COBB replacing him at the Capitol.

▽

ED MAY
manager of the Lake, Rochester, has switched posts to SAM SHAFER of the Dixie.

▽

REX WILLIAMS
of the Hoosier Theatre, Whiting, Ind., dropped into Club headquarters to get acquainted.

▽

C. L. HOLLISTER
has been appointed manager of the Babcock and Temple Theatres, Wellsville, N. Y.

▽

ELWOOD ROBINSON
is now managing the Yorkville Theatre, Yorkville, Ohio.

▽

ALBERT TOTH
is at Tiltonsville, Ohio, handling the Palace Theatre.

▽

ROBERT SCHWARTZ
has reopened the Paramount, Thomaston, Conn.

Claudette
COLBERT
'I MET HIM IN PARIS'
MELVYN DOUGLAS
ROBERT YOUNG

Above poster on "I Met Him In Paris" is airbrush work created by Artist Archie Clark at the Liberty Theatre, Horton, Kansas.

Showmen's Calendar

OCTOBER

3rd	Warner Oland's Birthday
5th	Wright Bros. Take First Long Distance Flight—1905
6th	Janet Gaynor's Birthday Carole Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765 James Whitcomb Riley's Birthday—1852
8th	Chicago's Great Fire—1871 Washington Monument Opened—1884
10th	U. S. Naval Academy at Annapolis Opened—1845 Helen Hayes' Birthday
12th	Columbus Day
13th	Irene Rich's Birthday Corner Stone of White House Laid—1792 Louise Closser Hale's Birthday
17th	Jean Arthur's Birthday
18th	Miriam Hopkins' Birthday
19th	Surrender of Cornwallis—1781
20th	Spain Ceded Florida to U. S.—1820
21st	First Incandescent Light Produced by Edison—1879 Groucho Marx's Birthday
22nd	Mitzi Green's Birthday Constance Bennett's Birthday
24th	Daniel Webster's Death—1852
27th	Navy Day John Boles Birthday
29th	John Adams (Second President)—Born—1735
31st	Hallowe'en

FRANK BOUCHER
formerly at Warner's Metropolitan in Baltimore, is now managing the Strand Theatre, Altoona, Pa.

▽

REUBIN R. SPECTOR
has taken over the Roxy, Minneapolis, from M. B. Blendermin.

▽

J. REAL NETH
has leased the Ogden, Columbus, Ohio, and renamed it the Lincoln.

▽

O. H. BRADBURY
of the Fox Theatre, Atlanta, Ga., with his charming wife, paid us that long anticipated visit. Come again, folks.

▽

RAY FREEMAN
has sold the Eureka Springs Theatre, Eureka Springs, Ark.

▽

JAMES ACKRON
of the Ritz Theatre, Tipton, Ind., stopped off to pay us a visit while vacationing here.

▽

JACK FINK
of the Capitol, Miami, was another member to visit us on his annual trek northward.

▽

GUS COPLAN
has opened the Time Square Theatre, Detroit.

▽

HERMAN COHEN
is reopening the Embassy Theatre, San Francisco.

▽

HARRY KENDRICK
is managing the Missouri and the Fox in St. Louis, Mo.

▽

MILTON LONDON
has been appointed manager of the Arcadia Theatre, Detroit, succeeding LEONARD SALZBURY.

▽

GEORGE RANSHAW
formerly of the Northwest United Detroit Theatres, has been appointed manager of the Cinderella. RUFUS BLACK succeeds him at the Northwest.

▽

LARRY LASHEY
and LEWIS STERN have taken over the lease of the Opera House, Barre, Vermont. The latter will manage the house.

▽

DOUGLAS GEORGE
of the Warner publicity office in Philadelphia, came by to call on us.

▽

W. K. TRUDELL
has been appointed manager of the Capitol, London, Ontario, Can.

▽

LLOYD DEARTH
well known in theatre circles and lately manager of the Pantages Theatre, Hollywood, passed away after an appendectomy.

▽

GUY CONKLIN
has purchased the Walnut Theatre, Walnut, Mich.

Remember!

THE MOST AMAZING FEMALE PERFORMANCE YOU'VE EVER SEEN!

September

Warners
know
because
Warners
made
Muni's
'ZOLA'!...

BETTE
DAVIS

HENRY
FONDA

That Certain Woman

with
Ian Hunter • Anita Louise • Donald Crisp

Written and Directed by Edmund Goulding • A First National Picture

Seeing Is Believing!

Absolutely, unconditionally, Bette's best and biggest box-office job — as everyone who saw it at the Trade Show will tell you!

WARNERS ARE ON THE MARCH AND NOTHING CAN STOP THEM!

More to Remember in September!

DICK POWELL and FRED WARING
and his Pennsylvanians in
VARSITY SHOW
(Ted Healy • Priscilla Lane • Rosemary Lane
Walter Catlett • Johnny Davis • Buck and Bubbles)

KAY FRANCIS in CONFESSION
(Ian Hunter • Basil Rathbone • Jane Bryan)

BACK IN CIRCULATION
with PAT O'BRIEN • JOAN BLONDELL • MARGARET LINDSAY

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 82

Bluebook School Question No. 82 was: What constitutes a harmful glare spot in a motion picture auditorium? Explain, in detail, its damaging effects.

The following made acceptable replies: S. Evans and C. Rau; G. E. Doe; C. Oldham; H. Edwards; T. F. Bochert; J. R. Prater; M. and J. Devoy; W. Limmroth; R. and K. Wells; C. Champney; O. H. Schmidt; W. H. Edmonds; A. Cook; M. Dey and H. Lathrope; L. Cimikoski; C. Lonie; R. R. Lee; C. L. Loft; J. A. Zachitz, L. F. Hayes; N. L. Schofield; T. and W. Turk; L. B. Samuels; O. S. Mallaby and S. N. Lockhard; T. T. Brown and W. V. Henderson; F. H., S. and P. Dalbey; K. N. Alberts; S. N. Baxter; H. D. Maxwell and L. R. Johnson; S. R. Cuddy; R. R. Robbins and W. Wilkler; G. L. Goss; T. B. Matthews and Son; R. S. Welch; R. R. Jacobs and B. B. Hornstein; S. H. Billings; M. L. Grahame; T. L. Strobey; R. E. Bullard and J. K. Robinson; C. Hawkens; W. C. Bant and L. M. Roberts; R. L. Ney; F. D. Scanlon; L. F. and G. Brown; M. O'Connell, J. H. Morton, D. A. Shea and H. T. Plum; W. L. Morehouse; A. D. Lonby; P. and L. Felt; T. Lavenburg; S. R. Hewitt; P. F. Maxwell and R. D. Hicks; A. H. Bradley; D. and W. Porter; E. F. and M. Wentworth; W. R. Matthews and J. R. Davidson; E. Exline; B. L. Cooper and T. N. Kent; M. F. Robinson and L. A. Beachwood; W. A. Kendal and V. F. Nutan; D. Morgan; H. T. Todd and L. E. Dodson; T. N. Samuels; A. Leonard, A. C. Greene and G. T. Jones; T. W. Redhouse; E. M. Brown and D. Davis; W. S. Gray, T. M. O'Connor and D. Henderson; S. T. Leverwright; R. H. Carter; H. T. Randolph; I. L. Holmes.

BLUEBOOK SCHOOL QUESTION NO. 87

(A) What does magnetic force represent?

(B) If a.c. current be sent through a wire wound around and in close proximity to a bar of iron, what will occur and what will govern the amount of that effect?

(C) How is the density of a magnetic field considered and described?

(D) What is "residual magnetism"?

This week only one question was asked because it dealt with a very important matter. Many of the above received credit largely by courtesy, their answers being quite too brief to convey any adequate idea as to how well the matter was understood.

The following answer is by R. and K. Wells:

"A glare spot in a motion picture theatre auditorium may be defined as a spot of concentrated white light considerably more bright than its immediate surroundings. We say white light, though it is true a glare spot in modified form may be set up by concentrated colored light, but such light would of necessity have to be much brighter in order to equal the effect of white light. Moreover, we do not believe some colors could be made to constitute a true glare spot, except when the illumination is very high indeed. Of course, to be a glare spot as indicated by the question, it must be within view of at least some portion of the theatre audience.

"The effect of glare spots is cumulative for a time after entering a theatre auditorium when projection is in progress. This is because the eyes of those entering have usually been exposed to much brighter illumination, hence the pupils are contracted. But in a short while the eyes adjust themselves to semi-darkness, the pupils dilate and admit more light. They then are more suspectible to the effect of spots of light that are brighter than their immediate surroundings. The effect is felt, even though such spots of light may be less bright than the screen itself. Their sharp contrast with immediate surroundings is what makes them annoying.

"The injurious effect of such spots does not stop there. The eyes may be said to be worked pretty nearly at capacity when viewing a motion picture continuously for from two to three hours under the best possible condition, though under such conditions no undue strain is imposed. But if, in addition, a glare spot must be viewed for an equal length of time, strain is imposed, very possibly to such an extent that slight headache results. Different people have eyes more or less susceptible to such outrage. Some indeed hardly feel it at all unless the effect be very bad. Others feel the effect of even a moderately bad glare spot, either by having their eyes smart or burn, or by a headache, or by both.

"Many managers fail to realize the damage being done by such spots of light for the reason that their eyes happen to be more or less immune to their effect, or they seldom sit in such position that the glow is visible for a sufficiently long time to get the full effect."

Nearly three hundred employees of the International Projector Corporation attended the 20th annual outing of the company at Semler's Midland Park, Staten Island, N. Y., last Saturday. The manufacturing company's staff, executives and clerks alike are pictured above during the affair which has long since become a respected tradition. Brief addresses in the interludes of play were made by R. C. Kneuer, chairman of the outing committee; Earle G. Hines, president; L. S. Frappier, H. Griffin and K. Carson.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 21, 1937, from 91 theatres in 15 major cities of the country was $1,117,769, an increase of $51,608 over the total for the preceding week ended August 14, 1937, when 93 theatres in 16 large cities aggregated $1,066,161.

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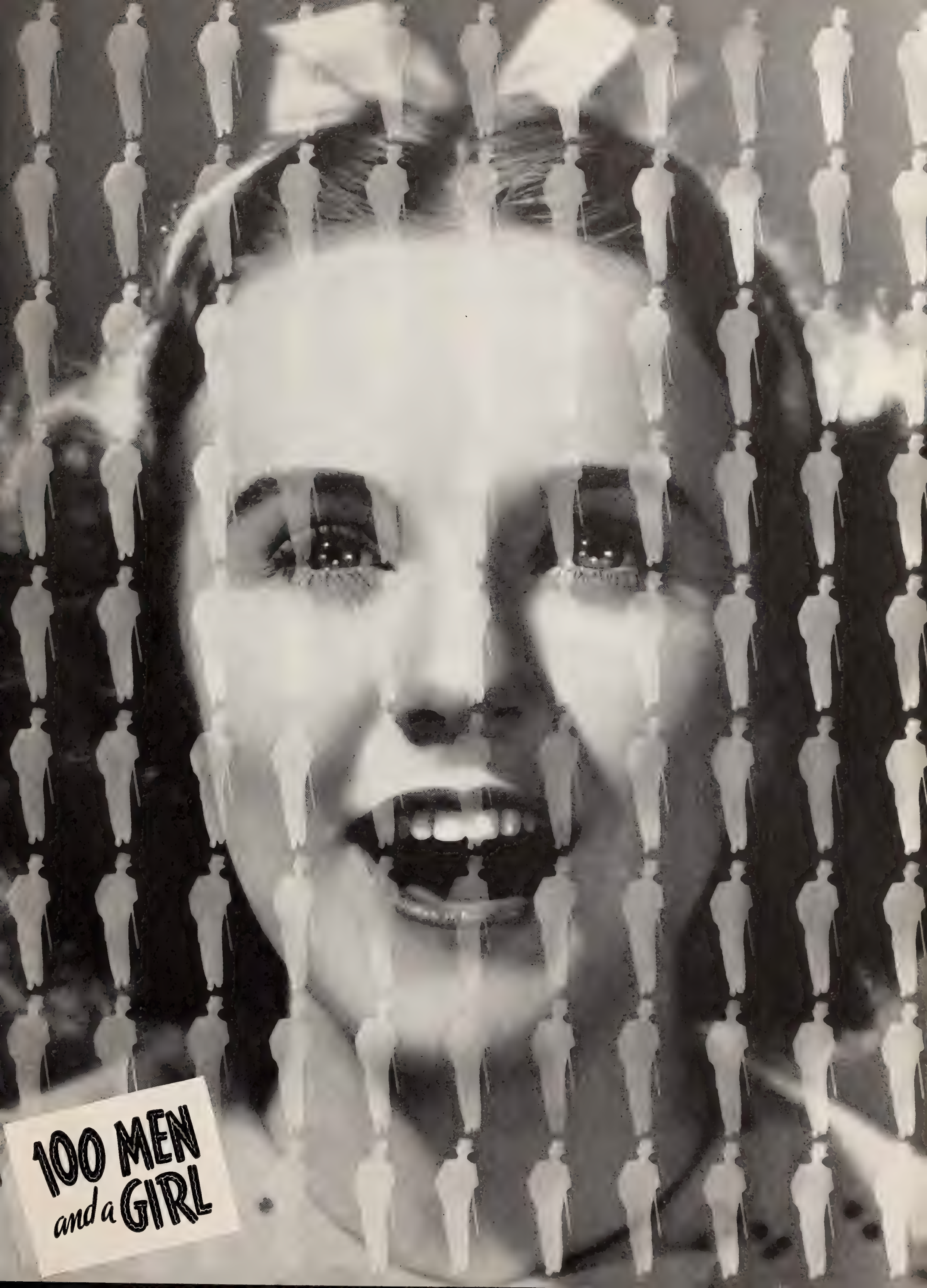
Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
Boston	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston	3,246	25c-65c	$17,700	"Think Fast, Mr. Moto" (20th Cent.-Fox) and "Windjammer" (RKO)	8,000	"Reported Missing" (Univ.) and "Armored Car" (Univ.) (35c-65c)	7,200
Colonial	1,643	55c-$1.65	9,600	"The Firefly" (MGM)	8,000		
Fenway	1,382	30c-50c	5,300	"San Quentin" (F.N.) and "Marry the Girl" (F.N.)	5,500	"Wee Willie Winkie" (20th Cent.-Fox) and "Dance, Charlie, Dance" (F.N.)	6,000
RKO Memorial	2,907	25c-65c	13,600	"Knight Without Armour" (U.A.) and "Super Sleuth" (RKO)	12,000	"The Toast of New York" (RKO) and "Love in a Bungalow" (Univ.) (2nd week)	11,000
Loew's Orpheum	2,970	35c-65c	14,500	"Stella Dallas" (U.A.) and "The Devil Is Driving" (Col.)	15,500	"They Gave Him a Gun" (MGM) and "Thunder in the City" (Col.)	16,600
Loew's State	3,537	35c-65c	13,100	"Stella Dallas" (U.A.) and "The Devil Is Driving" (Col.)	13,000	"They Gave Him a Gun" (MGM) and "Thunder in the City" (Col.)	13,000
Metropolitan	4,332	35c-75c	26,200	"Artists and Models" (Para.) (stage: Jane Pickens)	22,000	"You Can't Have Everything" 20th Cent.-Fox) (plus stage show)	21,000
Paramount	1,793	25c-50c	8,000	"San Quentin" (F.N.) and "Marry the Girl" (F.N.)	9,000	"Wee Willie Winkie" (20th Cent.-Fox) and "Dance, Charlie, Dance" (F.N.) (30c-50c)	9,600
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Topper" (MGM)	15,000	"You Can't Have Everything" (20th Cent.-Fox)	16,096
Century	3,000	25c	7,000	"San Quetin" (F.N.) and "Marry the Girl" (F.N.) (25c-35c)	8,000	"Elephant Boy" (U.A.) and "There Goes My Girl" (RKO)	6,131
Great Lakes	3,000	25c-40c	10,100	"Exclusive" (Para.) (30c-50c)	5,000	"Slave Ship" (20th Cent.-Fox)	10,117
Hippodrome	2,500	25c-40c	9,000	"New Faces of 1937" (RKO) and "You Can't Beat Love" (RKO)	5,000	"Knight Without Armor" (U.A.) and "Meet the Missus" (RKO)	4,563
Lafayette	3,300	25c	8,300	"Trouble in Morocco" (Col.) and "It Can't Last Forever" (Col.) (25c-35c)	5,000	"Love in a Bungalow" (Univ.) and "California Straight Ahead" (Univ.)	5,265
Chicago							
Apollo	1,400	35c-75c	7,100	"Saratoga" (MGM)	7,500	"Ever Since Eve" (F.N.)	5,200
Chicago	4,000	35c-75c	35,500	"You Can't Have Everything" (20th Cent.-Fox) (stage: Eddie Duchin and Orch.)	59,000	"Between Two Women" (MGM) (stage: Herman Bing and revue)	31,000
Erlanger	1,200	50c-$1.50	11,000	"The Firefly" (MGM) (2nd week)	9,000	"The Firefly" (MGM) (1st week)	11,700
Garrick	900	35c-75c	6,800	"Wee Willie Winkie" (20th Cent.-Fox)	7,000	"The Road Back" (Univ.)	8,000
Oriental	3,490	35c-55c	17,500	"San Quentin" (F.N.) (plus vaudeville)	15,000	"Dance, Charlie, Dance" (F.N.) (stage: Eddie Conrad and revue)	16,000
Palace	2,509	35c-75c	19,900	"The Toast of New York" (RKO) (stage: Vic Oliver and revue) (2nd week)	16,000	"The Toast of New York" (RKO) (stage: Vic Oliver and revue) (1st week)	24,800
Roosevelt	1,591	35c-75c	13,000	"Knight Without Armour" (U.A.)	10,000	"Wee Willie Winkie" (20th Cent.-Fox) (2nd week)	15,000
State-Lake	2,776	20c-40c	14,800	"Border Cafe" (RKO) (plus stage show)	14,300	"Sweetheart of the Navy" (G.N.) (stage: Verne Buck and revue)	14,000
United Artists	1,700	35c-75c	17,500	"The Good Earth" (MGM)	18,000	"Saratoga" (MGM) (3rd week)	16,000
Cleveland							
Allen	3,300	30c-42c	5,700	"The Toast of New York" (RKO)	4,500	"Riding on Air" (RKO)	4,500
Hippodrome	3,800	30c-42c	12,700	"You Can't Have Everything" (20th Cent.-Fox)	15,500	"The Toast of New York" (RKO)	13,000
RKO Palace	3,100	30c-60c	17,800	"Mr. Dodd Takes the Air" (F.N.) (stage: Herman Bing and vaudeville)	15,000	"Marry the Girl" (W. B.) (stage: Duke Ellington and Orch.)	22,350
State	3,400	30c-42c	17,200	"Stella Dallas" (U.A.)	16,000	"Exclusive" (Para.)	8,500
Stillman	1,900	30c-42c	5,200	"Between Two Women" (MGM)	4,000	"Saratoga" (MGM) (2nd week)	6,500
Denver							
Aladdin	1,500	25c-50c	3,400	"You Can't Have Everything" (20th Cent.-Fox)	4,000	"The Road Back" (Univ.)	4,000
Broadway	1,500	25c-40c	2,300	"Men Are Not Gods" (U.A.) and "Dreaming Lips" (U.A.)	2,000	"Wee Willie Winkie" (20th Cent.-Fox)	2,500
Denham	1,500	25c-40c	6,700	"Artists and Models" (Para.) (2nd week)	5,500	"Artists and Models" (Para.) (1st week)	9,000
Denver	2,500	25c-50c	9,600	"Love Under Fire" (20th Cent.-Fox) (stage: Major Bowes' Revue)	17,000	"You Can't Have Everything" (20th Cent.-Fox) (plus stage band)	10,500
Orpheum	2,500	25c-40c	7,300	"The Good Earth" (MGM) and "On Again-Off Again" (RKO)	12,000	"The Toast of New York" (RKO) and "You Can't Beat Love" (RKO)	6,000
Paramount	2,000	25c-40c	3,400	"Slim" (W.B.) and "The Case of the Stuttering Bishop" (F.N.)	4,000	"Hoosier Schoolboy" (Mono.) and "She Had to Eat" (20th Cent.-Fox)	2,000


100 MEN
and a GIRL

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Topper" (MGM) and "Between Two Women" (MGM)	16,121	"You Can't Have Everything" (20th Cent.-Fox) and "London by Night" (MGM)	16,752
Pantages	3,000	30c-65c	8,100	"The Toast of New York" (RKO) "The Big Shot" (RKO) (2nd week)	6,300	"The Toast of New York" (RKO) and "The Big Shot" (RKO) (1st week)	9,800
W. B. Hollywood	3,000	30c-65c	10,400	"Mr. Dodd Takes the Air" (F.N.) and "White Bondage" (W.B.)	7,200	"Knight Without Armour" (U.A.) and "Public Wedding" (W.B.)	9,500
Kansas City							
Mainstreet	3,100	25c-40c	9,300	"Artists and Models" (Para.) and "The Big Shot" (RKO)	12,400	"You Can't Beat Love" (RKO) (stage: Fred Waring's Orch.) (9 days)	20,000
Midland	4,000	25c-40c	12,000	"Stella Dallas" (U.A.) and "The Devil Is Driving" (Col.)	13,800	"Between Two Women" (MGM) and "The Girl Said No" (G.N.)	8,000
Newman	1,900	25c-40c	7,300	"Exclusive" (Para.) and "Hoosier Schoolboy" (Mono.)	4,300	"San Quentin" (F.N.) and "Marry the Girl" (W.B.)	5,100
Tower	2,000	25c-40c	7,400	"One Mile from Heaven" (20th Cent.-Fox) (plus stage show)	7,200	"You Can't Have Everything" (20th Cent.-Fox) (plus stage show)	12,200
Uptown	2,000	25c-40c	4,500	"You Can't Have Everything" (20th Cent.-Fox) (9 days)	4,800	"Wee Willie Winkie" (20th Cent.-Fox) (6 days-2nd week)	3,300
Los Angeles							
Four Star	900	50c-$1.50	4,000	"The Firefly" (MGM) (2nd week)	10,500	"The Firefly" (MGM) (6 days-1st week)	14,700
Grand International	750	35c-40c	2,100	"Janosik" (French)	1,700	"Masquerade in Vienna" (World)	2,300
Hillstreet	2,700	30c-65c	8,000	"The Toast of New York" (RKO) and "The Big Shot" (RKO) (2nd week)	6,200	"The Toast of New York" (RKO) and "The Big Shot" (RKO) (1st week)	8,100
Loew's State	2,500	30c-55c	14,700	"Topper" (MGM) and "Between Two Women" (MGM)	17,548	"You Can't Have Everything" (20th Cent.-Fox) and "London by Night" (MGM)	17,807
Paramount	3,595	30c-55c	18,400	"Artists and Models" (Para.) (stage: Fuzzy Knight and revue)	28,400	"It's All Yours" (Col.) and 'Blonde Trouble" (Para.) (plus stage show)	14,500
W. B. Downtown	3,400	30c-65c	10,700	"Mr. Dodd Takes the Air" (F.N.) and "White Bondage" (W.B.)	6,100	"Knight Without Armour" (U.A.) and "Public Wedding" (W.B.)	6,000
Montreal							
Capitol	2,547	25c-60c	9,300	"Wee Willie Winkie" (20th Cent.-Fox) and "King George VI Coronation" (20th Cent.-Fox)	9,500	"The Singing Marine" (W.B.) and "The Man in Blue" (Univ.)	7,000
Loew's	3,115	25c-40c	11,000	"Wild Money" (Para.) and "Parole Racket" (Col.)	4,500	"Slim" (W.B.) and "The Case of the Stuttering Bishop" (F.N.)	4,500
Palace	2,600	25c-65c	10,500	"Saratoga" (MGM) (2nd week)	6,000	"Saratoga" (MGM) (1st week)	10,500
Princess	2,272	25c-65c	7,600	"Between Two Women" (MGM) and "Married Before Breakfast" (MGM)	6,500	"Easy Living" (Para.) and "The Great Gambini" (Para.) (2nd week)	5,000
New York							
Astor	1,142	55c-$2.20	15,600	"High, Wide and Handsome" (Para.) (4th week)	5,000	"High, Wide and Handsome" (Para.) (3rd week)	7,000
Capitol	4,700	25c-85c	33,400	"Captains Courageous" (MGM) (2nd week)	25,000	"Captains Courageous" (MGM) (1st week)	39,000
Criterion	1,700	25c-75c	12,000	"She's No Lady" (Para.)	5,000	"Blonde Trouble" (Para.)	4,000
Globe	1,400	55c-$2.20	17,800	"Souls at Sea" (Para.) (2nd week)	11,000	"Souls at Sea" (Para.) (1st week)	11,000
Hollywood	1,430	55c-$2.20	....	"The Life of Emile Zola" (F.N.) (11 days)	41,000	....	
Paramount	3,700	25c-99c	36,100	"Artists and Models" (Para.) (stage: Phil Spitalny's Girl Orch.) (2nd week)	42,000	"Artists and Models" (Para.) (stage: Phil Spitalny's Girl Orch.) (1st week)	58,000
Rialto	594	25c-55c	7,700	"London by Night" (MGM)	6,400	"Between Two Women" (MGM)	6,100
Rivoli	2,200	25c-99c	23,100	"You Can't Have Everything" (20th Cent.-Fox) (3rd week)	18,000	"You Can't Have Everything" (20th Cent.-Fox) (2nd week)	23,500
RKO Music Hall	6,200	40c-$1.65	79,000	"Stella Dallas" (U.A.) (plus stage show) (2nd week)	85,000	"Stella Dallas" (U.A.) (plus stage show) (1st week)	98,000
Roxy	5,954	25c-75c	35,400	"The Road Back" (Univ.) (plus stage show)	41,000	"Wee Willie Winkie" (20th Cent.-Fox) (plus stage show) (3rd week)	28,700
Strand	3,000	40c-99c	20,800	"Mr. Dodd Takes the Air" (F.N.)	9,000	"San Quentin" (W.B.)	14,000

In the FAN MAGAZINES

Once again he sings Pagan love songs as he woos and wins a lovely daughter of luxury.

RAMON NOVARRO

The SHEIK STEPS OUT

with LOLA LANE · GENE LOCKHART · KATHLEEN BURKE · STANLEY FIELDS and BILLY BEVAN

directed by Irving Pichel · original story and screen play by Adele Buffington · Associate Producer Herman Schlom

A *Republic* PICTURE

for OCTOBER*

Republic helps sell *for* you the picture it has sold *to* you with these full-page ads on Ramon Novarro in "The Sheik Steps Out", in Photoplay, Modern Screen, Movie Mirror, Motion Picture, Screenland, Picture Play and Screen Guide. Actual combined circulation of two-and-a-half million picture-goers—and every last one of them a potential patron of your theatre. Another giant stride in the constant forward march of Republic.

* ***On the stands Sept. 1st***

Once again h… woos and wins…

Ramon NOVARRO in *The* SHEIK STEPS OUT

with LOLA LANE · GENE LOCKHART · KATHLEEN BURKE · STANLEY FIELDS and BILLY BEVAN

directed by Irving Pichel · original story and screen play by Adele Buffington · Associate Producer Herman Schlom

A *Republic* PICTURE

Once again he sings … woos and wins a lovely daughter of luxury.

Ramon NOVARRO in *The* SHEIK STEPS OUT

A *Republic* PICTURE

REPUBLIC

[THEATRE RECEIPTS--CONT'D]

Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
Oklahoma City	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Criterion	1,700	10c-40c	5,300	"Wee Willie Winkie" (20th Cent.-Fox)	5,500	"Topper" (MGM)	6,700
Liberty	1,500	10c-25c	2,900	"Wings Over Honolulu" (Univ.) and "Jim Hanvey, Detective" (Rep.) (4 days)	2,400	"As Good As Married" (Univ.) and "Hills of Old Wyoming" (Para.) (4 days)	2,300
				"The Great Hospital Mystery" (20th Cent.-Fox) and "Outcasts of Poker Flat" (RKO) (3 days)	500	"Larceny on the Air" (Rep.) and "California Straight Ahead" (Univ.) (3 days)	600
Midwest	1,500	10c-55c	4,300	"The Road Back" (Univ.) (6 days)	3,000	"Exclusive" (Para.) (6 days)	2,900
Tower	1,100	10c-35c	....	"Love from a Stranger" (U.A.) (plus stage show)	3,000	"Think Fast, Mr. Moto" (20th Cent.-Fox)	2,800
Omaha							
Brandeis	1,200	25c-40c	4,900	"It's All Yours" (Col.) and "Border Cafe" (RKO)	4,300	"The Toast of New York" (RKO)	4,500
Omaha	2,200	25c-40c	6,900	"The Good Earth" (MGM) and "Big Business" (20th Cent.-Fox)	11,200	"Artists and Models" (Para.) and 'When Thief Meets Thief" (U.A.) (10 days)	13,500
Orpheum	3,000	25c-40c	9,200	"Wee Willie Winkie" (20th Cent.-Fox) and "Bulldog Drummond Escapes" (Para.)	9,700	"Exclusive" (Para.) and "Midnight Madonna" (Para.)	8,100
Philadelphia							
Boyd	2,400	40c-65c	14,800	"The Toast of New York" (RKO)	12,000	"The Good Earth" (MGM)	12,500
Earle	2,000	25c-55c	14,400	"Between Two Women" (MGM) (stage: Tom Howard-Fifi D'Osay) (6 days)	22,000	"Super Sleuth" (RKO) (stage: Three Stooges) (6 days)	20,000
Fox	3,000	40c-65c	17,000	"You Can't Have Everything" (20th Cent.-Fox)	17,000	"Exclusive" (Para.)	10,500
Karlton	1,000	25c-40c	2,700	"Blonde Trouble" (Para.)	2,200	"The Road Back" (Univ.)	2,500
Keith's	2,000	30c-50c	2,800	"The Good Earth" (MGM)	3,200	"Saratoga" (MGM)	3,400
Stanley	3,700	40c-65c	15,700	"Artists and Models" (Para.) (6 days-2nd week)	11,500	"Artists and Models" (Para.) (1st week)	19,500
Stanton	1,700	30c-50c	6,400	"Think Fast, Mr. Moto" (20th Cent.-Fox)	5,400	"San Quentin" (W. B.)	5,000
San Francisco							
Clay	400	15c-40c	1,100	"Soder Om Landsvagen" (Scandinavian)	800	"The Guardsman" (MGM-re-issue) (3rd week)	800
Fox	5,651	15c-75c	11,000	"Artists and Models" (Para.) and "The Case of the Stuttering Bishop" (F. N.)	25,000	"You Can't Have Everything" (20th Cent.-Fox) and "Think Fast, Mr. Moto" (20th Cent.-Fox)	15,600
Golden Gate	2,850	15c-55c	16,600	"The Toast of New York" (RKO) (plus vaudeville) (2nd week)	15,000	"The Toast of New York" (RKO) (plus vaudeville) (1st week)	22,500
Orpheum	2,440	15c-55c	8,200	"It's All Yours" (Col.) and "Reported Missing" (Univ.)	8,200	"The Girl Said No" (G.N.) and "Outlaws of the Orient" (Col.)	7,000
Paramount	2,670	15c-75c	13,300	"You Can't Have Everything" (20th Cent.-Fox) "Think Fast, Mr. Moto" (20th Cent.-Fox)	14,200	"Saratoga" (MGM) and "Big Business" (20th Cent.-Fox) (3rd week)	10,000
St. Francis	1,470	15c-75c	6,900	"Wee Willie Winkie" (Para.) and "Wild Money" (Para.) (2nd week)	8,000	"Wee Willie Winkie" (20th Cent.-Fox) and "Wild Money" (Para.) (1st week)	8,300
United Artists	1,200	15c-75c	6,900	"Knight Without Amour" (U.A.)	7,600	"Make Way for Tomorrow" (Para.) and "Disney's Academy Award Revue" (U.A.) (2nd week)	5,400
Warfield	2,680	15c-75c	15,300	"The Good Earth" (MGM) (2nd week)	14,000	"The Good Earth" (MGM) (1st week)	13,000
Seattle							
Blue Mouse	950	15c-35c	3,700	"The Lady Escapes" (20th Cent.-Fox) "Night of Mystery" (Para.)	32,000	"Hollywood Cowboy" (RKO) and "The Wildcatter" (Univ.)	3,200
Fifth Avenue	2,500	30c-55c	7,700	"Wee Willie Winkie" (20th Cent.-Fox) and "Sing and Be Happy" (20th Cent.-Fox)	9,250	"The Toast of New York" (RKO) and "Born Reckless" (20th Cent.-Fox)	6,800
Liberty	1,800	15c-55c	7,700	"It's All Yours" (Col.) and "Platinum Blonde" (Col.) (25c-55c)	4,700	"It Can't Last Forever" (Col.) and "Speed to Spare" (Col.)	4,300
Music Box	950	30c-55c	3,500	'Saratoga" (MGM) (2nd weekly)	3,100	"Saratoga" (MGM) (1st week)	4,200
Orpheum	2,450	30c-55c	6,000	"You Can't Have Everything" (20th Cent.-Fox) and "Midnight Madonna" (Para.)	8,900	"The Road Back" (Univ.) and "Wild Money" (Para.) (2nd week)	5,400
Palomar	1,500	15c-35c	4,700	"It Could Happen to You" (Rep.) (plus vaudeville)	4,150	"Trouble in Morocco" (Col.) (plus vaudeville)	4,600
Paramount	3,050	30c-55c	5,200	"Artists and Models" (Para.) and "Fly-Away Baby" (W.B.) (2nd week)	6,200	"Artists and Models" (Para.) and "Fly-Away Baby" (W.B.) (1st week)	8,700

FIDELITY

EXPERIENCE shows that Eastman Fine-Grain Duplicating Films are capable of giving duplicates which are actual facsimiles of the originals. Completely solving a major photographic problem, these new high-fidelity films are among the most important safeguards of motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

OBITUARIES

Charles Midgley, Pioneer Exhibitor Dies in Oakland

Charles William Midgley, pioneer motion picture exhibitor, died at his home in Oakland, California, on Wednesday evening, August 11th. He had been in ill health for three years. He was 72 years old.

Born in Nephi, Utah, on September 21st, 1864, Mr. Midgley moved with his parents to Salt Lake City, and in 1888 married Josephine B. Vissing of Vejle, Denmark, in that city. He entered the interior decorating business there and also built several of Salt Lake City's first apartment houses.

In 1908 Mr. Midgley became one of the country's earliest pioneers in the exhibiting field of the motion picture industry, opening and operating his first motion picture theatre, "The Casino." Soon followed "The Liberty" and "The American," which at that time was considered the largest motion picture theatre west of the Mississippi River, having a seating capacity of 3,000, a 25-piece symphony orchestra, and one of the world's largest pipe organs.

In 1915 Mr. Midgley moved to Oakland, where, during the past 24 years, he has operated the original Alameda and Franklin Theatres; the American Theatre and, of more recent date, the Ritz Theatre.

Mr. Midgley is survived by his widow, two sons, Van Vissing of Berkeley, and Charles William, Jr., of Oakland; a granddaughter, Miss Elizabeth Deane Midgley of Berkeley, Calif.; two sisters, Mrs. William Perry and Miss May Midgley, both of Salt Lake City, and five bothers, John, Ephraim, Benjamin, Joshua and Earl, all of Salt Lake City.

Services were held in Oakland, from whence the remains were taken to Salt Lake City for interment.

William Fait Dies in Brazil

William Fait, 55, formerly Brazilian manager for First National, committed suicide last Wednesday in Rio de Janeiro. He is survived by a widow and two children.

Mr. Fait became a manager for First National in South America in 1929, severing his connection three years ago because of ill health. Later he tried organizing his own business but failed to prosper.

Prior to 1929, Mr. Fait had been widely known in film circles as theatre manager. He was engaged in theatre management in New York, Rochester, Syracuse and Baltimore, where he was born. In New York, he was associated with David Howells, First National franchise holder.

T. C. Martin

T. C. Martin, well-known to the Northwest as a theatre exhibitor, died recently in Pullman, Washington.

J. Lloyd Dearth, Manager, Dead

J. Lloyd Dearth, manager of Pantages Theatre, Hollywood, and winner in January, 1935 of the Bronze Quigley award, died in Good Samaritan Hospital, Los Angeles, after a lengthy illness.

It was while he was manager of the Capitol Theatre, Vancouver, that Mr. Dearth won the Quigley award. He left Vancouver in April, 1936 to take over the management of the Pantages. Three months ago, Mr. Dearth suffered a ruptured appendix and peritonitis set in.

O. H. Steindorf

O. H. Steindorf, for many years owner of the Gem, Amery, Wisconsin, died recently in that city of a stroke.

James McIntyre

James McIntyre, 81, member of the famous minstrel team of McIntyre and Heath, died last week at his home at Nyack, N. Y. During the post-Civil War period, he toured with his partner in the most famous sketch of the time, "The Ham Tree," which he wrote.

Ruth H. Davis

Mrs. Ruth Helen Davis, playwright and actress, died in New York this week from injuries sustained in a fall from the Hotel Astor Friday.

Mrs. Lester Lonergan

Mrs. Lester Lonergan, 59, widow of the actor, Lester Lonergan, actor and play producer, died last week at the French Hospital, New York. Formerly an actress in musical comedy, she had appeared on the stage under her maiden name, Amy Ricard.

SHORT PRODUCT PLAYING BROADWAY

Week of August 21

CAPITOL	Colorful Bombay	MGM
	Carnival in Paris	MGM
CENTRAL	Goofs and Saddles	Columbia
	Fit to Win	Columbia
CRITERION	Cut Out for Love	Vitaphone
	Doctor Cupid	Vitaphone
	Royal Steeds	RKO Radio
MUSIC HALL	Mickey's Amateurs	United Artists
PARAMOUNT	Popular Science, No. 6	Paramount
	Killer of the Tonto	Paramount
RIALTO	Battling Bettas	DuWorld
	Thicker Than Water	MGM
RIVOLI	Mickey's Amateurs	United Artists
	Comical Oddities of Ye Goode Olde Days	Carl S. Clancy
ROXY	Hollywood Screen Test	Universal
STRAND	Arnold Johnson and His Orchestra	Vitaphone
	Sunbonnet Blue	Vitaphone

IN COURTS

Unlicensed Showing Charged in Yonkers

United Artists, Walt Disney Productions, Universal and Big-U Film Exchange filed suit in United States District court last week against Weinberg Enterprises, Inc., and Joseph Weinberg, operator of the Cameo theatre, Yonkers, N. Y., for alleged unlicensed exhibition of motion pictures.

It is charged that "Who Killed Cock Robin," "On Ice," and episodes from "Frank Merriwell," "Flash Gordon" and "Phantom Riders" were exhibited without licenses between May and September, 1936. A permanent injunction and damages of $250 for each alleged unlicensed showing are asked.

Dismiss Caruthers Suit

Federal Judge John M. Woolsey dismissed the $1,000,000 plagiarism suit of Allan Caruthers against RKO Radio over the picture "Cimarron" holding that he found "no basis for the charge of literary larceny."

Asks End of ASCAP Action

A motion has been filed in United States District court at Lincoln, Neb., by the state Attorney General's office seeking dismissal of the American Society of Composers, Authors and Publishers' suit attacking validity of the last legislature's statute outlawing the organization in Nebraska. A three-judge Federal court is to hear the ASCAP suit in Omaha September 11 unless the Attorney General's motion is granted.

Warners File Denial

Warner Brothers filed a general denial in United States District court this week in answer to the $500,000 libel action brought by Casino Productions and Yermi Stern. The action originated in the New York Supreme court and was transferred to the Federal court because of diversity of citizenship. The complaint charges the reputation of the plaintiffs was damaged in the Warner picture, "Go Into Your Dance."

Columbia and Circuit Sued

Moses Lopez of Kansas City, Kans., filed suit in circuit court there August 20 against Columbia Pictures and Fox Midwest, alleging that August 11, 12, and 13, the Fox Plaza at Ottawa, Kans., showed "The Devil Is Driving," and in connection with the exhibition, displayed a wrecked car in front which bore the placard, "This Wreck Was Caused by a Devil Driver." The car, Lopez alleges, was his, and he was driving it July 14 when it was wrecked.

Because, Lopez's petition asserts, the picture purports to show the dangers of drunken driving, the display of the motor car reflected on him, and carried the false impression that he was drunk when the accident occurred.

Stock Increase Granted

The National Theatre Supply Company, Delaware, in Oklahoma City, has been granted an increase in capital stock from $18,844.01 to $19,459.86, it has been announced by the secretary of state.

"Vogues of 1938"

brings
Universal Acclaim for Technicolor

"... We doubt if there was a man or woman, producer or director, writer or artist, who did not carry home (from the preview of 'Vogues of 1938') the desire of doing a picture in color and doing it as soon as possible. ... With 'A Star is Born' and 'Vogues of 1938' the value of color has now been established, demanding a greater consideration for this new technical advantage because it most definitely adds attractiveness to pictures thereby creating box-office."

William R. Wilkerson,
Tradeviews,
Hollywood Reporter.

"... If color has never been a box office asset before, this picture ('Vogues of 1938') will make it one."

Hollywood Reporter.

"... Technicolor advances by a great stride toward the day when all important pictures will be prismatic."

Daily Variety.

"Showmanship with a capital $ . . . Technicolor has never been used more effectively."

Variety.

"Sharing honors with the producer is Technicolor, the very essence of the picture, which establishes another new high for beauty and perfection in color photography."

Box Office.

"The production is manifestly the most thoroughgoing glorification of pigmentation yet undertaken."

Motion Picture Herald.

TECHNICOLOR
Motion Picture Corporation
HERBERT T. KALMUS, President

INCORPORATIONS

The following companies have been incorporated in the states named during recent weeks:

DELAWARE

Richards-Lightman Theatres Corporation, to conduct theatres, etc., listing capital of $130,000 and 206 shares of no par value stock. L. H. Herman, B. R. Jones, J. P. Murray are the incorporators.

Rainbow Pictures Corporation, to deal in motion pictures of all kinds and listing capital at $10,000. James E. Hughes, C. Truman Thomson of New York and Paul Jordan of Brooklyn, N. Y., are listed as incorporators.

Ambassador Pictures, Inc., to deal in motion pictures of all kinds, listing capital at $2,000,000. Alfred Jervis, C. S. Peabbles, Walter Lenz of Wilmington are the incorporators.

Hollywood Camera and Film Corporation, to deal in cameras of all kinds with a capital of $1,000,000. William H. Crow, Elizabeth T. Crow and Roswell M. Edall of New York are the incorporators.

H. R. and L. Theatre, to deal in motion pictures of all kinds, listing no capital. Toby J. Epstein, Jersey City; Margaret Tully, Brooklyn, N. Y., and Charles Ettinger, New York, are the incorporators.

Intercontinental Films Service, Inc., to deal in motion pictures, slides, etc., with a capital of $250,000. Walter Lenz, B. R. Jones and B. P. Murray of Wilmington are the incorporators.

Delma Radio Corporation, Inc., to deal in radios, etc., with a capital of $500,000. M. L. Rogers, L. A. Irwin and M. M. Nichols are the incorporators.

Trans Lux Daylight Pictures Screen Corporation changed its name to Trans Lux Corporation, New York.

▽

INDIANA

Garyane Amusements Corporation, Gary, incorporated to operate motion picture theatres and other amusements. Capital listed at 1,000 shares of no par value stock. Peter M. Kalleres, Christ L. Pannos and Peter D. Loupas are listed as incorporators.

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KENTUCKY

Latonia Theatres, Inc., of Covington, with a capital listed at $10,000. W. M. Lockie, Martha Finsterbush and Preston E. Garrison are named as the incorporators.

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NEW YORK

Wynn Productions Company, Inc., with a capital of $100,000, and listed under a Delaware incorporation, has filed a certificate with the secretary of state to do business in New York State.

Unity Theatres Corporation, New York, to exhibit motion pictures. Milton E. Mermelstein, Robert Goldstein, Jacques J. Benjamin are the incorporators.

Pax Film, Inc., New York, to distribute motion picture films. Harry Rubin, Mollie Streicher and Bernard Krisney are the incorporators.

Postage Stamps Movies, Inc., New York, to deal in motion picture films. Timothy Healy, Ann M. Caloger and Anne Stein are the incorporators.

Schine Northern Corporation, Gloversville, to operate motion picture theatres. F. D. Thompson, M. Glockner and F. Barter are named as the incorporators.

Screen Specialties, Inc., New York, to distribute motion picture films. Frank Canavociol, Max Greenberg and John W. M. Rutenberg are the incorporators.

Allied Arts Productions, Inc., to distribute motion pictures. Theodore A. Benedek, Deems Taylor, Dr. Arnold Genthe, Arthur S. Friend and Edwin M. Reiskind are the incorporators.

R. W. Amusement Company, Inc., Brooklyn, to operate motion picture theatres. D. Benjaman Mason, Bernard L. Neumark and Frank I. Infrance are listed as the incorporators.

Commonwealth Pictures Corporation, New York, to deal in motion pictures. Irving Markowitz, Jesse Luxenberg, Rudolph Rubin are the incorporators.

Monogram Distributing Corporation, New York to distribute motion pictures. Elizabeth Woods, Marjorie L. Soper and Sydney M. Spector are named as the incorporators.

Theatre of Tomorrow, New York, capital listed as 200 shares of no par value stock, to conduct theatrical business. J. Daniel Dougherty, Kermit F. Kip, Irene Manzella are the incorporators.

Great Lady, Inc., New York, to operate theatres. Capital is listed at $225,000. Frank Crumit, Julia Sanderson Crumit and Harry Weinberger are the incorporators.

Codel Theatres, Inc., Brooklyn, to operate theatres. Capital at 100 shares of no par value stock. Louis Goydel, Lillian Goydel and Max Cohen, Hilda Rifkin, Julius L. Pines and David Wolfon are the incorporators.

Trans Lux Lexington Corporation, with a capital of $50,000, for exhibition of motion pictures.

Regal Theatres, Inc., Brooklyn, to exhibit motion pictures. Morris Schane, Louis Simon and Seymour Schlesinger are the incorporators.

The Negro Speaks, Inc., New York, with a capital of $10,000, to deal in films, by Corel B. Campbell, Romeo L. Dougherty and Elsie E. Doherty.

Musicail Shorts, Inc., New York, capital at 200 shares of no par value stock, to distribute films, by Irwin R. Gwirtz, Paul Nineabar and Helen Sherry.

B. Ward Beam, Inc., New York, capital of 100 shares of no par value stock, to distribute motion pictures. B. Ward Beam, Richard M. Wright and Helen Bennett are the incorporators.

Nu-Art Films, Inc., New York, with a capital of 200 shares of non-par value stock, to distribute films, by Catherine Dardie, Sidney Goldstein and John A. Wilhelm.

Hungaria Pictures, Inc., New York capital $10,000, for distribution, by Bernard and Irving M. Blum and William R. Jacobs.

Raystan Theatres Corporation, New York, to exhibit motion pictures, by Samuel K. and Meyer B. Goldstein and Max Shapiro.

Ufa Theatres and the U. S. A., Inc., and the West End Theatre Company, both of New York, filed certificates of dissolution.

Mormen Theatres, Inc., New York, to exhibit motion pictures, by Lawrence J. Krieger, Harry Epstein and Ralph Hochman.

Bronx Cinema, Inc., to exhibit motion pictures, by Mildred Feltman, Nathan J. Hellerbach and Lawrence S. Timen.

Sandy Amusement Company, Inc., Brooklyn, to operate motion picture theatres, by Esther Monks, Ruth Fine and Nathan L. Levitz.

Visual Education, Inc., to deal in motion pictures, by Rose M. Canade, Paul Reilly, Juliette Ajello.

Imperator Pictures Corporation, New York, to distribute motion pictures. Caserll Greenberg, Martha Harris and Eleanor Brook are the incorporators.

Depth-Portraits, Inc., New York, to deal in motion pictures. The incorporators are Carl Percy, Arthur Swallow and George Leidheiser.

Elliott-Ward Acquires Two Houses and Dearborn Co.

Elliott-Ward Enterprises of Lexington, Ky., has concluded negotiations for the acquisition of the Grand theatre property and the Palace building and equipment, both of Aurora, Ind., under an agreement which also provides for the purchase of all the outstanding common stock in the Dearborn Theatre Company, also of Aurora. The price paid for the stock was not disclosed.

In the place of the Dearborn executives who resigned at a meeting of former stockholders, John B. Elliott was elected president, Nelson E. Ward vice-president, Anna Bell Ward secretary-treasurer, Guy Greathouse resident manager and Mary Baker Elliott director.

125 Schools Seek Film Exhibit

A list of 125 colleges and museums, headed by Harvard University and the Newark Art Museum, have requested permission to put on view the film educational exhibit of Walter Wanger's "You Only Live Once," now being shown in the Columbia Broadcasting Building, New York. The exhibition, on account of the processes in making a picture, is the work of John Abbott, director of the Museum of Modern Art, which first sponsored the exhibit last March, and Fritz Lang, director of the Wanger production.

Schenck Awards Prizes

Nicholas M. Schenck, president of Loew's awarded plaques last week to the winners in the recent Loew's Spring Hit Parade in Greater New York. The winners are Grace Niles, Loew's Lexington; L. Suess, Fairmount; Charles Burns, Yonkers; Archie Adlman, 175th Street; Seymour Mayer, district manager; A. Weiss, Oriental; H. K. Brown, Century and A. Isaacs, Plaza.

Negro Productions Start

Million Dollar Productions, a company organized by Ralph Cooper, Negro actor, started production this week on the first of a series of features designed for Negro patronized houses. Mr. Cooper formerly was associated with George Randol, Negro writer and director, in Randol-Cooper Productions.

Jessie Matthews to U. S.

Jessie Matthews, English musical star, soon will come to the United States for her first visit in seven years, following completion of her new picture, "Sailing Along." She will be accompanied by her husband, Sonnie Hale, British director and comedian.

No Roadshow for Disney

RKO has decided to include the Walt Disney cartoon feature, "Snow White and the Seven Dwarfs" in its regular release schedule instead of roadshowing it, as originally planned. Reason for the change is uncertainty about percentage to charge for the rental, it was said.

Wanger Sets 1939 Film

"California," which will be filmed in Technicolor, will be the first production on Walter Wanger's 1939 schedule. The picture will be based upon a screen play by Grover Jones and will describe the rise of the state.

J. C JENKINS—HIS COLYUM

Hampton, Iowa

Dear Herald:

If we were to pick out a spot in Iowa, or in this western country in general for that matter, as the banner spot of the United States, we'd pick Hampton. There are two reasons for this. One that it is located in the best agricultural country on earth, and the other reason that our very good friend Charlie Peterson operates two swell theatres here.

We called on him last night and had a delightful visit with him and his most excellent wife and son. Charlie was playing "Saratoga," with Clark Gable and Jean Harlow.

We don't know just how large Hampton is, but we would guess it to be somewhere around eight thousand. Anyhow, it is a mighty fine town in a mighty fine country, and it has two mighty fine theatres and as swell a manager as any town, barring none. Charlie is strong for the HERALD; says it is necessary to the correct management of any theatre.

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Iowa should have had us come over here sooner to bring them rain. It has rained every day we have been here. It is raining now, looks like it would keep up all day. This rain will put the corn crop in the bag, but it is going to take a mighty big bag to hold it. As we said before, we can't figure out what they will do with all this corn. We know what they would do with it down in Arkansaw and Kentucky; they could make a lot of "White Mule" with it down there.

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There is no sense in anyone going to Hartley without going to the Capitol theatre and meeting Charlie Sartorius and his very estimable wife. We called there and had a delightful visit with them, just as we always do, and this reminds us to say that northern Iowa has as swell a bunch of theatre managers as there are in the business and the business has a lot of them. Hartley is also located in as fine a country as there is, and we judge that Charlie is doing a very good business.

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L. W. Nolan operates the New Legion theatre at Ruthven, and while there are no street cars or stop lights in Ruthven everybody stops at the New Legion theatre, and listen, Mabel, you will find Mr. Nolan about as swell a fella as you ever met. We had a very delightful visit with him and we hope to go back sometime.

We never get within a whole lot of miles without going to Rolfe and visiting with Mr. and Mrs. Obrecht, who operate Rolfe's popular playhouse. We called at their home and had our usual pleasant visit with them. They have as lovely a home as one would care to have, well shaded with beautiful trees and a fine bluegrass lawn without a dandelion in it. If it was our lawn it would require the entire C.C.C. force all summer to dig up the—dandelions, and they could put in their Sundays working on grasshoppers.

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Mr. Jack Bouma still operates the theatre at Pocahontas, and we drove clear down there to see him. Jack, you know, is the boy who beat the socks off us once playing golf, and Jack probably could do it again, for he holds the belt as the best golfer in northwest Iowa. We like to play golf, that is, we used to like it, but we wish the boys would show us a little more consideration. Jack wouldn't show us any but he did show us the best projection and the best sound in his theatre that we ever have seen or heard in any theatre, and we have been in a lot of the big ones. Pocahontas can surely be proud of her theatre and the manager. Jack was determined that we should renew his subscription to the HERALD although it had over a year to run yet, but he said he didn't want to miss a copy and we might not be around again soon. We were sorry we didn't get to see Mrs. Bouma.

IN THE NEWSREELS

MOVIETONE NEWS—No. 98, Vol. 19.—The war in North China....The war in Madrid....Water wells provide irrigation in dust bowl areas....Young men take robes for Monastery....Uncle Sam's new aerial battlewagon....Swimming....Skiing....Yachting.

MOVIETONE NEWS—No. 99, Vol. 19.—U. S. Marines prepare to sail for China....Chapel to U. S. war dead dedicated in England....Jousting meet on water held in France....War manuevers on Italy's River Piave ....West Point cadets learn sky warfare at Langley Field while at Fort Monroe others learn how to fire the big guns....Sir Hubert Wilkins....Senator Dixie Graves....Lew Lehr....Fashions....Sports.

NEWS OF THE DAY—No. 296, Vol. 8.—Actual start of war in China, bombardment of Tientsin....Boxing cats delight youngsters....Giant yachts in fast race ....Texas rangers thrill New Englanders....President rebukes "Dictatorship" talk....A preview of the Golden Gate's world's fair....Plane in air picks up man from ground.

NEWS OF THE DAY—No. 297, Vol. 8.—Congress happy as session ends....Governor's wife is new woman senator....America keeps the Wightman Cup....Latest in new contests....Marines get set for duty in China....Chinese in America send aid to fighting brothers....Air force display at Langley Field....Cloudburst floods London's streets....Wilkins flies to hunt missing Soviet airmen.

PARAMOUNT NEWS—No. 5.—Sun Valley has novel rodeo game....U. S. sets pace in huge war planes ....Russia gives homes to 1,500 Spanish youth.... Tobacco crop sets record mark for U. S.....130,000 see All-American soap box derby....Football's here again....Japanese take Tientsin City....Pope blesses Canada's 23 in one family.

PARAMOUNT NEWS—No. 6.—U. S. flyers comb artic for Russians....U. S. Chinese send cash to aid homeland....Governor appoints wife to Senate.... Marines engage in sham battle....British practice diving in garden....Wrestling bout....Donald Budge routs Riggs in tennis....Session ends for Congress ....Polo aces set for championship....Baby of 12 weeks takes a walk.

PATHE NEWS—No. 9, Vol. 9.—President flays critics ....Franciscans take vows....New "flying dreadnaught"....2,000 fishermen's luck—mostly bad....A miracle in miniature....The newest in nighties.... $1,000-a-yard swim race....Dance craze his Navy.... Wholesale baptising.

PATHE NEWS—No. 10, Vol. 9.—Congress ends session....Costumes for the bride....Hunt lost polar fliers....Mining for cedar trees....Order U. S. Marines to China....Cadets fire big guns....U. S. wins Wightman Cup play....Budge is victor again.

UNIVERSAL NEWSPAPER NEWSREEL—No. 590, Vol. 9.—Exposition in miniature....Indian princess honored....26 are clothed by friars....Glider launched from auto....Tobacco growers reap dollars....Test "flying dreadnaught"....Boys get their own fishpond....Skiers go back to school....Indians in war canoe race....Girls vie in frying contest.

UNIVERSAL NEWSPAPER NEWSREEL—No. 591, Vol. 9. — Wilkins off on arctic hunt....Girl, 13, latest child bride....Jobless invade Washington....Gar Wood, Jr. follows in father's footsteps....Snow's good for a sun-tan....U. S. retains tennis trophy.... Marines ready for Shanghai....How to put out the cat....Another way to tilt a barrel.

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W. B. Frank has the Humota theatre at Humbolt, and his theatre pass indicates that he also is connected with theatres at Bodie, Livermore, Luverne, Bradgate, Ottosen, Thor, Hardy, Rutland and Gilmore. You should meet W. B. You will find him a very fine chap and you will find Mrs. Frank a very fine lady. We wish we could have had more time to visit with them, but tempus fugits, or something like that.

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These boys all gave us theatre passes for Gertrude Merriam of the "Round Table" department of the HERALD. Thanks to you and all the others on behalf of Miss Merriam. We know she appreciates your courtesy.

▽

Mr. Smith at Clarion is soon to open a new theatre. He hopes to have it opened this fall, or winter, at the latest. He is certainly a mighty swell manager to meet. He treated us just like one of the family, just as he always does every time we call on him. Clarion is also surrounded by "The Tall Corn"—you know that out here is where the tall corn grows—and if Mr. Smith **don't** have good business this fall then the balance of the country might as well fold up and go fishing.

▽

We got a letter from Mrs. Zeb Hopkins back in Indiana, and she said that Zeb had a couple of beagle hounds they wanted to sell to the government to use on the "shelterbelt" during the dry weather. You know that beagle hounds are very excellent for shelterbelts. Zeb says he will sell 'em cheap.

▽

It has stopped raining now and we can get on the road, so let's stop right here and get hold of the wheel.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist
The Herald Covers the Field Like an April Shower

Kempton Wins Contest

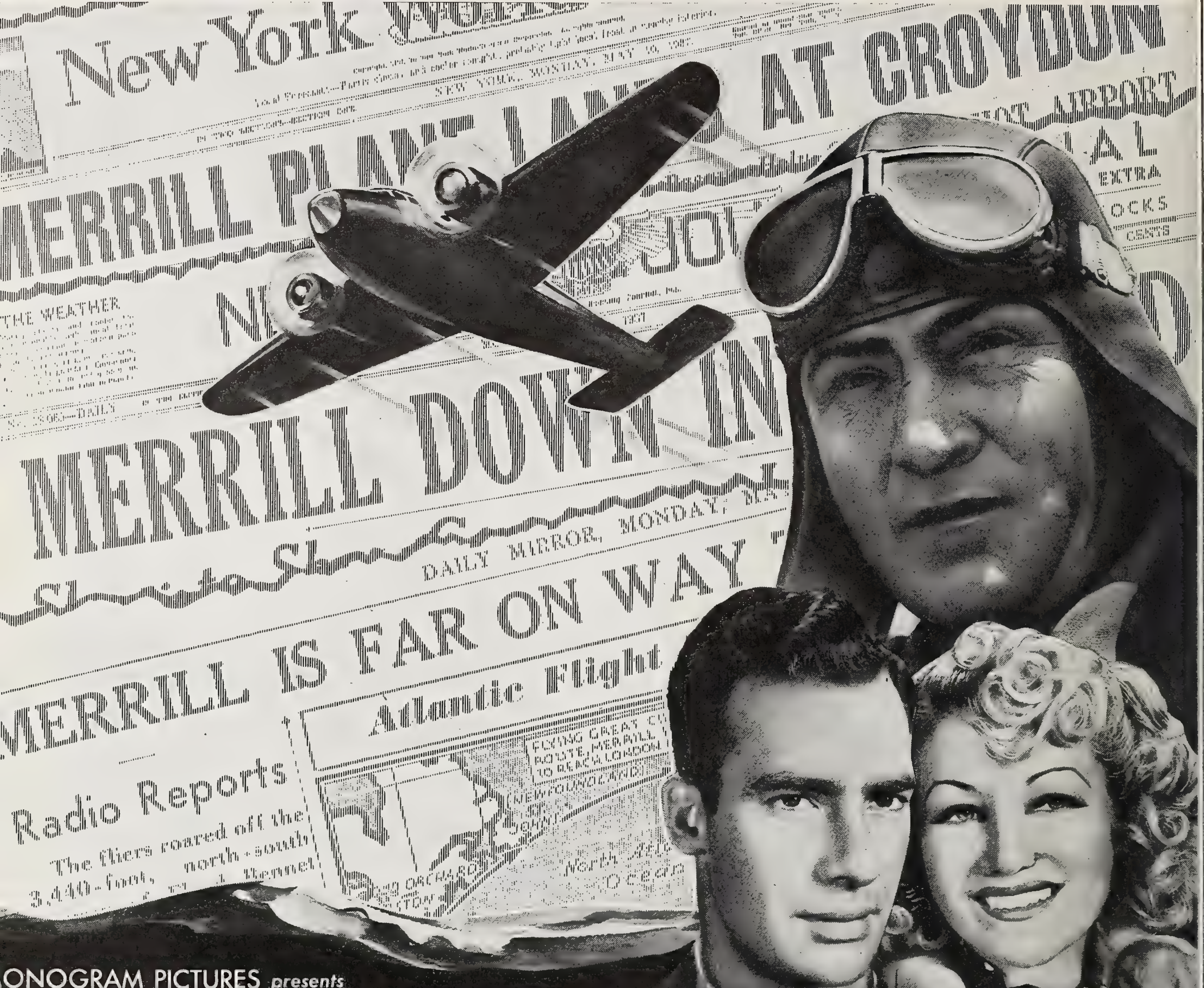
Jack Kempton, manager of the Sherman, Goodland, Kan., placed first in the recent "Carnival Week" contest of the Commonwealth Amusement Corporation. Other winners in the contest, a feature of the "King of the Sun" campaign of the circuit, are: Stanley Schwan, of the Granada, Lawrence, Kan.; Bob Shelton, of the Star, Warrensburg, Mo., and Glen Deeter, of the Royal, Hoisington, Kan.

To Open Office

Theatre Trailer Corporation will open another branch office to service Texas, Oklahoma and Arkansas shortly. Adolph Pollak, general manager of the company, leaves September 2rd for Chicago, Kansas City and Dallas to make arrangements and will return a week later to sail for London, where he will open a foreign branch.

TREAMLINED THRILLS IN THE FASTEST PICTURE OF THE YEAR!

MERICA'S SKY HERO IN A FRONT PAGE RACE AGAINST TIME!


New York
MERRILL PLANE LAN
AT CROYDON
AIRPORT
EXTRA
THE WEATHER
MERRILL DOWN IN
DAILY MIRROR, MONDAY
MERRILL IS FAR ON WAY
Atlantic Flight
Radio Reports
The fliers roared off the
north-south
3,440-foot,

ONOGRAM PICTURES *presents*

Dick MERRILL

older of the World's Round-Trip Atlantic Flight Record *in*

ATLANTIC FLIGHT"

with

JACK LAMBIE
PAULA STONE
WELDON HEYBURN

Directed by WILLIAM NIGH
Associate Producer WILLIAM BERKE
Story and screen play by
SCOTT DARLING *and* ERNA LAZARUS

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Ambassador-Conn-Melody

SING WHILE YOU'RE ABLE: Pinky Tomlin—I set this feature with "Tundra" for four days, Sunday opening against "Slave Ship" for opposition, and much to my amazement the box office fairly clicked and held up for a satisfactory four-day run. "Sing While You're Able" is a big improvement over last Pinky Tomlin offering. Pinky will step into big time soon. Watch him.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Burroughs-Tarzan

TUNDRA: Del Cambre—I set this feature with "Sing While You're Able" for four days, Sunday opening and against "Slave Ship" for opposition, and much to my amazement the box office fairly clicked and held up for a satisfactory four-day run. "Tundra" is the most unusual picture realized in years.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Columbia

CODE OF THE RANGE: Charles Starrett, Mary Blake—A little better than normal business for this type of attraction. It pleased but some of our patrons laughed at parts of the direction. They ask why a director allows his highwaymen to rob a stage coach and make no pretense at disguising themselves? Played August 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

I PROMISE TO PAY: Leo Carrillo, Chester Morris—This programmer makes excellent entertainment. Average program business. Played June 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PAROLE RACKET: Paul Kelly, Rosalind Keith—Our patrons came expecting to see an expose of the parole system which the press material promised but instead found only a routine cops and robbers story. However, the picture is not without its entertaining moments and is quite adequate for action days and double bills. Just don't stress the parole angle and there will doubtless be few complaints.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—We had no complaints on this one. Bing Crosby is a showman beyond question. Average business. Played August 4-5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—The modern version of an evangelistic racket. The choir is effective in the closing reels, even if their music does seem somewhat jazzed up. Played June 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROARING TIMBER: Jack Holt, Grace Bradley—Good programmer. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—A good gangster or G-Man picture. It shows gangsters in all their dishonesty, depravity, brutality and proves that honest officials, as played by Robinson, could, if brave enough, overcome a condition that is becoming a menace to the country.—Erma L. Raeburn, Arcade Theatre, Newell, N. D. Small town patronage.

CASE OF THE STUTTERING BISHOP, THE: Ann Dvorak, Donald Woods—Very good mystery picture which was well liked. Running time, 70 minutes. Played August 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Fine picture that did not do a lot of business for us, although it drew all those who are interested in airplane advancement.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent, Marcia Mae Jones—A very strong drama. That young girl who had the sob role, sister of Hutchinson, was swell. We always like Brent and Hutchinson. Running time, 82 minutes. July 30-31.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THAT MAN'S HERE AGAIN: Hugh Herbert, Mary Maguire, Tom Brown—Very good. They may kill Hugh Herbert with too much to do in these features. He is best in support. And that little Maguire girl is a honey. The trailer on this subject did not do her justice at all. But the feature showed great possibilities. Why is it that they take such poor material for the trailers when they are supposed to do business instead of driving it away? Running time, 60 minutes. Played August 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Gaumont British

SILENT BARRIERS: Richard Arlen, Lili Palmer, Barry Mackay. The best box office picture we have had from Gaumont British. Picture is chuck full of action and the scenery is marvelous. We enjoyed a very nice business on this one and have booked it solid through our portable circuit of twenty-four situations.—Harry Weber, Rialto Theatre, Hood River, Ore. Small town patronage.

Grand National

DAMAGED GOODS: Pedro de Cordoba—Get behind this one and it will do the biz. Give it plenty of advertising. Played Friday and Saturday to mixed audiences. Four times normal business on Friday. Rained out on Saturday but still brought near normal gross for the day. Here is a well made picture that every man, woman and child should see. Nothing offensive or suggestive. Audience reaction good. Received plenty of comment both before and after showing.—W. D. White, Palace Theatre, Exira, Iowa. General patronage.

GREAT GUY: James Cagney, Mae Clarke—A fair sized Cagney production. Good enough as a programmer but not as Class A stuff. Played July 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN HIS STEPS: Eric Linden, Cecelia Parker—An excellent picture that equals many specials for entertainment. Played June 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SINS OF CHILDREN: Eric Linden, Cecelia Parker—Not a moron type of picture such as the title suggests. In fact this is one of the cleanest and best pictures of the year. The title packs them in and the picture helps to make you new customers.—C. E. Morrow, Morrow Theatre, Decatur, Ill. General patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Franchot Tone, Virginia Brice, Maureen O'Sullivan—Excellent production in any spot.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BIG HOUSE, THE: Wallace Beery, Chester Morris, Robert Montgomery, Lewis Stone—This picture is a re-issue that I wish we had not bought. Women went out of their way to tell me it was terrible. A story of ruthlessness and unfairness in a prison. What I didn't like personally was the emphasis on holding "stool pigeons" up to scorn. It is a religion among criminals that it is a greater sin to "tell" than it is to commit crime. This attitude is already found as a problem with all employers and even teachers. Our own help has formed a confederacy among themselves not to tell on each other when they waste time, ruin materials, carry on in a way they know they should not. An honest person is a rare jewel and immediately hated by his fellow workers unless they can bring pressure on him to overlook their shortcomings. I do not like pictures that increase this attitude. There is too much of it already.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

EMPEROR'S CANDLESTICKS, THE: William Powell, Luise Rainer—Costume picture and slow in tempo. It is a picture for the intelligentsia and those we had but some of the masses walked out on it. In other words it is a class picture and as such with lovely Miss Rainer it drew a fair business. But I don't want many like it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Wonderful production in any spot. Running time, 130 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Costume type of picture which usually fails in this type of community did big business. Thanks to MGM's big buildup and a lot of exploitation on our part. If you can get a good opening day, the picture takes care of itself after that. Running time, 138 minutes. Played August 8-12.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

GOOD OLD SOAK: Wallace Beery, Betty Furness—This fell away down at the box office. A partial reason may have been the fact that many confused it with "Old Hutch" and thought they had seen it. A keen disappointment with us. Played July 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOBODY'S BABY: Patsy Kelly, Robert Armstrong, Lyda Roberti—Good comedy drama. Running time, 70 minutes. Played July 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PARNELL: Clark Gable, Myrna Loy—Played it on Bank Night and not to a large crowd. Was enjoyed for story part, not for its stars. Rather dragged. Could have been half as long and would have pleased more. Was much too slow for the majority of my patrons. Running time, 119 minutes. Played August 4-5.—E. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PARNELL: Clark Gable, Myrna Loy—Another MGM hit and Clark Gable at his best. I would like to see this boy make more pictures. He has what it takes and seems to be a regular pal. Myrna is O. K. too and they brought me in dough like it was a Sunday and Monday picture. Pleased all and I showed it for the same low price that I always do—5-10-15c. Don't let it get too old. Play it now. Running time, 116 minutes. Played August 12-13.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Gladys George, Franchot Tone—Well, sir, MGM has made another hit. It looks like these boys do think of someone else besides themselves. Tracy at his best and Gladys George on her way to town. Tone is always a pulling card in my town. Played this on a Sunday and Monday and packed them in and pleased all. Give us some more Metro. Running time, 94 minutes. Played August 8-9.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

TOPPER: Constance Bennett, Roland Young, Cary Grant—A good entertaining picture. Improbable but good entertainment. You can step on this one. Played August 1-3.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TOPPER: Constance Bennett, Cary Grant, Roland Young—A superb comedy. One of the best in many a long time. Packed with hilarious situations. Should do a fine business. Running time, 97 minutes. Played August 10-11.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town Patronage.

TOPPER: Cary Grant, Constance Bennett—Here's a natural. We were forced into preferred playing time and are we glad. Left all the patronage satisfied and made some of the big shots look bad at the box office. Needs plenty of exploitation and ties in perfectly with the safety councils. Running time, 96 minutes. Played August 15-18.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

SARATOGA: Jean Harlow, Clark Gable—Good picture to extra large business. Pleased the fans and personally thought it Harlow's best in some time. Too much talk about the substitute but was there. Maybe that is what helped to get them in. Played August 4-5.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

SINNER TAKE ALL: Bruce Cabot, Margaret Lindsay—Melodrama that pleased. Suspense is good until the last.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

WAY OUT WEST: Laurel and Hardy—A very funny comedy feature. Played June 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Monogram

BLAZING BARRIERS: Florine McKinney, Edward Arnold, Jr., Junior Coghlan—Hardly an auspicious debut for the new Monogram. No names, a trite story and cheap production make this a very ordinary picture which will suffice only on double bills and action dates where the patronage isn't particularly choosey. Junior Coghlan as the lead is miscast and young Arnold, Jr., is too inexperienced to be convincing. The story relates in fairly entertaining fashion the reformation of a petty thief of the New York tenements through the wholesome influence of a C.C.C. camp and a lovely young girl. A forest fire is the climax in which Arnold, Jr., sacrifices his life heroically. Miss Florine McKinney is by histrionic ability the real star of the picture and proves herself worthy of better opportunities. She has a nice singing voice and the acting assurance of a veteran but bad sound did not do justice to her songs. Our patrons were not impressed enough to say anything for or against this film, merely regarding it as just another picture on a double bill.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Paramount

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—What a honey! Entertainment with a capital E. Nothing to get you excited but just swell, interesting episodes all the way through. But it was not good enough to draw them away from a cheap tent show. Running time, 75 minutes. Played August 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—Here is a picture that will please all. It did me good to hear the frequent outbursts of laughter from our well filled house when we were showing this.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

KING OF GAMBLERS: Lloyd Nolan, Claire Trevor—A good programmer. Played June 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard—This repeat booking turned out quite satisfactorily. The picture is good, the print was fine and the folks were pleased and they turned out well for it. Played June 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAINSMAN, THE: Cary Cooper, Jean Arthur—The most perfect western epic drama ever filmed.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—An excellent western neatly produced. Should satisfy even non-western fans. Played July 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

BOLD CABALLERO, THE: Bob Livingston, Heather Angel—Good show and good color. In places too many dark scenes make it hard to project but very entertaining. Played this as double bill and it is too long a program that way playing 16 reels or eight doubles. Running time, eight reels. Played August 6-7.—Rodolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

JOIN THE MARINES: Paul Kelly, June Travis—Nice program but too long for a double. Would be better with a two-reel comedy than another feature. As good a program we can expect from the small producers and just as good as any from the big producers. Running time, eight reels. Played August 6-7.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

THREE MESQUITEERS: Bob Livingston, Syd Saylor, Ray Corrigan—Here is a combination that will make their series as outstanding as the Hopalongs.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

RKO Radio

NEW FACES OF 1937: Joe Penner, Harriet Hilliard, Milton Berle—It has been a long time since the manager had to hide when the audience came out. Don't let them see you after seeing this picture. Just awful, and the ending, there is no word to describe it. Running time, 100 minutes. Played August 7-8.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

ON AGAIN—OFF AGAIN: Wheeler and Woolsey—Only fair. These stars not so good here, however. Business below average. Played August 8-10.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—With this picture Joe E. Brown once more steps into the good graces of the movie fans. It's fast and furious and will send your customers out with a smile on their faces. Give Joe E. a good story and he'll come through. RKO has demonstrated it in this one.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

SEA DEVILS: Victor McLaglen, Preston Foster—Good show from any angle you look at it. A regular rough and tumble from start to finish. McLaglen good and all the cast supports him well. Running time, 10 reels. Played August 10-11.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SOLDIER AND THE LADY, THE: Anton Walbrook, Margot Grahame, Elizabeth Allan—Almost a special. Great picture. Full of action. Good acting. Good for city or town anywhere. Played August 7.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THAT GIRL FROM PARIS: Lily Pons, Gene Raymond—An improvement in weather conditions helped us and our business was slightly better than normal. We think Lily Pons is marvelous. Her flare for comedy is a great aid. Everybody satisfied. Played August 11-12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THERE GOES MY GIRL: Gene Raymond, Ann Sothern—Kept my people on their toes and they seemed to like it. Quite a good picture and will go over anywhere. Played July 24.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Very good program picture to poor business. Too hot. Not even the blower can keep 'em cooled off. That's why business is bad. Running time, 10 reels. Played August 8.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GREAT HOSPITAL MYSTERY, THE: Sally Blane, Thomas Beck—I can't understand what drew me a nice house on this one. Personally I didn't like it, but my patrons seem to go for it. Had above average business for the middle of the week and my competitor had a good show on also. Anyway it pleased and made us a little money and that is saying something when you show first runs for 5, 10, 15c. Running time, 60 minutes. Played August 10-11.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—Almost a big special. Splendid picture. Simone Simon acting was fine, but her voice was so low that much of what she said was not clearly heard. Ending somewhat hazy as to what happened. Good, anyhow. Played July 17.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter—Good production in any spot. Running time, 93 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TIME OUT FOR ROMANCE: Claire Trevor, Michael Whalen—Passable programmer. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye, Jack Haley, Patsy Kelly—One of the best musicals of the season. Did good mid-week business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—Not up to par with other Temples. Although the picture was great, its drop at the box office can be attributed to the Khyber Pass and Bengal Lancer setting which scared away some of the adolescents. Running time, 99 minutes. Played August 1-4.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

United Artists

COME AND GET IT: Edward Arnold, Frances Farmer, Joel McCrea—A fine picture that pleased all. The scenes in a lumbering camp were grand, the comedy and love interest well played, and held interest all the way through.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—A fine woman's picture, well produced and interesting to all. Shows up the foolishness of women of 40 trying to get out and look for attention that in the end ruins her happiness.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

ELEPHANT BOY: Sabu, Native Cast—Exhibitors cannot afford to pass this up for a Friday, Saturday showing. Don't be afraid to spread it on thick when you tell the public about this one. Because it has everything, story, action and real appeal. You can make big promises and your patrons will compliment you for giving them the privilege of seeing so wonderful a picture and such reaction naturally means good box office and what more do we small town exhibitors want. Running time, 80 minutes. Played August 6-7.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino, Leo Carrillo—Was rather dubious of this picture for the week-end, but received a very gratifying box office attendance with no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HISTORY IS MADE AT NIGHT: Jean Arthur, Charles Boyer—An excellent picture well played and holding the interest throughout with a smash climax, but it did not draw a cent. Running time, 97 minutes. Played August 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HISTORY IS MADE AT NIGHT: Charles Boyer, Jean Arthur—Good entertainment that failed to draw flies. Played June 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

REMBRANDT: Charles Laughton, Gertrude Lawrence—An intelligent picture for adult audience. Definitely not the type for our spot. Played June 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—This picture is worth an extra bit of praise as it turned in a most satisfactory business on one of the hottest days of the year. The theatre going public seems to know what they want and are able to sense when a picture is good. Gaynor fans are pleased that she is being given a chance to show her real ability. Running time, 111 minutes. Played July 18.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—A harum scarum comedy with a laugh every minute which seemed to please our midweek crowd. Certainly ends up with a bang. Running time, 71 minutes. Played August 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Universal

CALIFORNIA STRAIGHT AHEAD: John Wayne, Louise Latimer—Wayne is gradually developing a following at our houses. As a western star, he was somewhat difficult to sell. Now sans horse and chaps, he is, next to Jack Holt, our best bet on action days when a strong action western picture is not available. This feature has about as much action as any roughneck could demand, what with fisticuffs, nitro explosions, truck wrecks and a race between a railway train and a caravan of trucks.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LUCKIEST GIRL IN THE WORLD, THE: Jane Wyatt, Louis Hayward—Pleased. Average business. Played July 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OH, DOCTOR: Edward Everett Horton—The exhibitor that runs this will need a battery of doctors and their stethoscopes as well. It is dumb directing and still dumber in story and acting. Just glorified two reel comedy that you could take off on the second show.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THREE SMART GIRLS: Deanna Durbin, Ray Milland—Here is a swell picture from every point of view. One that should be played in every theatre. The singing of the little Deanna is marvelous. The picture is as a whole one that has an appeal to every person, young and old, cultured and ignorant.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

THREE SMART GIRLS: Deanna Durbin, Ray Milland—A very good production that sold out opening night to below average business the second night. Universal makes too few good ones.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

CHARGE OF THE LIGHT BRIGADE, THE: Errol Flynn, Olivia de Havilland—Was surprised that this picture did not draw better. It is well made, manifestly costing a great deal of money, but attendance was only average or lower.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

DEVIL'S SADDLE LEGION, THE: Dick Foran, Anne Nagel—Dick is okay and soon will draw better than Autry. This picture is one of the best westerns that I have ever played and I showed to a full house all day. It looks like westerns are coming back and I hope they do for they have made us more money than all the rest put together. Come on, Warner, and get a couple of more western stars and give us some more westerns that click like Dick's do. Running time, 60 minutes. Played August 14.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

KING AND THE CHORUS GIRL, THE: Fernand Gravet, Joan Blondell—An entertaining if unpretentious bit of celluloid. Played June 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAND BEYOND THE LAW: Dick Foran, Linda Perry—Typical western. Gets by.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—A Powell show from start to finish cut along the same pattern as all the Marine or Army musicals. This time Powell is somewhat of a "heel" due to his radio contracts and being in the money, but of course that was all hunky dory. Before the end he vindicated himself. The scenario writer suffered no brain fag on this one. High percentage and the producer got the gravy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—This one proved that Dick Powell can't stand alone. Although musicals go big here, this one took a nose dive. Running time, 105 minutes. Played July 24-27.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

SLIM: Henry Fonda, Pat O'Brien, Margaret Lindsay—Was enjoyed by all who saw it. Had hard time to get them in, though. The advertising photos were very poor. They gave no suggestion of the type of picture it was. Suggest you bill it as an outdoor picture if you play it. I'd say play it. Running time, 85 minutes. Played August 6-7.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SLIM: Henry Fonda, Pat O'Brien, Margaret Lindsay—Was afraid to run this on Sunday as my patrons do not seem to care for too much action on this day. But was gratified at the comments they made. However, think that the Friday, Saturday change would have been better for this one. Nothing wrong with the picture, though. Just my mistake in not booking it right. Don't think it should be in the percentage class, though, as it just makes extra work to turn in the reports. Running time, 86 minutes. Played August 8-9.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

Short Features

Columbia

MERRY CAFE: Krazy Kat Cartoons—Average cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOTHER HEN'S HOLIDAY: Color Rhapsodies—Excellent. But this is a Mother's Day cartoon and if these dated cartoons were only ready so all could use them on the appropriate day they would be much more acceptable, but as it is we get Christmas at Easter and Easter on the 4th of July.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

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SCRAMBLED LEGS: New World of Sport Series—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

BIG GAME HUNT, THE: Terry-Toone—Here is a swell little short that just gives the kids what they want. Plenty of laughs and has all it takes to make a good one-reel comedy. Running time, seven minutes. —Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

MELODY GIRL: Two-reel Comedies—Fair musicomedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MIXED MAGIC: Buster Keaton—A good comedy. Enough said. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PLAY GIRLS: Song and Comedy Hits—Here is a good singing and dancing short that gives the younger set just what they are looking for. There is better singing and dancing in this short than lots of the big feature pictures they make. Give us more like these. Running time, 18 minutes.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

READY TO SERVE: Two-Reel Comedies—Just another week attempt at two-reel fun.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RED HOT MUSIC: Terry-Toons—Here is a good little short that Educational goes to town in. All the kids will see this twice and it will please both old and young. Give it advance selling. It will get them. Running time, 10 minutes.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

TIN CAN TOURIST, THE: Terry-Toons—Fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

HOLLYWOOD PARTY: Elissa Landi, Charley Chase—Two reels of sock entertainment made to order for the average theatregoer. Could be an aid at the box office with a snapper title, if a series were made. Running time, 21 minutes.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

INDIA ON PARADE: FitzPatrick Travel Talk—FitzPatrick knows the answers when it comes to travelogues. This is no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KILLER DOG: Pete Smith Specialties—This is a particularly good subject dealing with a killer dog on trial for his life.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NO PLACE LIKE ROME: Musical Comedies—A very clever musical comedy which I believe is more suitable for larger centers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SERVANT OF THE PEOPLE: Special—The Romeo and Juliet of short subjects. Playing it in opposition to "Charlie McCarthy," he made us look bad. It's too bad, but Indiana isn't ready for the rich stuff yet. Running time, 21 minutes.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

WAYWARD PUPS: Harman-Ising—One of the best cartoons I've had the pleasure to give my patrons. The kids went wild and the adults enjoyed it about as much. Running time, nine minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Paramount

BUNNY MOONING: Color Classics—Pleasing color cartoon. Fairly funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING SOCCER: Grantland Rice Sportlights—No good in my town, boys. We don't play soccer in the south and they will walk out to get a drink when this hits the screen. Running time, 10 minutes.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

PARAMOUNT PICTORIAL, NO. 6: This pictorial is just about as good as any of the pictorials. None of them go good with us. Running time, 10 minutes. —Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

PLEASE KEEP ME IN YOUR DREAMS: Screen Songs—Screen songs are nice and they fit in to any picture if you can get your patrons to sing them. Mine don't. This screen song has quite a lot of comedy and it went over okay. Running time, 10 minutes.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

SWING, HUTTON, SWING: Ina Ray Hutton and Her Orchestra—Despite Miss Hutton's obvious charm she spoils her acts by too much of Miss Hutton, if you know what we mean, Ina. The other girls are good, too. Why not feature them occasionally?—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

DAY WITH THE DIONNE QUINTUPLETS, A: Special—The usual Quint entertainment which doesn't thrill me or the help, but it does bring in the customers. Give us more of them. Running time, 19 minutes.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

HAPPY THOUGH MARRIED: Edgar Kennedy Comedies—Seen worse but not very many. Kennedy gets on our nerves here and grows pathetic.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HORSE PLAY: Radio Flash Comedies—Here is a comedy that provides laughs and that is what the public wants laughs—and some more laughs and horse laughs to top it off. Running time, two reels—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MARCH OF TIME, NO. 9: Some say okay, but most are entirely noncommittal. And silence doesn't usually mean they want more.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THAT MAN SAMPSON: Radio Musical Comedies—Another poor excuse for a comedy. How they can make them so poor is a mystery to me. Running time, 20 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Twentieth Century-Fox

MEMORIES OF SPAIN: Magic Carpet Series—Okay black and white travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCOURING THE SKIES: Adventures of the Newsreel Cameraman—Good, but we think it's about time we saw the last of that plane wreck where the thing goes up in smoke in front of the hangers.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

DOUBLE TALK: Edgar Bergen, "Charlie McCarthy"—This little fellow is good short subject material. Our people like him very much. They have done so much with ventriloquism of late, especially this Bergen fellow. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IT'S ALL OVER NOW: Dan Healy—Fair Broadway Brevity. Some good dancing. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JAM SESSION, THE: Clyde McCoy and His Orchestra—Another of those McCoy musicals that click here 100 per cent. We played it at end of show for ourselves. Lots stayed. Warners should be congratulated for getting Clyde Moody. He's a natural here. Our young people go for him in a big way.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JIMMIE LUNCHFORD AND HIS ORCHESTRA: Melody Masters—Here is a good short that has swing and good red hot music. It's worth the money in any spot. Give it marquee billing and it will bring some in that you might not get. It's okay, boys. Running time, 10 minutes.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

MOVIE MANIA: Dave Apollon—Excellent two reeler. Plenty of variety to this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSICAL OPERATION, A: Broadway Brevities—Poor. Sound was bad and acts were very dumb. One person got quite a laugh out of it, but then some enjoy anything that's supposed to be funny. Running time, 20 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PORKY OF THE NORTHWOODS: Looney Tunes—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRETTY PRETENDER, THE: Bernice Claire—A pretty good subject. Miss Claire would be better if they selected a more melodic score for her to sing. Not so arty.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

BRADDOCK-LOUIS FIGHT PICTURES: Drew very good against a tent show opposition. In fact, it was the only thing that did do business against them. Most everybody thought the pictures very good. Running time, 20 minutes.—Horn and Morgen, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

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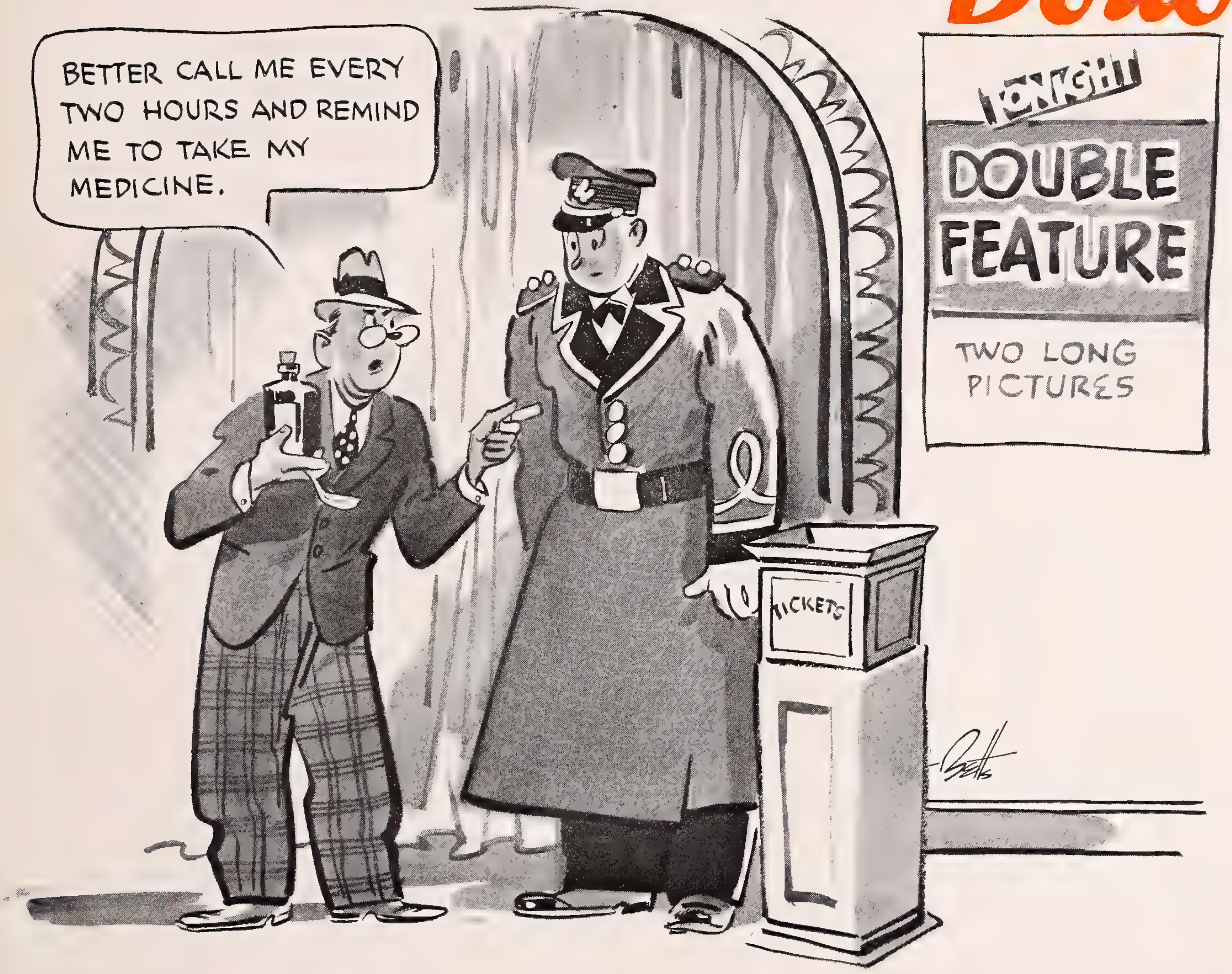
Doubleitis*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